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August 1994

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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA
SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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105	BSO	
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119	Tanglewood	1968-1969
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TECHNICAL DATA

IMAGE PLACEMENT: IA IB IIA IIB

REDUCTION RATIO: 14X

FILM STOCK:

REEL 65

Volumes 105-106

BSO, Pops, Tanglewood

1961-1962

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PHOTOGRAPHIC

200 mm

150 mm

100 mm

A3

A4

A5

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2.5 mm

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Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 105

BSO
Pops

1961 - 1962

NATIONAL
FLAT BACK SCRAP BOOKS

Made in U.S.A.

FULL DUCK COVER, MANILA PAPER

Without Index, Ruling, Paging or Title

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56-033	72 Leaves	15 × 10
56-034	100 Leaves	15 × 10
56-036	90 Leaves	16 × 11⅜
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS

WINTER SEASON 1961–1962

SEPTEMBER

29–30	Boston	(Fri.-Sat. I)

OCTOBER

2	Springfield	
3	Boston	(Tues. A)
6–7	Boston	(Fri.-Sat. II)
8	Boston	(Sun. a)
10	Providence	(I)
12	Boston	(Rehearsal I)
13–14	Boston	(Fri.-Sat. III)
16	Rochester	
17	Cincinnati	
18	Lexington	
19	Columbus	
20	Detroit	
21	Ann Arbor	
22	Ann Arbor	
24	Boston	(UNESCO
27–28	Boston	(Fri.-Sat. IV)
31	Cambridge	(I)

NOVEMBER

2	Boston	(Rehearsal II)
3–4	Boston	(Fri.-Sat. V)
6	Boston	(Mon. I)
7	Boston	(Tues. B)
10–11	Boston	(Fri.-Sat. VI)
13	Storrs	
14	New Haven	
15	New York	(Wed. I)
16	Washington	
17	Brooklyn	(I)
18	New York	(Sat. I)
21	Cambridge	(II)
24–25	Boston	(Fri.-Sat. VII)
26	Worcester	
28	Providence	(II)

DECEMBER

1–2	Boston	(Fri.-Sat. VIII)
3	Boston	(Sun. b)
5	Boston	(Tues. C)
7	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. IX)
10	New York	(United Nations)
12	Hartford	
13	New York	(Wed. II)
14	Englewood	
15	Brooklyn	(II)
16	New York	(Sat. II)
18	Boston	(Mon. II)
19	Providence	(III)
29–30	Boston	(Fri.-Sat. X)*

JANUARY

2	Boston	(Tues. D)*
4	Boston	(Rehearsal IV)
5–6	Boston	(Fri.-Sat. XI)
7	Boston	(Sun. c)
9	Cambridge	(III)

JANUARY *(continued)*

11	Boston	(Rehearsal V)
12–13	Boston	(Fri.-Sat. XII)
15	Boston	(Mon. III)
16	Boston	(Tues. E)
19–20	Boston	(Fri.-Sat. XIII)
23	New London	
24	New York	(Wed. III)
25	Baltimore	
26	Brooklyn	(III)
27	New York	(Sat. III)
30	Boston	(Tues. F)

FEBRUARY

2–3	Boston	(Fri.-Sat. XIV)
4	Boston	(Sun. d)
6	Providence	(IV)
8	Boston	(Rehearsal VI)
9–10	Boston	(Fri.-Sat. XV)
12	Boston	(Mon. IV)
13	Boston	(Tues. G)
15	Boston	(Rehearsal VII)
16–17	Boston	(Fri.-Sat. XVI)
19	Hartford	
20	New Haven	
21	New York	(Wed. IV)
22	New Brunswick	
23	Brooklyn	(IV)
24	New York	(Sat. IV)
27	Cambridge	(IV)

MARCH

2–3	Boston	(Fri.-Sat. XVII)
4	Boston	(Sun. e)
6	Boston	(Tues. H)
8	Boston	(Rehearsal VIII)
9–10	Boston	(Fri.-Sat. XVIII)
16–17	Boston	(Fri.-Sat. XIX)
19	Boston	(Mon. V)
20	Boston	(Tues. I)
23–24	Boston	(Fri.-Sat. XX)
25	Boston	(Sun. f)
27	Cambridge	(V)
29	Boston	(Rehearsal IX)
30–31	Boston	(Fri.-Sat. XXI)

APRIL

3	Princeton	
4	New York	(Wed. V)
5	Washington	
6	Brooklyn	(V)
7	New York	(Sat. V)
10	Providence	(V)
13–14	Boston	(Fri.-Sat. XXII)
17	Cambridge	(VI)
19–21	Boston	(Thurs.-Sat. XXIII)
23	Boston	(Mon. VI)
24	Boston	(Tues. J)
26	Boston	(Rehearsal X)
27–28	Boston	(Fri.-Sat. XXIV)

* Chamber orchestra concerts

Pre-Season-Boston

INTERNATIONAL MUSICAN
NEWARK, N.J.
MONTHLY 244,271

OCT 1961

SYMPHONIC HIGHLIGHTS

SPECIAL A six-week series, in the coming New York Philharmonic season, conducted by Leonard Bernstein, will be entitled "The Gallic Approach." Beginning September 28, it will emphasize the musical ties between France and the United States. Another six-week series, "The Teutonic Approach," will begin March 29, 1962. . . . Richard Korn, as musical director of The Orchestra of America, has announced that, in addition to the music of the past and present in the United States, the repertoire will be expanded to include the music of our neighbors of the Western Hemisphere—Canada and the Latin-American countries. It is also announced that the orchestra will each season present as soloist a winner of the annual award of the National Federation of Music Clubs . . . For the opening concert of the 1961-62 season, the Beverly Hills (Los Angeles) Symphony Orchestra will perform *Seven Studies on Themes of Paul Klee* by Gunther Schuller. Thirty original Paul Klee paintings, gathered from private and public collections, will be on exhibition at the concerts.

PRAISEWORTHY The Boston Symphony will have a fifty-week season in which 221 concerts will be given. As Henry B. Cabot, President of the Orchestra's Trustees, states, "The Trustees believe the Orchestra exists as a public institution, supported by the public with a responsibility to perform before the public as often as possible without impairing its musical standards. At the same time the Trustees feel a responsibility for the welfare of the orchestra members. By steady employment through most of the year, the ladies and gentlemen who make up the Boston Symphony Orchestra can concentrate on musical matters without the problems common to most symphony orchestra players of finding extra and sometimes non-musical means to support themselves and their families." The new Monday evening concerts, the first significant extension of the orchestra's concert activity in Boston since 1925, will be given at Symphony Hall on November 6, December 18, January 15, February 12, March 19 and April 23 . . . The New York Philharmonic opened its local season on September 26 with a special non-subscription concert benefiting the Pension Fund. Leonard Bernstein conducted and Eileen Farrell was soloist . . . The Fresno (California) Philharmonic Orchestra announces its policy, with the present season, of pairing concerts. This has come about because of the great demand for season tickets. By giving each program twice, single-admission music lovers will have a chance also to hear the concerts . . . Expansion of the Kansas City Philharmonic orchestra's over-all activities until it approaches a grand total of nearly one hundred concerts is the announcement for the Philharmonic's coming season, its twenty-ninth, and the fourteenth for its musical director-conductor, Hans Schwieger.

TOURS The Boston Symphony gives each year six concerts in Cambridge, five in Providence, five in Brooklyn, ten in Manhattan, and twenty on tour . . . The

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

SEP 1961

Charles Munch Honored In Special Remarks Before Congress

WASHINGTON — Representative Silvio Conte (R-Mass.) noted the recent announcement that Charles Munch would retire as music director of the Boston Symphony at the conclusion of the 1961-62 season.

In his remarks to the House of Representatives Conte said: ". . . it is with true sorrow and wonderful memories that I bring to the attention of the House the coming retirement of one of the greatest artists of the musical world . . . With the end of the 1962 season, at the age of 70, he will leave Boston. It will be the end of an era, for conductors of the quality of Dr. Munch are individuals who bring their interpretations to music, just as literature produces genius of approach to a theme."

Conte also quoted from an editorial in the *Boston Globe:* "Boston has much to thank him for: besides giving his all, he kept the orchestra at the top of form."

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American (e)
BOSTON, Mass.
Circ. 165,763

SEP 23 1961

French Pair To Debut in Symphony

American debuts will be made with the Boston Symphony Orchestra by two noted French pianists and a distinguished French 'cellist during the orchestra's 81st season and the 13th and final one of Dr. Charles Munch, who is to retire as music director. He will begin the season next Friday afternoon and Saturday evening.

The piano soloists making their American bows are Jeanne-Marie Darre and Michele Boegner (Beh—as in birth—n'yay). Last year the title of Chevalier des Arts et Letfres was conferred on Mme. Darre. In 1950, she had been made a Chevalier of the Legion of Honer.

Esteemed throughout Europe as a virtuoso, Mme. Darre also is famous as a professor of piano af the Paris Conservatory. In a shorter career, Mlle. Boegner has shown remarkable achievements. Her 20th birthday occurred last month. Andre Navarra is the eminent French 'cellist who makes his first American appearance with this orchestra.

Already well known in America but new to these concerts will be the Russian-born piano virtuoso, Nikita Magaloff. As a small boy he won the encouragement of Prokofiev. After the Russian Revolution he studied in Finland with Alexander Siloti, famous pupil of Liszt, then continued at the Paris Conservatory with Isidore Philipp, toured Europe and American and, since 1949, has taught the virtuoso class of the Geneva Conservatory.

A newcomer among his orchestra's guest conductors will be Carlo Maria Giulini, who only last year made his American bow. Returning guest conductors will be Ernest Ansermet, William Steinberg, Eleazar de Carvalho and Nadia Boulanger. Also sharing the concerts will be the orchestra's distinguished associate conductor, Richard Burgin.

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Sun (e)
LOWELL, Mass.
Circ. 43,185

SEP 23 1961

Music

Complete Plans for Community Concerts

By Alfred Burke

LOWELL—Plans have been completed for the kick-off of the 1961-62 Community Concert season in this city. The combined Greater-Lowell and Lawrence group will meet Sunday evening at the Vesper Country club to get the season rolling.

From the indications this season could be the most successful to date. The announcement of two major events, a song recital by the noted Metropolitan Opera company's baritone, Robert Merrill, and a concert by the Italian chamber group, I Musici, has already created more than usual interest.

Adele Addison

There will be at least one more event scheduled for this series, and if the response warrants, two more. As an incentive to local members, Rosalind Elias, Lowell's young Met star, will appear in the series in Manchester, N. H.

And again, as in past years, every Community Concert member will be accorded the privilege of attending concerts throughout the area where this series is held. Those holding tickets again will be assured of many programs, which means that the price of an individual event will come to a total of only a few cents.

American debuts will be made with the Boston Symphony orchestra by two noted French pianists and distinguished French 'cellist during the orchestra's 81st season and the 13th and final one of Dr. Charles Munch, who is to retire as its music director. He will begin the season on the early dates of Friday afternoon and Saturday evening, September 29 and 30.

The piano soloists making their American bows are Jeanne-Marie Darre and Michele Boegner. Last year the title Chevalier des Arts et Lettres was conferred on Mme. Darre. Previously, in 1950, she had been made a Chevalier of the Legion of Honor. Esteemed throughout Europe as a virtuoso, she also is famous as a professor of piano at the Paris Conservatory of Music. In a shorter career, Mlle. Boegner has shown remarkable achievements. Her 20th birthday occurred last month. Andre Navarre is the eminent French 'cellist who makes his first American appearance with this orchestra.

ALREADY WELL-KNOWN in America, but new to these concerts, will be the Russian-born virtuoso, Nikita Magaloff. Since 1949 he has taught the virtuoso class at the Geneva Conservatory of Music.

A newcomer among this orchestra's guest conductors will be Carlo Maria Giulini, who only last year made his American bow. He established himself then as a masterly conductor at the head of the Israel Philharmonic orchestra. Returning guest conductors will be Ernest Ansermet, William Steinberg, Eleazar de Carvalho and Nadia Boulanger. Also sharing the concerts will be the orchestra's distinguished associate conductor, Richard Burgin. Lukas Foss will direct his composition, "Time Cycle," with Adele Addison as soprano soloist.

Returning soloists at the piano will be Gary Graffman, Rudolf Serkin, and the youthful Evelyne Crochet. Following an absence of 15 years, the eminent violinist, Erica Morini, is to return. Samuel Mayes, the orchestra's prodigious principal 'cellist will be soloist in Boston, Providence and on tour.

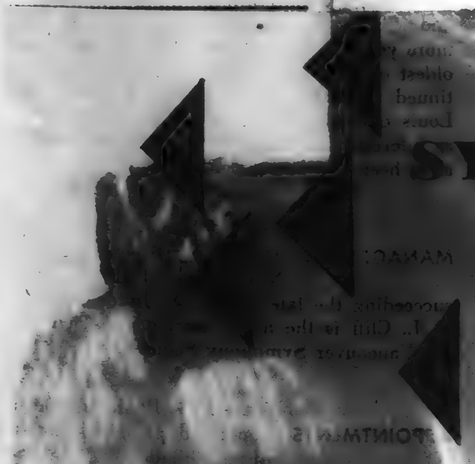
The new Monday evening concerts will begin on Nov. 6 and the open rehearsal (on 10 Thursday evenings), Oct. 12. Dr. Munch will inaugurate the season with this program: Brahms' "Variations on a Theme of Haydn," Debussy's "Iberia" and Tchaikovsky's "Pathetique" Symphony.

THE GREATEST TI

Pre-Season-Boston

INTERNATIONAL MUSICAN
NEWARK, N.J.
MONTHLY 244,271
OCT 1961

SYMPHONIC HIGHLIGHTS



SPECIAL A six-week series, in the coming New York Philharmonic season, conducted by Leonard Bernstein, will be entitled "Two Gallic Approaches." Beginning September . . . it will emphasize the musical ties between France and the United States. Another six-week series, "The Teutonic Approach," will begin March 29, 1962. . . . Richard Korn, as musical director of The Orchestra of America, has announced that, in addition to the music of the past and present in the United States, the repertoire will be expanded to include the music of our neighbors of the Western Hemisphere—Canada and the Latin American countries. It is also announced that the orchestra will each season present as soloist a winner of the annual award of the National Federation of Music Clubs. . . . For the opening concert of the 1961-62 season, the Beverly Hills (Los Angeles) Symphony Orchestra will perform *Seven Studies on Themes of Paul Klee* by Gunther Schuller. Thirty original Paul Klee paintings, gathered from private and public collections, will be on exhibition at the concerts.

PRAISEWORTHY The Boston Symphony will have a fifty-week season in which 221 concerts will be given. . . . Henry B. Cabot, President of the Orchestra's Trustees, states, "The Trustees believe the Orchestra exists as a public institution, supported by the public with a responsibility to perform before the public as often as possible without impairing its musical standards. At the same time, the Trustees feel a responsibility for the welfare of the orchestra members. By steady employment through most of the year, the ladies and gentlemen who make up the Boston Symphony Orchestra can concentrate on musical matters without the problems common to most symphony orchestra players of finding extra and sometimes non-musical means to support themselves and their families." The new Monday evening concerts, the first significant extension of the orchestra's . . . activity in Boston since 1925, will be given at Symphony Hall on November 6, December 18, January 15, February 12, March 19 and April 23. . . . The New York Philharmonic opened its local season on September 26 with a special non-subscription concert benefiting the Pension Fund. Leonard Bernstein conducted and Eileen Farrell was soloist. . . . The Fresno (California) Philharmonic Orchestra announces its policy, with the present season, of pairing concerts. This has come about because of the great demand for season tickets. By giving each program twice, single-admission music lovers will have a chance also to hear the concerts . . . Expansion of the Kansas City Philharmonic orchestra's over-all activities until it approaches a grand total of nearly one hundred concerts is the announcement for the Philharmonic's coming season, its twenty-ninth, and the fourteenth for its musical director-conductor, Hans Schwieger.

TOURS The Boston Symphony gives each year six concerts in Cambridge, five in Providence, five in Brooklyn, ten in Manhattan, and twenty on tour . . . The

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
SEP 1961

Charles Munch Honored In Special Remarks Before Congress

WASHINGTON — Representative Silvio Conte (R-Mass.) noted the recent announcement that Charles Munch would retire as music director of the Boston Symphony at the conclusion of the 1961-62 season.

In his remarks to the House of Representatives Conte said: ". . . it is with true sorrow and wonderful memories that I bring to the attention of the House the coming retirement of one of the greatest artists of the musical world . . . With the end of the 1962 season, at the age of 70, he will leave Boston. It will be the end of an era, for conductors of the quality of Dr. Munch are individuals who bring their interpretations to music, just as literature produces genius of approach to a theme."

Conte also quoted from an editorial in the *Boston Globe:* "Boston has much to thank him for: besides giving his all, he kept the orchestra at the top of form."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Circ. 165,763
SEP 23 1961

French Pair To Debut in Symphony

American debuts will be made with the Boston Symphony Orchestra by two noted French pianists and a distinguished French 'cellist during the orchestra's 81st season and the 13th and final one of Dr. Charles Munch, who is to retire as music director. He will begin the season next Friday afternoon and Saturday evening.

The piano soloists making their American bows are Jeanne-Marie Darre and Michele Boegner (Beh—as in birth—n'yay). Last year the title of Chevalier des Arts et Lettres was conferred on Mme. Darre. In 1950, she had been made a Chevalier of the Legion of Honor.

Esteemed throughout Europe as a virtuoso, Mme. Darre also is famous as a professor of piano at the Paris Conservatory. In a shorter career, Mlle. Boegner has shown remarkable achievements. Her 20th birthday occurred last month. Andre Navarra is the eminent French 'cellist who makes his first American appearance with this orchestra.

Already well known in America but new to these concerts will be the Russian-born virtuoso, Nikita Magaloff. As a small boy he won the encouragement of Prokofiev. After the Russian Revolution he studied in Finland with Alexander Siloti, famous pupil of Liszt, then continued at the Paris Conservatory with Isidore Philipp, toured Europe and American and, since 1949, has taught the virtuoso class of the Geneva Conservatory.

A newcomer among his orchestra's guest conductors will be Carlo Maria Giulini, who only last year made his American bow. Returning guest conductors will be Ernest Ansermet, William Steinberg, Eleazar de Carvalho and Nadia Boulanger. Also sharing the concerts will be the orchestra's distinguished associate conductor, Richard Burgin. Lukas Foss will direct his composition, "Time Cycle," with Adele Addison as soprano soloist.

Returning soloists at the piano will be Gary Graffman, Rudolf Serkin, and the youthful Evelyne Crochet. Following an absence of 15 years, the eminent violinist, Erica Morini, is to return. Samuel Mayes, the orchestra's prodigious principal 'cellist will be soloist in Boston, Providence and on tour.

The new Monday evening concerts will begin on Nov. 6 and the open rehearsal (on 10 Thursday evenings), Oct. 12. Dr. Munch will inaugurate the season with this program: Beethoven's "Variations on a Theme of Haydn," Debussy's "Iberia" and Tchaikovsky's "Pathetique" Symphony.

New England Newsclip Agency, Inc.
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Sun (e)
LOWELL, Mass.
Circ. 33,185
SEP 23 1961

Music

Complete Plans for Community Concerts

By Alfred Burke

LOWELL—Plans have been completed for the kick-off of the 1961-62 Community Concert season in this city. The combined Greater-Lowell and Lawrence group will meet Sunday evening at the Vesper Country club to get the season rolling.

From the indications this season could be the most successful to date. The announcement of two major events, a song recital by the noted Metropolitan Opera company's baritone, Robert Merrill, and a concert by the Italian chamber group, I Musici, has already created more than usual interest.

Adele Addison

There will be at least one more event scheduled for this series, and if the response warrants, two more. As an incentive to local members, Rosalind Elias, Lowell's young Met star, will appear in the series in Manchester, N. H.

And again, as in past years, every Community Concert member will be accorded the privilege of attending concerts throughout the area where this series is held. Those holding tickets again will be assured of many programs, which means that the price of an individual event will come to a total of only a few cents.

American debuts will be made with the Boston Symphony orchestra by two noted French pianists and distinguished French 'cellist during the orchestra's 81st season and the 13th and final one of Dr. Charles Munch, who is to retire as its music director. He will begin the season on the early dates of Friday afternoon and Saturday evening, September 29 and 30.

The piano soloists making their American bows are Jeanne-Marie Darre and Michele Boegner. Last year the title Chevalier des Arts et Lettres was conferred on Mme. Darre. Previously, in 1950, she had been made a Chevalier of the Legion of Honor. Esteemed throughout Europe as a virtuoso, she also is famous as a professor of piano at the Paris Conservatory of Music. In a shorter career, Mlle. Boegner has shown remarkable achievements. Her 20th birthday occurred last month. Andre Navarre is the eminent French 'cellist who makes his first American appearance with this orchestra.

ALREADY WELL-KNOWN in America, but new to these concerts, will be the Russian-born virtuoso, Nikita Magaloff. Since 1949 he has taught the virtuoso class at the Geneva Conservatory of Music.

A newcomer among this orchestra's guest conductors will be Carlo Maria Giulini, who only last year made his American bow. He established himself there as a masterly conductor at the head of the Israel Philharmonic orchestra. Returning guest conductors will be Ernest Ansermet, William Steinberg, Eleazar de Carvalho and Nadia Boulanger. Also sharing the concerts will be the orchestra's distinguished associate conductor, Richard Burgin. Lukas Foss will direct his composition, "Time Cycle," with Adele Addison as soprano soloist.

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The new Monday evening concerts will begin on Nov. 6 and the open rehearsal (on 10 Thursday evenings), Oct. 12. Dr. Munch will inaugurate the season with this program: Beethoven's "Variations on a Theme of Haydn," Debussy's "Iberia" and Tchaikovsky's "Pathetique" Symphony.

THE GREATEST T

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
SEP 17 1961

DR. CHARLES MUNCH

MUNCH CONDUCTS HUB SYMPHONY IN OCTOBER

Junior League Concert Series Will Begin Next Month

Dr. Charles Munch will conduct the Boston Symphony Orchestra Oct. 2 for the opening concert of the 1961-62 Junior League concert series. The other three concerts in the series will be the Goldovsky Grand Opera Theater in "The Barber of Seville" Dec. 12, Gina Bachauer famed Greek pianist Jan. 25, and to conclude the series on March 26 will be the Metropolitan Opera star, baritone, George London. Tickets which have already been purchased, have been mailed to subscribers this past week. Mail orders are now being accepted at the Forbes and Wallace box office, and it will be open during store hours starting Monday, the 25th for the week prior to the first concert.

Plans to Retire

This spring Dr. Munch announced his retirement as conductor of the Boston Symphony Orchestra, so this might be his last appearance for Springfield audiences conducting the famed orchestra. This fall marks Dr. Munch's 12th anniversary as musical director of the Boston orchestra which has a tradition steeped in music.

Charles Munch was born in Strasbourg in 1891, his father was a member of a distinguished musical family. He was himself an organist, string player, leader of the St. Guillaume choir in the Strasbourg Cathedral and professor at the conservatory, and he was Charles' first violin teacher. The Munch children consisting of five boys and two girls were all musical. In the summer, the Munch family would move to the country home of Charles' maternal grandfather, which was at Niederbronn-les-Bains in the Vosges Mountains, which was was called the "music box" when the family arrived with their instruments and sheaves of chamber music.

At 21, Charles Maunch went to Paris to study for a career in medicine. He, however, found himself devoting all of his time to the study of the violin under Lucien Capet.

He studied in Berlin under Carl Flesch in 1920, and served as concertmaster of the Strasbourg Orchestra. He next went to Leipsiz where for eight years he sat with the first violins in the Gewandhaus Orchestra under Furtwangler and Walter.

Dr. Munch returned to Paris in 1932 where he conducted concerts of the Straram Orchestra. He founded the Orchestre Symphonique de Paris in the same season and conducted the Lamoureux Concerts. Soon he began his tour of guest engagements that have made him a world traveler. Dr. Munch's first invitation to conduct in the United States came in 1939, and he traveled as far as the Azores when his travel arrangements were canceled abruptly. In 1946, as soon as transoceanic travel was resumed, Dr. Munch came to the United States for the first time to conduct the Boston Symphony Orchestra as guest conductor.

In the spring of 1948, Munch was engaged by the orchestra to succeed Serge Koussevitsky as musical director of the Boston Symphony to begin with the season of 1949-50. Prior to his going with the Boston Orchestra, he made a transcontinental tour of the United States with the Orchestre National de la Radiodiffusion Francaise, the French national broadcasting orchestra of which he was conductor. By commission of his government, which made him a commander in the Legion of Honor, he led every concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 169,783
SEP 25 1961

Symphony Season's Upon Us Despite That Barefoot Feeling

By MAGGIE WELLS, Society Editor

It's hard to believe that the Symphony season is upon us. Seems like only yesterday we were walking barefoot across the lawns of Tanglewood.

This year's fashionable Friday afternoon concerts (the only time to go, if you're Anybody) will start this week. And socialites will be briefed in advance about the music to be played.

LUNCHEONS BEFOREHAND

It's a dreadful temptation to break the news by rhyming "lunch" with "Munch," but Robert Frost would never forgive us. Suffice it to say that a series of pre-Symphony luncheons will be held this year in a new motel near Symphony Hall. eyereetaoi shrdl cmfwyp

The Consul General of Spain and the Marquesa de Santa Cruz are sponsoring the first luncheon (the first Symphony program will include Debussy's symphonic poem, "Iberia").

Nicholas Slonimsky, musicologist, composer, author and pianist, will give a 20-minute, piano-illustrated talk after the luncheon and before the concert.

The release announcing the series says "Knowing full well the tastes and habits of the Symphony-goer, Mr. Slonimsky will limit his musical talks to a dramatic summation of the program." Sounds as if somebody's talking down to somebody.

This will be the 81st season for Boston's beloved BSO, and the 13th and final one here for Dr. Charles Munch, who has announced his plans for retirement next year.

DINNER AFTER SALEM MEETING

Until recently, the words "dutch treat" brought to the mind of the average proper Bostonian a piece of chocolate, or Edam cheese. It is only in the past few years that "Dutch treat" dinners have become popular in social circles.

One such buy-your-own dinner party will precede the 22d annual meeting of the Salem Hospital Aid Association in that community on Monday, Oct. 2. Both the meeting and the dinner will be held at the Hotel Hawthorne.

Mrs. Cyrus W. Haller of Marblehead, president of the Association, will preside at the meeting. And Mrs. Richard J. of Salem will present a check from the Association to Hospital Board president Daniel N. Crowley.

Mrs. H. Graham Pope of Swampscott, program chairman, will introduce the speaker of the evening. He's Dr. Ellsworth T. Neumann, administrator of Massachusetts General Hospital, who talks on the subject "The Hospital As A Living Institution."

During the course of the evening, service pins will be presented to volunteers who have logged anywhere from 100 to 6,000 hours service at the hospital.

Reservation chairman is Mrs. Alphonse Bachorowski of Salem.

New England Newsclip Agency, Inc.
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Telegram (m)
WORCESTER, Mass.
Circ. 57,783
SEP 30 1961

Boston Symphony Opens 81st Season

BOSTON (UPI) — The Boston Symphony Orchestra Friday opened its 81st season and the last under the directorship of Charles Munch.

Munch, now beginning his 13th year with the orchestra, will be succeeded next September by Erich Leinsdorf.

The orchestra also will begin a new Monday night series this season with the first of six concerts scheduled Nov. 6.

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Times (e)
HARTFORD, Conn.
Circ. 124,088
SEP 26 1961

End of an Era

Charles Munch, who succeeeded Serge Koussevitzky as conductor of the Boston Symphony and has built up an avid following in Hartford during the past decade, will be conducting his final concert here next Feb. 19.

The distinguished French musician is approaching 70 and has announced his intention to retire at the close of the present season.

He will be succeeded in Boston by Erich Leinsdorf, who has conducted on a number of occasions on the Bushnell stage.

CINCINNATI, OHIO
ENQUIRER
D. 217,449 S. 274,296
SEP 3 1961

Artist Series

THE ARTIST SERIES is anticipating six sell-out concerts for the coming 1961-62 season. With [illegible] sell-outs last year and an even greater lineup of exciting attractions coming up, full houses are not unlikely for the five concerts at Music Hall and the one at Taft Auditorium.

Almost every type of musical offering is included in the big six—one of the world's great symphony orchestras, Europe's most popular folk dance and song group, a colorful Gilbert and Sullivan operetta, direct from a hit run on Broadway, America's most dynamic ballet company, a choral concert with famous soloists, chorus and full orchestra, and a demand performance by one of the world's most talented young pianists.

The season opens Tuesday, October 17, at Music Hall with the Boston Symphony Orchestra in the farewell appearance here of Conductor Charles Munch, who has announced his retirement at the end of this season. Cincinnati is one of only 10 U. S. cities in which this noted orchestra will give concerts.

Munch, Boston Symphony
Music Hall, Oct. 17

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 427,983

SEP 17 1961

Boston Symphony 81st Season Will Begin Sept. 29 and 30

Dr. Charles Munch will begin the 81st season of concerts by the Boston Symphony Orchestra, and his own 13th and final season as conductor, at Symphony Hall, Friday afternoon at 2:15, and Saturday evening at 8:30, Sept. 29 and 30.

The opening program will consist of Brahms' Variations on a Theme by Haydn; Debussy's "Iberia," and the "Pathetic" Symphony by Tchaikovsky.

An innovation will be a new series of six concerts on Monday evenings, to begin Nov. 6.

Guest conductors will include Ernest Ansermet, William Steinberg, Eleazar de Carvalho and Carlo Maria Giulini, of whom the last-named will appear for the first time here. Associate conductor Richard Burgin will take several programs. In the Spring, Nadia Boulanger will come from France to conduct a concert.

Soloists will include cellist Andre Navarra and pianists Michele Boegner and Jeanne-Marie Darre, all to make their American debuts. Pianist Nikita Magaloff will play with the orchestra for the first time. Gary Graffman, Rudolf Serkin and Evelyne Crochet, pianists, will be heard, together with violinist Erica Morini, who last played here in 1946.

Among the music new to Boston will be the "Time Cycle" of Lukas Foss, to be conducted by him, with soprano Adele Addison as soloist.

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Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 43,185

SEP 30 1961

Music

Community Concert Membership Drive Ends

By Alfred Burke

LOWELL — Today will mark the close of the current drive for members who will enjoy the superb list of concerts that the 1961-62 Community Concert programs will offer. The campaign, however, is open throughout the day and those desirous of taking advantage of the standard offer of the "most for the least" will have the opportunity.

To date, the artist list offers such front line names as Robert Merrill, Metropolitan Opera baritone, and the fabulous Italian chamber music ensemble, I Musici. These will be followed by at least one remaining concert, and if the expected response to the drive materializes, there will be a fourth.

Gary Graffman

The popular policy of extending membership rights to the Greater-Lowell-Lawrence members will be in effect and two outstanding events on the agenda will be the appearance of Rosalind Elias in Manchester, N.H., and the Minneapolis Symphony orchestra in Nashua, N.H. Other programs are those to be presented in Danvers, Framingham and Stoneham. This list is only partial, and listed to be heard in these communities are such artists as Fernando Corena, Metropolitan Opera bass; Alexander Brailowsky, pianist; Netherlands Chamber orchestra; Les Grands Ballet Canadiens; the New York Concert Trio, and the Belafonte Singers.

A concert of band music will be presented this evening in the Little Theatre at Lowell State college by the Boston Central band. The program is being sponsored by the Salvation Army of Lowell.

NEXT TUESDAY afternoon at 3 o'clock in All Souls church, Wilfred Kershaw, organist at All Souls will present a recital. The program is being presented by the Women's Alliance of the parish. Mr. Kershaw will present a program well in keeping with the accepted tradition.

Entering the musical field for the first time is the Unitarian Players of Chelmsford. This outstanding group of thespians has been a leader on the county theatrical scene for 30 odd years and to date has achieved all of the organization's success in the field of legitimate theater.

The group whose purpose is to advance culture in the community through the field of drama has decided to advance activities and has selected as an initial offering in musical comedy, the Broadway hit, "Damn Yankees." Casting has been going on during the past week and it is expected that this initial endeavor on the part of the local thespians will score another first. The cast will be selected shortly. Fred Matthews is directing.

Among the soloists who will return for the 1961-62 season with the Boston Symphony orchestra will be Gary Graffman, pianist. Mr. Graffman, who is rapidly ascending into the top tier of gifted instrumentalists will also endeavor to meet a full scaled season. A Community Concert artist, this young American musician has already achieved a nation wide reception.

It is expected that this season's Monday evening series by the Boston Symphony orchestra will not only establish a new high in the number of concerts played in a season, but also provide a means whereby more people than ever may attend programs by the organization.

CINCINNATI, OHIO
ENQUIRER
D. 217,449 S. 274,296
SEP 10 1961

Farewell Appearance

CHARLES MUNCH

Charles Munch, brilliant conductor of the Boston Symphony, makes his farewell appearance in Cincinnati October 17 when this outstanding orchestra plays the first engagement of the Artist Series.

Other stellar attractions will be the Mazowsze Polish folk dancers; Stratford Festival production of Pirates of Penzance; San Francisco Ballet; David Ban-Illian, brilliant Israel pianist; and the Choral Concert with Mary Curtis-Verna, Metropolitan Opera star, and the College-Conservatory chorus.

Beginning tomorrow, Art Series tickets will be on sale to new subscribers. Seat preferences will be filled in the order received at the Community Ticket Office, Baldwin's, 415 Race St. Sale of season subscriptions will close on September 23.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 287,665

SEP 24 1961

Homage to Mount For Dr. Munch

By ROBERT TAYLOR

When the Boston Symphony Orchestra launches its 81st season next weekend, the concerts will signal (a) the earliest opening of the series of recent record, and (b) the final year for Charles Munch as the reigning monarch of our music.

Both facts are epochal. The Boston Orchestra is becoming the first of our country's great orchestras to provide its personnel with year-round employment. As for Dr. Munch, his services to Boston and to art are so widely recognized that we may expect his 13th and ultimate year here to be a steadily mounting wave of affection and homage.

World Premieres

According to rumor, the French conductor plans to reintroduce during the 81st season many of the scores presented as world premieres in his tenure. This should prove significant. One of the commonest complaints or rather, cliches, of modern reviewing is the phrase, "perhaps at second hearing this music will seem less puzzling."

The second hearing occurs often enough, but unless the work immediately establishes itself as an unquestioned masterpiece like Poulenc's "Gloria" of last season, the second hearing also transpires in some other American music capitol. Once or twice Dr. Munch has revived new scores in a short space of time; yet for most of us, the second hearing is frequently omitted.

There are some scores that, I feel, have exhausted their potential for me, on first hearing. I'm afraid I can't muster much enthusiasm for Easley Blackwood's First or Schuman's Seventh, but one ought not be doctrinaire, and one more time may disclose the astigmatism of one's original views. Certainly, the price of discovering a cherisable new score, a little dullness, is low enough.

The Open Rehearsal an institution that Dr. Munch established here, may be expected to flourish in this last Munch season. The first, Oct. 12, inaugurates a season of 10—an unparelleled opportunity for the student and the person of limited means to hear an orchestra that is one of the glories of world civilization. The Open Rehearsal, moreover, affords an unusual chance to perceive the structure of actual performance taking shape.

If Charles Munch had done little else, by creating the Open Rehearsal policy which insures a continuing audience for symphonic music, his name would rank high in our annals of art. This year's series is a living tribute.

Solo Problem

You can look forward to a trove of soloists in the 81st season. The profusion of soloists in the contemporary music milieu seems one of those things decreed by fate. Fortunately, the Boston Symphony Orchestra attracts a high caliber.

Soloists are good boxoffice; but as Irving Kolodin has pointed out, the supply of first-class violinists and pianists is not as great as the demand, and soloists severely restrict the repertoire. They set out to show they can play the things other violinists and pianists play, only better.

In the case of the BSO's 81st season, the solo performers fill a function, as a rule, for they are artists of note whom the local audience should know.

Jeanne-Marie Darre, the pianist, has a splendid European reputation, and is recognized as a puissant teaching force at the Paris Conservatory; Michele Boegner, who is only 20, has already flashed across the French firmament as a piano virtuoso; also from France is Andre Navarra, the eminent 'cellist. Nikita Magaloff, the pianist, enjoys an American reclaim, but is unknown to Boston.

Among the conductors Carlo Maria Giulini comes here after a widely-hailed debut year at the head of the Israel Philharmonic. And, naturally, the guest concerts by Ernest Ansermet, Steinberg, de Carvalho, and Nadia Boulanger exhibit extraordinary advance interest.

Of less interest is the opening program, Brahms' Variations on a Theme by Haydn; Debussy's "Iberia"; the "Pathétique". Opening concerts of a symphony season are usually devoted to trite programming; perhaps one must venture toward unknown waters like a timid swimmer getting immersed. Or is that the theory? But we should not close on a carping note. The 81st season promises excitement.

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The Pilot
BOSTON, Mass.
Weekly Circ. 87,000

SEP 16 1961

BOSTON SYMPHONY ORCHESTRA . . . Charles Munch directs the first Channel 2 Boston Symphony Orchestra telecast of the 1961-62 season, broadcast direct from Sanders Theatre, Harvard University on Tuesday, Oct. 31, at 8:30 p.m., part of Boston's first-rate education TV programming. Mr. Munch is retiring his post at the end of the season.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 427,983

SEP 24 1961

DR. CHARLES MUNCH will conduct his 13th and final season of performances with the Boston Symphony Orchestra beginning with a pair of concerts Friday afternoon and Saturday evening in Symphony Hall.

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Record (m)
BOSTON, Mass.
Circ. 371,393

SEP 25 1961

SMART SET . . . By ROSE WALSH

Noted Artist Hub Visitor

Noted bird artist Francis Lee Jaques and his talented author wife, Florence Page Jaques, of Minnesota, will renew Boston friendships during the next two months while he is working here at the Museum of Science. Visitors to the Museum are familiar with his fine panoramics of beavers, shore birds, coast of Maine and Concord River Waterfall.

A fifth panoramic background for the Museum—this time the Moose—brings artist Jaques here. On Thursday he and his wife will go to New Haven for the opening of his art exhibition (which will continue through mid-November) at the Peabody Museum of Natural History. Included in the collection are his illustrations from the second volume of Hon. William O. Douglas' (Associate Justice of the Supreme Court) "My Wilderness."

Mrs. Jaques, author of books on travel and children's verse ("There Once Was a Puffin" is a great favorite) will find time to do a little writing. She has no worry about illustrations for the volumes. Her husband enjoys that diversion.

The Jaques, who were the house guests of Mr. and Mrs. Ross Whitman (former Minnesota neighbors) in Framingham Center during the "Esther" threat, have been married 34 years. Only twice in that period have they been separated. Once when Mr. Jaques made a six-months trip to the Arctic with Capt. Bob Bartlett, the second time when he journeyed to the South Seas with Templeton Crocker.

★ ★ ★

AN INNOVATION FOR music lovers is the series of Friday pre-Symphony Lectures by Nicholas Slonimsky, well-known musicologist, composer, author and pianist at the Midtown Motor Inn, a few steps from Symphony Hall. The first one on Friday, to coincide with the opening of Boston Symphony Orchestra's 81st season of concerts, will be preceded by luncheon at 12:30.

At 1:45 each Friday the guest artist will offer a twenty minute talk, "Impressions of a Symphony", with piano illustrations. These will be focussed on the current weekly Symphony program with some digressions. Since many unfamiliar Symphony works may be introduced, the instructive entertainment will be helpful to the concert followers.

Apropos of Boston Symphony conductor Dr. Charles Munch including Debussy's "Iberia" in his first program, Consul General of Spain and La Marquesa de Santa Cruz have been invited to open the Pre-Symphony Luncheon series.

Reservations are being accepted from the Symphony membership. Mr. Slonimsky will limit his musical talks to a dramatic summation of the program.

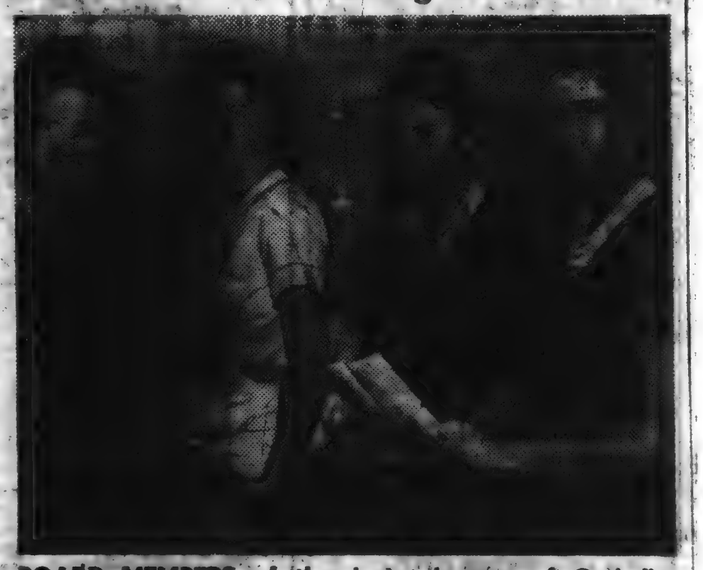
★ ★ ★

NEWTON COLLEGE OF the Sacred Heart alumna, Loretta Maguire of the class of 1960, is working as a lay apostolate in Kingston, Jamaica, BWI. Sponsored by the Mission Club of Newton College, she left Boston Sept. 10 to take up her new duties as a nursery day school teacher for the Diocese of Kingston, under the supervision of Bishop John J. McEleney, S. J.

Loretta, niece of Mr. and Mrs. Hugh Porter of Watertown, is the fifth member of Newton's Alumnae to volunteer her services for a year. The girls are in various areas of the United States and the Caribbean. Before going to Kingston, she worked for the Shawmut National Bank in Boston.

★ ★ ★

THE DALLIANCE & Divergence Society (young career and professional people living in the Back Bay) had to think up something big to honor 2500 newcomers to the group. They did—a Benefit Block Dance to be held Friday evening on Marlborough street, between Dartmouth and Clarendon, from 8:30 to midnight. Admission $1, and the proceeds will go to the Mayor's Charity Fund. Rain date will be the following evening.



BOARD MEMBERS of the Junior League of Catholic Women prepare program for season opening tonight at League House, 1 Arlington st., city. L. to r., Mary Finn, Mary McCauley, Janet Iannicello, Lee Smith, chairman.

Member 9/16/61
s—Entertainment

ny Season

Guest Conductors Announced

The Boston Symphony Orchestra will open its 81st season—and its conductor Charles Munch's 13th and final one—on Friday afternoon and Saturday evening, Sept. 29 and 30. The program will be Brahms' Variations on a Theme of Haydn, Debussy's "Iberia," and Tchaikovsky's Symphony No. 6 ("Pathétique"). Erich Leinsdorff will assume directorship of the orchestra in 1962-63.

Six Monday evening concerts, beginning Nov. 6, will be added to the orchestra's schedule this season. There will be ten open rehearsals, which will start Thursday, Oct. 12, at 7:30 and will continue on selected Thursdays.

Guest conductors this year will include Ernest Ansermet, William Steinberg, and Eleazar de Carvalho. Carlo Maria Giulini will make his Boston debut in this capacity. Associate conductor Richard Burgin will direct some of the performances. A spring concert will be conducted by Nadia Boulanger, who plans to come to Boston from Paris for the event.

Soloists will include Andre Navarra, cellist, and Michel Boegner and Jeanne-Marie Darre, pianists, all making American debuts. Nikita Magaloff, pianist, will play with the orchestra for the first time. Piano soloists returning will include Gary Graffman, Rudolf Serkin, and Evelyne Crochet. Erica Morini, violinist, will also be a soloist.

"Time Cycle," by Lukas Foss, will be among new music to be played and will be conducted by the composer, with Adele Addison as soprano soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

SEP 28 1961

BSO Soloists for Season Announced

American debuts will be made with the Boston Symphony Orchestra by two noted French pianists and a distinguished French 'cellist during the orchestra's eighty-first season and the thirteenth and final one of Dr. Charles Munch, who is to retire as its music director. He will begin the season this weekend, Friday afternoon and Saturday evening, Sept. 29 and 30.

Opening program will include Brahms' "Variations on a Theme of Haydn," Debussy's "Iberia" and Tchaikovsky's "Pathetique" Symphony.

Piano soloists making their American bows are Jeanne-Marie Darre and Michele Boegner. Andre Navarra is the eminent French 'cellist who makes his first American appearance with this orchestra.

Already well known in America, but new to these concerts, will be the Russian-born virtuoso, Nikita Magaloff.

A newcomer among this orchestra's guest conductors will be Carlo Maria Giulini, who only last year made his American bow as conductor of the Israel Philharmonic Orchestra.

Returning guest conductors will be Ernest Ansermet, William Steinberg, Eleazar de Carvalho and Nadia Boulanger. Also sharing the concerts will be the orchestra's associate conductor, Richard Burgin. Lukas Foss will direct his composition, "Time Cycle," with Adele Addison as soprano soloist.

Returning piano soloists will be Gary Graffman, Rudolf Serkin and Evelyne Crochet. The eminent violinist, Erica Morini, will also appear.

Samuel Mayes, the orchestra's principal cellist will be soloist in Boston, Providence and on tour.

The new Monday evening concerts begin Nov. 6, the open rehearsals on ten Thursday evenings, Oct. 12.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m-e)
BOSTON, Mass.
Circ. ———
OCT 4 1961

SMART SET . . . . . By ROSE WALSH

A Munch Fan From K-C

Dr. Charles Munch, Boston Symphony Orchestra's noted conductor, had this interesting experience after the opening of the 81st season of Symphony concerts. (It was also the beginning of his 13th and final season.)

In the small group of friends waiting to greet the distinguished conductor in the Green Room (part office and part reception room) of Symphony Hall, Dr. Munch noted someone he couldn't place.

The urbane visitor quickly stepped up to him and explained his presence there. He introduced himself, Richard Sight, a businessman from Kansas City.

He had traveled here—his first trip to Boston—for the specific purpose of hearing Dr. Munch conduct the Boston Symphony "in its own home city." I have been in love with the Boston Symphony since I heard it 10 years ago at the University of Michigan, Ann Arbor while I was a student at nearby Olivet College."

He continued his story telling how he has built up a collection of complete recordings of Dr. Munch's conducting of the Boston Symphony. Mr. Sight also paid tribute to the Boston concert audience he had just left. The music lovers showed such warmth and appreciation that he was greatly impressed.

All this delighted Dr. Munch who promptly hunted up one of his photographs and inscribed it for his Kansas City fan.

★ ★ ★

ESSEX IN THE DAYS of horse cars, hansom cabs and delivery wagons will be presented by Miss Eleanor Broadhead to the lecture attendance tonight at Essex Institute, Salem. Her illustrated talk, "Compliments to the Customers", open to the public, will feature Salem trade cards of the late 1800's.

Star exhibitor of the Photographic Society of America, Miss Broadhead unearthed the novel material for her lecture from an album of cards she found during the photographing of objects for "Here is Salem . . . Old and New." A second album, property of Essex Institute, produced additional trade cards.

Colorful and mounted several decades ago, the specimens provide not only names and addresses for former stores and shops but also give details of costumes, customs, cures and curiosities.

★ ★ ★

SINCE WE ARE ON North Shore topics, we hear that Dr. John Ashton Dodge (with his wife, Mary) recently arrived from Cardiff, S. Wales to assume duties as pediatric resident at the North Shore Babies' and Children's Hospital, Salem. For the past two years he has been registrar to Department of Child Health at the Cardiff Royal Infirmary.

The 27-year old doctor comes to the hospital on affiliation from the Children's Medical Center in Boston for a six months period. This residency program was assigned to the hospital in 1947 and at that time a close association with the teaching center began.

Members of the board of trustees and the medical staff and their families have been invited to meet Dr. and Mrs. Dodge in the Hospital Medical Lounge this afternoon from 4:30 to 6 o'clock. Mrs. W. Randall Bell of Marblehead is in charge of the tea.

Presiding at the urns will be Mrs. Robert Moulton, Mrs. Harry Lowd, Jr., Mrs. Joseph Cutler and Mrs. William R. Dorsey.

★ ★ ★

GENEVRA HOBBS WILL have the honor of announcing the prize winners of this year's Beacon Hill Window Box Contest and presenting beautiful flowering plants to them Thursday evening at an 8 o'clock open meeting in the Charles Street Meeting House (corner of Mt. Vernon). Genevra, contest chairman, reports more than 600 entrants in this annual "beautify - the - neighborhood" project. Some 50 organizations and individuals also had a hand in making it a success.

The charming "awarding program" will offer a film "Let's Keep America Beautiful"; a short talk by John Ryan, chairman of Beacon Hill Civic Ass'n clean-up committee and member of BRA; questions on window box problems, and a refreshment session.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
SEP 30 1961

Society: Opening Night at Symphony Always Social, Fiscal Success

By MARJORIE W. SHERMAN

It's still the best place in the world to be on a Friday afternoon in Boston from October to April, and visitors with only a few hours here save them for Symphony, joining a third-generation audience that hands down its Symphony seats along with the family silver and portraits.

Symphony is always sold out for its opening. It was in the days when seats were sold at auction and the late Mrs. Jack Gardner's fabulous hats and her first-balcony seats brought the highest price in the house for the second-balcony row directly above her.

It was yesterday, when the 81st year of these wonderful world-acclaimed concerts began with the rustling rise to salute director Charles Munch.

Familiar faces, row on row, some of them with memories of more than half of these opening concerts, banked the big hall with here and there an honored guest.

M. Jaques Simon of the Paris Opera took most of his few hours in Boston yesterday to sit in Symphony Hall with delight. Here from the West Coast in time to join his sister, Hazel Draper, at the season's first concert was writer James Archibald.

Mr. and Mrs. Ellsworth Thane of London, who are flying to Canada today, arrived in Boston in time for lunch at the Ritz before the symphony,

BROADWAY GUEST at Symphony Hall yesterday was stage and screen star Ilona Massey who lunched with the Spanish Consul and Marquesa de Santa Cruz de Inguanzo.

which they last attended here as guests of Boston's beloved Serge Koussevitzky whose beautiful widow was in her usual place yesterday.

Mrs. William T. Aldrich back from a trip in time for the traditional opening, also lunched in town before the concert.

The lovely Marquesa de la Calzada and her husband, Marquis de Santa Cruz de Inguanzo, Spanish Consul in Boston, had as their Symphony guest the glamorous platinum haired Ilona Massey of Hollywood and Broadway.

Contessa Guy de Passy was a Cabot guest, and the Roger Coolidges of Vermont had as their guest Canadian M. Philip Bonard.

Here from New York to spend some time in Boston with her parents, Mr. and Mrs. Charles Howard, their attractive daughter, Katherine, was Mrs. Howard's Symphony guest, and others in the vast privileged audience included Mrs. Robert H. Stevenson, Mrs. Albert C. Titcomb, Mrs. Stephen Harris, Mrs George Lewis, Mrs. Hamilton Osgood, Mrs. Nicholas Perry of Newport and New York, Mrs. John Rock, Mrs. Carl Rose, Mrs. Francis Sears, Senior and Junior, Mrs. Peter Cabot, down from New Hampshire for the opening.

Mrs. Richard Ehrlich, Mrs. Stephen Casey, Mrs. Julian Eogers, Maxim Karolik, Mrs. Richard Thompson, and hundreds more.

The student division included Chinese, Indian, Russian, French, Spanish, and Italian music lovers.

MUSIC STUDENT Richard Sight made his first trip to Boston yesterday to hear the orchestra, and plans to attend today's concert, too. He heard the Boston Symphony for the first time when it was on tour, at Olivette College in 1951, and made plans then to hear it on its home stage.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
SEP 17 1961

Boston Symphony Orchestra To Open Season Sept. 29-30

The final season of the tenure of Dr. Charles Munch, and the 81st of the Boston Symphony Orchestra will open on Friday afternoon and Saturday evening, Sept. 29 and 30. On completion of this season, Dr. Munch will have served the longest continuous term of office in the orchestra's history with the exception of Serge Koussevitzky's record of 25 years. As announced last Spring, Erich Leinsdorff will assume the orchestra's directorship in 1962-63.

An innovation this season will be the series of six Monday evening concerts, added to the ten Open Rehearsals which Dr. Munch inaugurated in his second season to meet ticket demands.

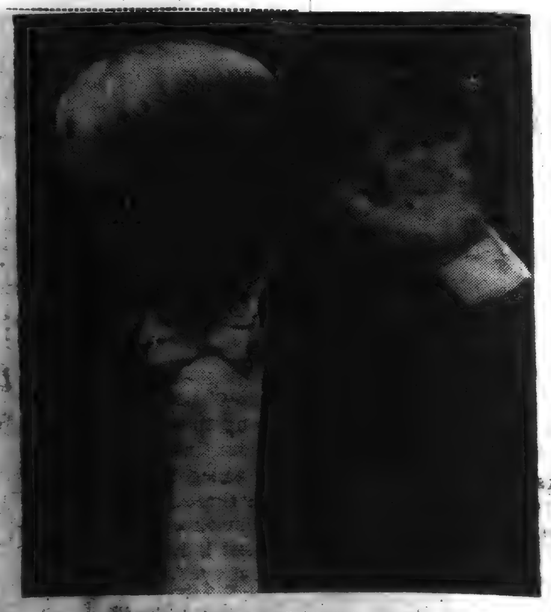
Plans for the new season include the return of Ernest Ansermet, William Steinberg, and Eleazar de Carvalho as guest conductors, and the Boston debut of Carlo Maria Giulini. Associate conductor Richard Burgin also will direct. A spring concert will be conducted by Nadia Boulanger, who will come to America specially for the event.

Soloists will include the 'cellist Andre Navarra, and the pianists Michele Bogner and Jeanne-Marie Darre, all making their American debuts. Nikita Magaloff, pianist, will make his debut with this orchestra. Returning piano soloists will be Gary Graffman, Rudolf Serkin, and Evelyne Crochet. After a long absence, violinist Erica Morini will be heard.

New music will include the "Time Cycle" of Lukas Foss, to be conducted by him, with Adele Addison as soprano soloist.

The opening program will consist of the Brahms Variations on a Theme from Haydn: "Iberia," by Debussy; and the Tchaikovsky Symphony No. 6, (Pathetique).

COLUMBUS, OHIO
DISPATCH
D. 208 585 S. 276 407
AUG 13 1961



LAST TIME ON TOUR

Early in his final season as conductor of the Boston Symphony Orchestra, Charles Munch will make his farewell appearance in Columbus in the first of the Symphony Club concerts. The season opener is scheduled for Oct. 19 at Veterans Memorial. The three concerts to follow will present the Berlin Philharmonic, the Minneapolis Symphony with Byron Janis as solo pianist, and the perennial Philadelphians. Season reservations are still being accepted.

At the Drive-Ins

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
SEP 16 1961

Symphony Season Readies for Opening -

6-61

Guest Conductors Announced

The Boston Symphony Orchestra will open its 81st season—and its conductor Charles Munch's 13th and final one—on Friday afternoon and Saturday evening, Sept. 29 and 30. The program will be Brahms' Variations on a Theme of Haydn, Debussy's "Iberia," and Tchaikovsky's Symphony No. 6 ("Pathétique"). Erich Leinsdorff will assume directorship of the orchestra in 1962-63.

Six Monday evening concerts, beginning Nov. 6, will be added to the orchestra's schedule this season. There will be ten open rehearsals, which will start Thursday, Oct. 12, at 7:30 and will continue on selected Thursdays.

Guest conductors this year will include Ernest Ansermet, William Steinberg, and Eleazar de Carvalho. Carlo Maria Giulini will make his Boston debut in this capacity. Associate conductor Richard Burgin will direct some of the performances. A spring concert will be conducted by Nadia Boulanger, who plans to come to Boston from Paris for the event.

Soloists will include André Navarra, cellist, and Michele Boegner and Jeanne-Marie Darre, pianists, all making American debuts. Nikita Magaloif, pianist, will play with the orchestra for the first time. Piano soloists returning will include Gary Graffman, Rudolf Serkin, and Evelyne Crochet. Erica Morini, violinist, will also be a soloist.

"Time Cycle," by Lukas Foss, will be among new music to be played and will be conducted by the composer, with Adele Addison so soprano soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
AUG 26 1961

Two Symphony Players Are Retiring

Charles Munch has announced that two members of the Boston Symphony have retired. They are Emil Kornsand, violinist, and Theodore Brewster, bassoonist.

In most cities quite a little fuss is made when the local symphony orchestra engages or retires players. In Boston these matters are taken quite coolly. Whether the fault lies with the orchestra, the press, or both, is difficult to say.

In any event those persons who review music events for these pages would like it known that they are deeply aware of the fine contributions made by both gentlemen, in the orchestra and in the city's general musical life.

Mr. Kornsand joined the orchestra in 1939, playing for many years in the viola section before going over to the first violins.

Mr. Brewster was appointed in 1949. He has been a prized member of the orchestra and other ensembles since that time.

It is certain that both men will find ample scope for their talent and musicianship. The best wishes of the music community go with them.

J. W.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
SEP 28 1961

Munch Announces Schedule For Next Symphony Season

Three French Soloists To Be Guests For 1961-62 Orchestra Year

American debuts will be made with the Boston Symphony Orchestra by two noted French pianists and a distinguished French cellist during the orchestra's eighty-first season and the thirteenth and final one of Dr. Charles Munch, who is to retire as its music director. He will begin the season on the early dates of Friday afternoon and Saturday evening, Sept. 29 and 30.

The piano soloists making their American bows are Jeanne-Marie Darre' and Michele Boegner — pronounced approximately "Beh (as in birth)-n' yay." Last year the title of Chevalier des Arts et Lettres was conferred on Mme. Darre'. Previously, in 1950, she had been made a Chevalier of the Legion of Honor. Esteemed throughout Europe as a virtuoso, she also is famous as a professor of piano at the Paris Conservatory. In a shorter career, Mlle Boegner has shown remarkable achievements. Her twentieth birthday occurred last month. Andre Navarra is the eminent French cellist who makes his first American appearance with this orchestra.

Already well known in America, but new to these concerts, will be the Russian-born piano virtuoso, Nikita Magaloff. As a small boy he won the encouragement of Prokofiev. After the Russian Revolution he studied in Finland with Alexander Siloti, famous pupil of Liszt, then continued at the Paris Conservatory with Isidore Philipp. He has toured Europe and America, and also, since 1949, has taught the Virtuoso Class of the Geneva Conservatory.

A newcomer among this orchestra's guest conductors will be Carlo Maria Giulini, who only last year made his American bow. He established himself then as a masterly conductor at the head of the Israel Philharmonic Orchestra, which was making its first tour of this continent in nine years. Returning guest conductors will be Ernest Ansermet, William Steinberg, Eleazar de Carvalho and Nadia Boulanger. Also sharing the concerts will be the orchestra's distinguished associate conductor, Richard Burgin. Lukas Foss will direct his composition "Time Cycle," with Adele Addison as soprano soloist.

Returning soloists at the piano will be Gary Graffman, Rudolf Serkin, and the youthful Evelyne Crochet. After an absence since 1946, the eminent violinist, Erica Morini, is to return.

Samuel Mayes, the orchestra's prodgious Principal 'Cellist will be soloist in Boston, Providence [illegible] be [illegible].

The new Monday evening concerts begin on November 6, the open rehearsals (on ten Thursday evenings) on October 12.

Dr. Munch will inaugurate the season with this program: Brahms' "Variations on a Theme of Haydn," Debussy's "Iberia" and Tchaikovsky's "Pathetique" Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
OCT 5 1961

WGBH Extends Air Time

Friday

WGBH-FM will observe its 10th anniversary Friday, Oct. 6, and to celebrate the occasion is extending its broadcasting time by five hours a day, on a regular schedule. This will mean good music, good theater, news, and information from noon to midnight each week day.

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, and G. Wallace Woodworth, whose previews of "Tomorrow's Symphony" is as popular today as it was 10 years ago, will join forces for a special WGBH commemorative intermission feature during the Friday afternoon Boston Symphony Orchestra concert, which is broadcast at 2:10 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,695
SEP 10 1961

fourth concert on next Jan. 9.

THE BOSTON SYMPHONY ORCHESTRA will give two concerts in the Woolsey Hall Series, the first on Nov. 14 and the second on Feb. 20.

CHARLES MUNCH will conduct the Boston Symphony Orchestra in its appearances here.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 124,088
SEP 26 1961

BUSHNELL EDITION

BOSTON SYMPHONY ORCHESTRA, a favorite in Hartford since 1890s, will perform its final Bushnell concert under Charles Munch's baton this season. Mr. Munch retires at close of 1961-62 season. The Boston orchestra has contracted to perform a second Bushnell concert this season with Europe's distinguished Ernest Ansermet as conductor.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY UNION STAR
Wednesday, August 23, 1961

TWO MEMBERS OF THE BOSTON Symphony Orchestra who are leaving the organization were introduced to the final audience at Tanglewood by Dr. Charles Munch, the director. They were Emil Korsand, first violinist who is retiring, and Theodore Brewster, whose future plans were not revealed.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
AUG 19 1961

2 Boston Symphon Musicians Retire

Charles Munch, the Bosto Symphony Orchestra's mus director, has announced th two members of the orchestr will retire after tomorrow' concert at Tanglewood whic concludes the Berkshire Festi val's 1961 season. The retiring musicians are violinist Emil Kornsand, a member of the orchestra since 1939, and Theodore Brewster, bassoon, who joined the orchestra in 1949.

Munch also announced the appointment of violinist Gerald Gelbloom, of Hartford, and bassoonist Matthew Ruggiero, of the National Symphony Orchestra of Washington, as replacements. They will join the orchestra when it opens the 1961-62 season Sept. 29 in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
AUG 21 1961

Retiring Musicians

Charles Munch, the Boston Symphony's music director, announces the retirement of two members, Emil Kornsand, violinist, a member since 1939, and Theodore Brewster, bassoonist, who joined the orchestra in 1949.

Dr. Munch has also announced the appointment of two musicians to replace Messrs. Kornsand and Brewster, who will join the Orchestra when it opens its 1961-62 season on Sept. 29 in Boston.

The new members will be Gerald Gelbloom, Hartford violinist, concertmaster of the Hartford Symphony Orchestra since 1954, and Matthew Ruggiero, bassoonist, who has been a member of the National Symphony Orchestra in Washington, D. C., and the orchestra of the New York City Center.

8

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen
COLCHESTER, Conn.
Weekly Circ. 550
AUG 17 1961 047

Violinist Gerald Gelbloom . . . Earns Coveted Appointment

Gerald Gelbloom Wins Contest

Former Colchester Resident Named To Boston Symphony

Gerald Gelbloom of West Hartford, a former resident of Colchester and concert master of the Hartford Symphony since 1954, has won a nationwide contest to become a violinist with the Boston Symphony Orchestra.

Gelbloom lived for several years at the home of Mr. and Mrs. Benjamin Solomon of the Hartford Road, Colchester, with his wife, the former Mildred Solomon, and daughter, Mara. Mrs. Solomon was nursery school teacher and also had several violin pupils here.

Gelbloom auditioned recently at Tanglewood, the summer home of the Boston Symphony. He will travel with the orchestra throughout the year, playing the winter season at Symphony Hall, Boston, and the summer season at the Berkshire Music Festival at Lenox, Mass.

While in Hartford, Gelbloom was on the staff of the Hartford School of Music, the Hartt School of Music of the University of Hartford, and Wesleyan University. For the last three summers he has been a member of the Casals Festival Orchestra in Puerto Rico which honors cellist Pablo Casals.

He has been guest soloist many times at functions throughout the state and has also done private teaching in the belief that performing and teaching can be combined.

He began his studies at the age of four and by 19 had become concert master of the New York City Ballet Theater. He has played with the Cleveland and Baltimore Symphony orchestras.

Gelbloom told the News-Citizen that he expects to begin his work in Boston in September and with his family plans to make his home in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
AUG 27 1961

(Not Real Retirement For BSO's Richard Burgin

Henry B. Cabot, President of the Boston Symphony Orchestra trustees, has announced that Richard Burgin will retire as the Orchesta's Concertmaster at the conclusion of the 1961-62 season. Mr. Burgin will continue as the Orchestra's Associate Conductor, Mr. Cabot added.

A member of the Boston symphony Orchestra for half of the Orchestra's lifetime, Richard Burgin was engaged to be the Orchestra's Concertmaster in 1920 by Pierre Monteux. Serge Koussevitzky appointed him Assistant Conductor in 1935 and invited him to become Associate Conductor in 1943.

Born in Warsaw on October 11, 1892, Mr. Burgin made his first public appearance at the age of eleven as soloist with the Warsaw Philharmonic Society. He studied in Berlin with Joachim, and from 1908 to 1912 he was a fellow pupil with Toscha Seidel and the young Jascha Heifitz of Leopold Auer in St. Petersburg.

In 1912 Mr. Burgin was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 until his appointment, at the age of 27, as concertmaster of the Boston Symphony Orchestra.

FORMED QUARTET

Active in chamber music and as a teacher, Mr. Burgin formed the Burgin String Quartet in Stockholm and in his first year of United States residence he organized the Burgin String Quartet of Boston. In the past, he has held appointments as conductor of the New England Conservatory Orchestra and of the Harvard University Orchestra.

His teaching is now generally limited to violin and conducting pupils at Boston University, to the New England Conservatory where he is chairman of the string department and to the Berkshire Music Center where he heads the chamber music department.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400
AUG 27 1961

A Look At the Arts

By E.J.D.

In a leisurely auto trip to the Midwest, we were able to roam for a few hours the battlefield at Gettysburg, to watch an engagingly energetic production by the Ohio State University drama department of the Rodgers-Hart "A Connecticut Yankee," and to visit the Toledo, Ohio, Museum of Art.

Since our frequent jaunts to Europe have made us museum-conscious we were particularly eager to view the Toledo Museum for it is generally ranked among the 10 best in our nation. We were amazed that a city of Toledo's size (300,000-400,000) has a museum of this caliber. However, the city is fortunate in that its basic collection and its charming building were the gift of the late Edward Drummond Libbey of the glass-manufacturing family.

EARL J. DIAS

As might be expected, the Museum boasts one of the most unusual collections of glass in the world. In addition, it houses a cloister with three colonnades brought over from Europe, of 12, 13th and 14th Century monasteries, and a representative collection of approximately 700 paintings.

These paintings range from the earliest religious subjects of 13th-Century Europe to the most abstract of modern times and include works by Rembrandt, El Greco, Rubens, Holbein, Goya, Turner, Manet, Van Gogh, Renoir, Winslow Homer, Andrew Wyeth and Picasso. Other works of art help recreate the civilizations of ancient Egypt, Assyria, Greece, Rome and the Orient. And one of the most charming exhibits of the Museum is an authentic 17th-Century Swiss room.

What most impressed us about the Museum is its vital role in Toledo's community life. For example, the Museum sponsors a "Gallery Program" in which elementary school children make frequent visits to the Museum each year. The Museum also houses an art and record library—the former containing 17,000 volumes and the latter about 3,000 disks. In addition, the museum offers each year art classes for adults, a concert series and frequent lectures. The University of Toledo, incidentally, grants academic credit for art courses taken at the Museum.

In short, the Toledo Museum is a striking illustration of the cultural value of a first-rate and progressive museum to an alert community. We are happy to have seen it.

Boston Symphony Concertmaster to Retire

A figure familiar to Boston Symphony concert-goers will be missing after the 1961-62 season ends. Henry B. Cabot, president of the Boston Symphony Orchestra board of trustees, has announced that Richard Burgin, the orchestra's concertmaster, will retire at that time, although he will continue as the orchestra's associate conductor.

A small man with wiry gray hair, Mr. Burgin has been a member of the Boston Symphony for half of the orchestra's lifetime, having been engaged as the orchestra's concertmaster by Pierre Monteux in 1920.

Born in Warsaw on Oct. 11, 1892, Mr. Burgin made his first public appearance at the age of 11 as violin soloist with the Warsaw Philharmonic. He studied in Berlin with Joachim, and from 1908-1912, he was a fellow pupil with Toscha Seidel and the young Jascha Heifetz of Leopold Auer in St. Petersburg. In 1912, Mr. Burgin was appointed concertmaster of the Helsinki Orchestra and in 1916, concertmaster of the Oslo Symphony.

In the past, Mr. Burgin has held appointments as conductor of the New England Conservatory Orchestra and the Harvard University Orchestra. At present, he teaches violin and conducting at Boston University, is chairman of the string department at the New England Conservatory, and head of the chamber music department at the Berkshire Music Center.

In 1940, Mr. Burgin married the American violinist, Ruth Posselt, who is well-known locally for her several recitals here. In 1955, France made him a chevalier of the Legion of Honor.

We have always admired Mr. Burgin's talents as a musician and among our most pleasant memories of Boston Symphony concerts are the many passages of solo work which Mr. Burgin has always performed so competently and so sensitively.

Will

Burgin Retirement

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 43,185
AUG 26 1961

Music

Concertmaster to Retire at Season's End

By Alfred Burke

LOWELL — It has been announced by Henry B. Cabot, president of the Boston Symphony orchestra's trustees, that Richard Burgin will retire as the orchestra's concertmaster at the conclusion of the 1961-62 season. Mr. Burgin will continue as the orchestra's associate conductor.

Richard Burgin

A member of the Boston Symphony orchestra for half of the orchestra's lifetime, Richard Burgin was engaged to be the orchestra concertmaster by Pierre Monteux. Serge Kousevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

Born in Warsaw on Oct. 11, 1892, Mr. Burgin made his first public appearance at the age of 11 as soloist with the Warsaw Philharmonic society. He studied in Berlin with Joachim, and from 1908 to 1912 he was a fellow pupil with Toscha Seidel and the young Jascha Heifetz of Leopold Auer in St. Petersburg. In 1912 Mr. Burgin was appointed concertmaster of the Helsinki orchestra. He was concertmaster of the Oslo Symphony orchestra from 1916 until his appointment at the age of 27, as concertmaster of the Boston Symphony orchestra.

Active in chamber music and as a teacher, Mr. Burgin formed the Burgin String Quartet in Stockholm and in his first year of United States residence he organized the Burgin String Quartet of Boston. In the past, he held appointments as conductor of the New England Conservatory orchestra and of the Harvard University orchestra. His teaching is now generally limited to violin and conducting pupils at Boston university, to the New England Conservatory of Music where he is chairman of the string department and to the Berkshire Music center where he heads the chamber music department.

In 1955 France made Richard Burgin Chevalier of the Legion of Honor. Mr. Burgin was married in 1940 to the American violinist, Ruth Posselt, with whom he has collaborated in many performances of unusual works.

THE 14TH SEASON of the Arundel Opera theater in Kennebunkport, Me., will conclude with four performances of Johann Strauss' "M'sieur Fledermaus." The performances will be given from Aug. 30 to Saturday, Sept. 2.

The unusual feature of this operetta will be in the second act ballroom scene where 'Hi-Lites' of the current season will be presented. One of the masqueraders will be Madam Butterfly singing her famous aria "One Fine Day," and following, some of the other masqueraders will appear in the roles in which they successfully performed during the season. These latter moments will be in an "Around the World" theme.

Wesley Boynton will appear as Eisenstein, a role in which he has enjoyed many stage successes. Morse Haithwaite will be the musical director and the stage production will be directed by Thomas Picard.

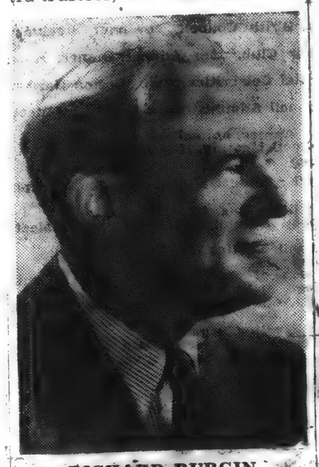
It would be a most unfortunate loss in the realm of American culture if the Metropolitan Opera season finally fails to materialize. This country needs everything that the world of music can provide if our artistic standards are to be continually recognized abroad.

From the everyday discussion, there are certain things that could change the operatic picture on the New England scene. Boston would be badly penalized in the fact that a Met season is not only a great musical event, but a means of carrying on one of America's oldest musical traditions.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
AUG 24 1961

Burgin to Retire From BSO Post

Henry B. Cabot, president of the Boston Symphony Orchestra trustees, has announced that



RICHARD BURGIN

Richard Burgin will retire as the orchestra's concertmaster at the conclusion of the 1961-62 season. Mr. Burgin will continue as the orchestra's associate conductor, Mr. Cabot added.

A member of the Boston Symphony Orchestra for half of the orchestra's lifetime, Richard Burgin was engaged to be the orchestra's concertmaster in 1920 by Pierre Monteux. Serge Koussevitzsky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

Born in Warsaw in 1892, Mr. Burgin made his first public appearance at the age of eleven as soloist with the Warsaw Philharmonic Society. He studied in Berlin with Joachim, and from 1908 to 1912 he was a fellow pupil with Toscha Seidel and the young Jascha Heifetz of Leopold Auer in St. Petersburg. In 1912 Mr. Burgin was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 until his appointment, at the age of 27, as concertmaster of the Boston Symphony Orchestra.

Active in chamber music and as a teacher, Mr. Burgin formed the Burgin String Quartet in Stockholm and in his first year of United States residence he organized the Burgin String Quartet of Boston. In the past, he has held appointments as conductor of the New England Conservatory Orchestra and of the Harvard University Orchestra. His teaching is now generally limited to violin and conducting pupils at Boston University, to the New England Conservatory where he is chairman of the String Department and to the Berkshire Music Center where he heads the Chamber Music Department.

In 1955 France made Richard Burgin Chevalier of the Legion of Honor.

Mr. Burgin was married in 1940 to the American violinist, Ruth Posselt, with whom he has collaborated in many performances of unusual works.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
AUG 24 1961

Burgin Will Retire As Concertmaster

In Boston Symphony Post Since 1920

Was Appointed To Position By Pierre Monteux.— Will Continue as Associate Conductor After Close of 1961-62 Season.—Was Soloist At Age 11 In Warsaw.

Henry B. Cabot, President of the Boston Symphony Orchestra Trustees, has announced that Richard Burgin will retire as the orchestra's concertmaster at the conclusion of the 1961-62 season. Mr. Burgin will continue as the orcestra's associate conductor, Mr. Cabot added.

A member of the Boston Symphony Orchestra for half of the orchestra's lifetime, Richard Burgin was engaged to be the orchestra's concertmaster in 1920 by Pierre Monteux. Serge Koussevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

Born in Warsaw on October 11, 1892, Mr. Burgin made his first public appearance at the age of 11 as soloist with the Warsaw Philharmonic Society. He studied in Berlin with Joachim, and from 1908 to 1912 he was a fellow pupil with Toscha Seidel and the young Jascha Heifetz of Leopold Auer in St. Petersburg. In 1912 Mr. Burgin was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 until his appointment, at the age of 27, as concertmaster of the Boston Symphony Orchestra.

Active in chamber music and as a teacher, Mr. Burgin formed the Burgin String Quartet in Stockholm and in his first year of United States residence he organized the Burgin String Quartet of Boston. In the past, he has held appointments as conductor of the New England Conservatory Orchestra and of the Harvard University Orchestra. His teaching is now generally limited to violin and conducting pupils at Boston University to the New England Conservatory where he is chairman of the string department and to the Berkshire Music Center where he heads the chamber music department.

In 1955 France made Mr. Burgin Chevalier of the Legion of Honor.

Mr. Burgin was married in 1940 to the American violinist, Ruth Posselt, with whom he has collaborated in many performances of unusual works.

SCHENECTADY, N.Y.
GAZETTE
D. 47,136
AUG 26 1961

Burgin to Retire After Season's Close

Richard Burgin, concertmaster of the Boston Symphony Orchestra since 1920, will retire at the conclusion of the 1961-62 season of the orchestra, according to an announcement made by Henry B. Cabot, president of the orchestra's board of trustees. Burgin will however, continue as the orchestra's associate conductor.

* * *

A MEMBER OF the Boston Symphony Orchestra for half of the orchestra's lifetime, Burgin was engaged as its concertmaster by Pierre Monteaux. Serge Koussevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

Born in Warsaw on Oct. 11, 1892, Burgin made his first public appearance at the age of 11 as soloist with the Warsaw Philharmonic Society. He studied in Berlin with Joseph Joachim and from 1908 to 1912 was a fellow pupil with Toscha Seidel and the young Jascha Heifetz of Leopold Auer in St. Petersburg. In 1912 Burgin was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 until his appointment, at the age of 27, as concertmaster of the Boston Symphony Orchestra.

RICHARD BURGIN
Boston Concertmaster

* * *

ACTIVE IN CHAMBER music and as a teacher, Burgin formed the Burgin String Quartet in Stockholm in his first year of residence in this country he organized the Burgin String Quartet of Boston. In the past he has held appointments as conductor of the New England Conservatory Orchestra and the Harvard University Orchestra.

His teaching is now generally limited to violin and conducting pupils at Boston University, to the New England Conservatory where he is chairman of the string department and to the Berkshire Music Center where he heads the chamber music department.

In 1955 France made Richard Burgin Chevalier of the Legion of Honor.

Burgin was married in 1940 to the American violinist, Ruth Posselt.

10

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545

Richard Burgin's Future Plans

Concertmaster to Retire

Richard Burgin, who has been a member of the Boston Symphony for half the orchestra's lifetime, will retire as its concertmaster at the conclusion of the 1961-62 season. He will continue as the orchestra's associate conductor.

Mr. Burgin was engaged as concertmaster in 1920 by Pierre Monteux. Serge Koussevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

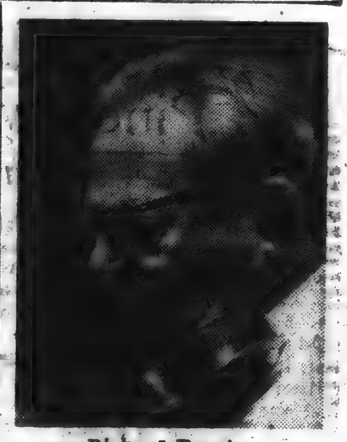
A native of Warsaw, Mr. Burgin made his first public appearance at the age of 11 as soloist with the Warsaw Philharmonic Society. He studied in Berlin with Joachim, and was a fellow pupil with Toscha Seidel and the young Jascha Heifetz of Leopold Auer in St. Petersburg. In 1912 Mr. Burgin was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 until his Boston appointment.

Active in chamber music and as a teacher, Mr. Burgin formed the Burgin String Quartet in Stockholm and in his first year of United States residence he organized the Burgin String Quartet of Boston. In the past, he has held appointments as conductor of the New England Conservatory Orchestra and of the Harvard University Orchestra. His teaching is now generally limited to violin and conducting pupils at Boston University, to the New England Conservatory where he is chairman of the string department, and to the Berkshire Music Center where he heads the chamber music department.

In 1955 France made Richard Burgin Chevalier of the Legion of Honor.

Mr. Burgin was married in 1940 to the American violinist, Ruth Posselt, with whom he has collaborated in many performances of unusual works.

Entertainment Timetable: Page 4



Richard Burgin

6-6

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
KINGSTON FREEMAN
Wednesday, August 23, 1961

Burgin to Retire As Boston Symphony Concertmaster

Henry B. Cabot, president of the Boston Symphony Orchestra Trustees, has announced that Richard Burgin will retire as the orchestra's concertmaster at the conclusion of the 1961-62 season. Mr. Burgin will continue as the orchestra's associate conductor, Mr. Cabot added.

A member of the Boston Symphony Orchestra for half of the orchestra's lifetime, Richard Burgin was engaged to be the orchestra's concertmaster in 1920 by Pierre Monteux. Serge Koussevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

Born in Warsaw on October 11, 1892, Mr. Burgin made his first public appearance at the age of 11 as soloist with the Warsaw Philharmonic Society. He studied in Berlin with Joachim, and from 1908 to 1912 he was a fellow pupil with Toscha Seidel and the young Jascha Heifetz of Leopold Auer in St. Petersburg. In 1912 Mr. Burgin was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 until his appointment, at the age of of 27, as concertmaster of the Boston Symphony Orchestra.

Active in chamber music and as a teacher, Mr. Burgin formed the Burgin String Quartet in Stockholm and in his first year of United States residence he organized the Burgin String Quartet of Boston. In the past, he has held appointments as conductor of the New England Conservatory Orchestra and of the Harvard University Orchestra. His teaching is now generally limited to violin and conducting pupils at Boston University, to the New England Conservatory where he is chairman of the String Department and to the Berkshire Music Center where he heads the Chamber Music Department.

In 1955 France made Richard Burgin Chevalier of the Legion of Honor.

Mr. Burgin was married in 1940 to the American violinist, Ruth Posselt, with whom he has collaborated in many performances of unusual works.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 26 1961

Burgin, BSO Concertmaster Will Retire Next Season

BOSTON — Henry B. Cabot, president of the Boston Symphony Orchestra Trustees, has announced that Richard Burgin will retire as the orchestra's concertmaster at the conclusion of the 1961-62 season. Mr. Burgin will continue as the orchestra's associate conductor, Mr. Cabot added.

Started with Monteux

A member of the Boston Symphony Orchestra for half of the Orchestra's lifetime, Mr. Burgin was engaged to be the orchestra's concertmaster in 1920 by Pierre Monteux. Serge Koussevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

Born in Warsaw Oct. 11, 1892, Mr. Burgin made his first public appearance at the age of 11 as soloist with the Warsaw Philharmonic Society. He studied in Berlin with Joachim, and from 1908 to 1912 he was a fellow pupil with Toscha Seidel and the young Jascha Heifetz of Leopold Auer in St. Petersburg. In 1912 Mr. Burgin was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 until his appointment, at the age of 27, as concertmaster of the Boston Symphony Orchestra.

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In 1955 France made Mr. Burgin a chevalier of the Legion of Honor. Mr. Burgin was married in 1940 to the American violinist Ruth Posselt.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
AUG 26 1961

Burgin to Retire as Symphony Concertmaster at Season's End

Henry B. Cabot, president of the Boston Symphony Trustees, has announced that Richard Burgin will retire as the orchestra's concertmaster at the conclusion of the 1961-62 season. Burgin will continue as the orchestra's associate conductor, Cabot added.

BURGIN

A member of the Boston Symphony Orchestra for half of the orchestra's lifetime, Burgin was engaged to be concertmaster in 1920 by Pierre Monteux. Serge Koussevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

Born in Warsaw in 1892, Burgin made his first public appearance at the age of 11 as soloist with the Warsaw Philharmonic Society. He studied in Berlin with Joachim, and from 1908 to 1912 he was a fellow pupil with Toscha Seidel and Jascha Heifetz of Leopold Auer in St. Petersburg. In 1912 Burgin was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 until his appointment, at the age of 27, as concertmaster of the Boston Symphony.

Active in chamber music and as a teacher, Burgin formed the Burgin String Quartet in Stockholm and in his first year of United States residence he organized the Burgin String Quartet of Boston. In the past, he has held appointments as conductor of the New England Conservatory Orchestra and of the Harvard University Orchestra. His teaching is now limited to violin and conducting pupils at Boston University, to the New England Conservatory where he is chairman of the string department, and to the Berkshire Music Center, where he heads the chamber music department.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 169,783
AUG 26 1961

Burgin To Quit Post With Symphony

Richard Burgin will retire as Boston Symphony Orchestra Concertmaster at the conclusion of the 19671-62 season, it was announced today.

Henry B. Cabot, president of trustees, said Burgin will continue as the orchestra's associate conductor.

Burgin, 68, a native of Warsaw, was engaged to be the orchestra's concertmaster in 1920 by Pierre Monteux. Serge Koussevitzsky appointed him assistant conductor in 1935. He became associate conductor in 1943.

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 202,215
AUG 27 1961

Concertmaster Burgin to Retire

Richard Burgin, concertmaster for the Boston Symphony Orchestra, retires at the conclusion of the coming season.

Burgin, a member of the symphony for half its lifetime, became concertmaster in 1920 at the request of Pierre Monteux. He became assistant conductor 15 years later and associate conductor in 1943.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 40,493
AUG 28 1961

Boston Concertmaster To Retire Next Year

BOSTON, (UPI) — Richard Burgin, who was a child violin prodigy at 11, will retire next year as concertmaster of the Boston Symphony Orchestra, a post he has held more than 40 years.

A native of Warsaw, Burgin was named concertmaster in 1920 and later became assistant conductor and associate conductor. He will continue in the latter role after the 1961-1962 season, the orchestra said yesterday.

HACKENSACK, N.J.
RECORD
D. 98,806
SEP 2 1961

Mountain Pride

By Irving Kolodin

Music Editor, The Saturday Review

Moore, and many others, the contribution of this little corner of New Hampshire soil to the well-being of all of us becomes a little more evident. And the long-range influence of Edward MacDowell and his devoted widow loom like twin lights identifying another, more humane A. S. P. C. A.—American Society for the Prevention of Cruelty to Artists.

Rounding Out Career

As anticipated some months ago, Richard Burgin has elected to retire, along with conductor Charles Munch, from his post as concertmaster of the Boston Symphony Orchestra at the end of the 1961-62 season. He will, however, continue as the orchestra's associate conductor, as second in command to the orchestra's conductor-elect Erich Leinsdorf. Burgin thus rounds out a career unrivaled among fellow concertmasters of American orchestras, for he has served under every conductor over a 40-year span, having been appointed by Pierre Monteux in 1920.

An Active 87

Longevity in music took on a new significance lately with the announcement from London that Pierre Monteux, who will be 87 next April, has been appointed principal conductor of the London Symphony. This is not as arduous a post as the equivalent with an American orchestra, for the English group spaces its concerts over wider intervals, and uses frequent guest conductors. It is, nevertheless, an exceptional tribute to the continuing vigor and ability of the French veteran, who is "Papa" to all the conductors now active as well as to his musician friends.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY KNICKERBOCKER NEWS
Thursday, August 24, 1961

RICHARD BURGIN
Plans to retire.

Symphony Executive To Retire

Richard Burgin will retire as concertmaster of the Boston Symphony Orchestra at the conclusion of the 1961-62 season, but he will continue as associate conductor.

A member of the Boston Symphony for half of its lifetime, Mr. Burgin was engaged as concertmaster by Pierre Monteux in 1920. Serge Koussevitsky appointed him assistant conductor in 1936 and associate conductor in 1943.

Born in Warsaw in 1892, Mr. Burgin made his first public appearance when he was 11 as soloist with the Warsaw Philharmonic Society. In 1912, he was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 to 1920.

He has been conductor of the New England Conservatory Orchestra and of the Harvard University Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 26 1961

Richard Burgin Retires as BSO Concertmaster

Henry B. Cabot, president of the Boston Symphony Orchestra trustees, announced today that Richard Burgin will retire as the orchestra's concertmaster at the conclusion of the 1961-62 season. Mr. Burgin will continue as the orchestra's associate conductor, Mr. Cabot added.

A member of the Boston Symphony Orchestra for half of the orchestra's lifetime, Richard Burgin was engaged to be the orchestra's concertmaster in 1920 by Pierre Monteux. Serge Koussevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

Born in Warsaw Oct. 11, 1892, Mr. Burgin made his first public appearance at the age of 11 as soloist with the Warsaw Philharmonic Society. He studied in Berlin with Joachim, and from 1908 to 1912 he was a fellow pupil with Toscha Seidel and the young Jascha Heifetz of Leopold Auer in St. Petersburg. In 1912 Mr. Burgin was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 until his appointment, at the age of 27, as concertmaster of the Boston Symphony Orchestra.

Active in chamber music and as a teacher, Mr. Burgin formed the Burgin String Quartet in Stockholm and in his first year of United States residence he organized the Burgin String Quartet of Boston. In the past, he has held appointments as conductor of the New England Conservatory Orchestra and of the Harvard University Orchestra. His teaching is now generally limited to violin and conducting pupils at Boston University, to the New England Conservatory where he is chairman of the string department and to the Berkshire Music Center where he heads the chamber music department.

In 1955 France made Richard Burgin Chevalier of the Legion of Honor.

Mr. Burgin was married, in 1940 to the American violinist, Ruth Posselt, with whom he has collaborated in many performances of unusual works.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
AUG 26 1961

Regional Roundup

Boston Symphony to Lose Burgin as Concertmaster

He Will Retire at End of 1961-62 Season, Continue as Associate Conductor

Henry B. Cabot, president of the Boston Symphony Orchestra trustees, announced Friday that Richard Burgin will retire as the orchestra's concertmaster at the conclusion of the 1961-62 season. Burgin will continue as the orchestra's associate conductor, Cabot added.

Engaged By Monteux

A member of the Boston Symphony Orchestra for half of its lifetime, Burgin was engaged to be the orchestra's concertmaster in 1920 by Pierre Monteux. Serge Koussevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

Born in Warsaw on Oct. 11, 1892, Burgin made his first public appearance at the age of 11 as soloist with the Warsaw Philharmonic Society. He studied in Berlin with Joachim, and from 1908 to 1912 was a fellow pupil with Toscha Seidel and the young Jascha Heifetz of Leopold Auer in St. Petersburg. In 1912 Burgin was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 until his appointment, at the age of 27, as concertmaster of the Boston Symphony Orchestra.

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Cited By France

In 1955 France made Burgin chevalier of the Legion of Honor.

Burgin was married in 1940 to the American violinist Ruth Posselt, with whom he has collaborated in many performances of unusual works.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
AUG 26 1961

Burgin, Long Concertmaster, Is Retiring

Henry B. Cabot, President of the Boston Symphony Orchestra Trustees, has announced that Richard Burgin will retire as the Orchestra's Concertmaster at the conclusion of the 1961-62 season. Mr. Burgin will continue as the Orchestra's Associate Conductor.

A member of the Boston Symphony Orchestra for half of the Orchestra's lifetime, Burgin was engaged to be the Orchestra's Concertmaster in 1920 by Pierre Monteux. Serge Koussevitsky appointed him Assistant Conductor in 1935 and invited him to become Associate Conductor in 1943.

Born in Warsaw Ot. 11, 1892, Mr. Burgin made his first public appearance at the age of eleven as soloist with the Warsaw Philharmonic Society. He studied in Berlin with Joachim, and from 1908 to 1912 was a fellow pupil with Toscha Seidel and the young Jascha Heifetz of Leopold Auer in St. Petersburg. In 1912 Mr. Burgin was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 until his appointment, at the age of 27, as concertmaster of the Boston Symphony Orchestra.

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In 1955 France made Richard Burgin Chevalier of the Legion of Honor.

Mr. Burgin was married in 1940 to the American violinist, Ruth Posselt, with whom he has collaborated in many performances of unusual works.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 191,456
AUG 27 1961

Concertmaster Plans To Retire

BOSTON (UPI) — Richard Burgin, concertmaster of the Boston Symphony Orchestra for more than 40 years, will retire from the post next year.

He will continue as assistant conductor and associate conductor after the 1961-1962 season, the orchestra announced.

Burgin, a native of Warsaw, was named concertmaster in 1920. He studied under Joachim and Leopold Auer, and made his concert debut with the Warsaw Philharmonic at 11. He formerly was concertmaster of the Helsinki and Oslo symphony orchestras.

His retirement will coincide with that of Charles Munch, conductor and musical director of the Boston Symphony.

12

BROOKLYN, N.Y.
KINGS COURIER
W. 15,370

AUG 26 1961

MUSIC ART DRAMA

Jacob's Pillow. For the final week of the Jacob's Pillow nine week Dance Festival, Ted Shawn will present Ruth Ann Koesun and Ivan Allen from American Ballet Theatre, Hadassah in Hindu and Hebraic dances, and the Jacob's Pillow Dancers in two world premieres of Nel Roos' works and Jess Mecker's music.

The four performance week, Thursday and Saturday matinees and Friday and Saturday evenings, will bring to close the 29th year of the Festval and the 20th year of the Ted Shawn Theatre.

Tickets may be obtained at the Ted Shawn Theatre box office, by mail Box 87, Lee, Mass., and by telephone, Lee 745.

●

Tanglewood. Henry B. Cabot, President of the Boston Symphony Orchestra Trustees, has announced that Richard Burgin will retire as the Orchestra's Concertmaster at the conclusion of the 1961-62 season. Mr. Burgin will continue as the Orchestra's Associate Conductor, Mr. Cabot added.

●

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161

AUG 23 1961

MUSIC NOTES

Leopold Stokowski will open the 1961-'62 season of the Chicago Symphony as guest conductor, in place of the orchestra's regular conductor, Fritz Reiner, who has been advised by his physicians not to resume his activities until January.

* * *

Richard Burgin will retire as concertmaster of the Boston Symphony at the end of this season after forty-one years in that capacity. He will continue as the orchestra's associate conductor.

The New York City Opera's fall season will introduce two new conductors: Franco Patane, a native of Sicily, who is well known throughout Europe, and Walter Susskind, a native of Prague and now a British subject, who has been conductor of the Toronto Symphony since 1956.

* * *

The new German Opera House in West Berlin will open on Sept. 24 with a performance of "Don Giovanni," staged by Carl Ebert, as part of the annual Berlin Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 92,860

AUG 26 1961

Burgin Will Retire As Concertmaster

Richard Burgin, concertmaster of the Boston Symphony Orchestra for 40 years, will retire at the conclusion of the 1961-62 season, according to announcement of the orchestra's trustees.

A member of the orchestra for half of the orchestras lifetime, Burgin was engaged by Pierre Monteux to be concertmaster when he was 27 years old. Serge Koussevitzky appointed him assistant conductor in 1935 and associate conductor in 1943.

Burgin was born in Warsaw in 1892. He made his first public appearance at the age of 11 as soloist with the Warsaw Philharmonic Society.

Besides his orchestral duties, he teaches at Boston University, the New England Conservatory, where he is chairman of the string department, and the Berkshire Music Center, where he heads the chamber music department.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Circ. 99,973

AUG 28 1961

BURGIN TO RETIRE AS CONCERTMASTER

Henry B. Cabot, president of the Boston Symphony Orchestra trustees, has announced that Richard Burgin will retire as the orchestra's concertmaster at the conclusion of the 1961-62 season. Mr. Burgin will continue as the orchestra's associate conductor, Mr. Cabot added.

A member of the Boston Symphony Orchestra for half of the orchestra's lifetime, Richard Burgin was engaged to be the orchestra's concertmaster in 1920 by Pierre Monteux. Serge Koussevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Circ. 371,393

AUG 30 1961

BURGIN IN LAST SEASON

Henry B. Cabot, President of the Boston Symphony Orchestra Trustees, has announced that Richard Burgin will retire as the Orchestra's Concertmaster at the conclusion of the 1961-'62 season. Burgin will continue as the Orchestra's Associate Conductor, Cabot added.

A member of the Boston Symphony Orchestra for half of the orchestra's lifetime, Richard Burgin was engaged to be the orchestra's concertmaster in 1920 by Pierre Monteux. Serge Koussevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

Born in Warsaw on October 11, 1892, Mr. Burgin made his first public appearance at the age of eleven as soloist with the Warsaw Philharmonic Society.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
WATERBURY, Conn.
Circ. 48,322

AUG 27 1961

Concertmaster Plans To Retire Next Year

BOSTON (UPI) — Richard Burgin, concertmaster of the Boston Symphony Orchestra for more than 40 years, will retire from the post next year.

He will continue as assistant conductor and associate conductor after the 1961-1962 season, the orchestra announced.

Burgin, a native of Warsaw, was named concertmaster in 1920.

He studied under Joachim and Leopold Auer and made his concert debut with the Warsaw Philharmonic at 11. He formerly was concertmaster of the Helsinki and Oslo Symphony Orchestras.

His retirement will coincide with that of Charles Munch, conductor and musical director of the Boston Symphony.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553

AUG 27 1961

Burgin to Retire in '62 as Concertmaster

Boston —(UPI) —Richard Burgin, who was a violin prodigy at 11, will retire next year as concertmaster of the Boston Symphony Orchestra, a post he has held more than 40 years.

A native of Warsaw, Mr. Burgin was named concertmaster in 1920 and later became assistant conductor and associate conductor. He will continue in the latter role after the 1961-1962 season.

Mr. Burgin, who studied under Joachim and Leopold Auer, made his concert debut with the Warsaw Philharmonic at 11. He formerly was concertmaster of the Helsinki and Oslo symphony orchestras.

Mr. Burgin heads the string department of the New England Conservatory and the chamber music department of the Berkshire Music Center.

His retirement next season will coincide with that of Charles Munch, present musical director of the Boston symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Circ. 13,754

SEP 2 1961

Richard Burgin Concertmaster Plans to Retire

Henry B. Cabot, president of the Boston Symphony Orchestra trustees, has announced that Richard Burgin will retire as the orchestra's Concertmaster at the conclusion of the 1961-62 season. Mr. Burgin will continue as the orchestra's associate conductor, Mr. Cabot added.

A member of the Boston Symphony orchestra for half of the orchestra's lifetime, Richard Burgin was engaged to be the Orchestra's concertmaster in 1920 by Pierre Monteaux. Serge Koussevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

Born in Warsaw on Oct. 11, 1892, Bur Burgin made his first public appearance at the age of eleven as soloist with the Warsaw Philharmonic Society. He studied in Berlin with Joachim, and from 1908 to 1912 he was a fellow pupil with Toscha Seidel and the young Jascha Heifetz of Lepold Auer in St. Petersburg. In 1912 Mr. Burgin was appointed concertmaster of the Helsinki Orchestra. He was concertmaster of the Oslo Symphony from 1916 until his appointment, at the age of 27, as concertmaster of the Boston Symphony Orchestra.

Pre-Season. New York

13

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
D. 9,200

OCT 6 1961

Boston Symphony To Play Academy Series

Charles Munch, Music Director of the Boston Symphony Orchestra since 1949, will conduct four times at The Brooklyn Academy of Music during his farewell season with the Bostonians. The Boston orchestra, a feature of Academy of Music concert seasons since 1888, will perform its customary series of five concerts on Friday evenings, with the first program scheduled on November 17.

Subsequent dates are December 15, January 26, 1961, February 23 and April 6. The concert of December 15 will be marked by the debut in Brooklyn of Ernest Ansermet, the distinguished founder of l'Orchestre de la Suisse Romande, whom Dr. Munch has invited to be the guest conductor on this occasion. Mr. Ansermet, recognized as one of the world's foremost conductors, is very well known in the United States due to previous tours and numerous recordings, but this will be his initial appearance as conductor of the Boston Symphony Orchestra in Brooklyn.

Dr. Munch, who has endeared himself to his Brooklyn audiences during his tenure with the Boston Symphony Orchestra, has announced that he will retire at the end of the 1962 season at Tanglewood. His programs since he assumed the musical leadership in Boston, have been marked by a very progressive policy in repertoire, and he has introduced a number of significant contemporary works by American composers, in addition to conducting many neglected compositions by French composers. He also has introduced to the American public a number of important new artists as soloists. He will be succeeded as music director by Erich Leinsdorf, who appeared with the Boston Symphony Orchestra as guest conductor at the Brooklyn Academy of Music on February 17, 1961.

Dr. Munch's opening program in Brooklyn on Friday evening, November 17 will include Howard Manson's "Elegie," Claude Debussy's "Iberia," and Peter Tchaikovsky "Six Symphony" (Pathetique)

Subscriptions for the 1961-62 concerts for the Boston Symphony Orchestra in Brooklyn are being accepted now at the Academy. Subscription prices for the entire series of five concerts are: Orchestra and Mezzanine, $14.50, $17.50, $20.50; Balcony, $11.50, 14.50; Box Seats, 11.50, $14.50, $20.50, $23.50. The Academy member is entitled to a reduction of $2.50 on his own subscription. Orders for individual concerts, priced from $3.00 to $4.50, will be filled after locations for subscriptions have been assigned.

The Brooklyn concerts of the Boston Symphony Orchestra, starting with the 1962-63 season, will be presented on Thursday nights instead of Fridays. Beginning in the fall of 1962, the Boston Symphony Orchestra will transfer its Manhattan concerts from Carnegie Hall to Philharmonic Hall of the Lincoln Center for the Performing Arts, where it will perform on Wednesday and Friday evenings. In recent years, many residents in Brooklyn have requested a change from the Friday night schedule, and it is hoped that Thursday night concerts will be popular with the orchestra's large and loyal Brooklyn audience since the coming of the Lincoln Center requires the new schedule anyway.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 39,650

OCT 5 1961

Charles Munch Conducts Four Concerts At Brooklyn Academy In His Last Season

Charles Munch, Music Director of the Boston Symphony Orchestra since 1949, will conduct four times at The Brooklyn Academy of Music during his farewell season with the Bostonians. The Boston orchestra, a feature of Academy of Music concert seasons since 1888, will perform its customary series of five concerts on Friday evenings, with the first program scheduled on November 17.

Subsequent dates are December 15, January 26, 1962, February 23 and April 6. The concert of December 15 will be marked by the debut in Brooklyn of Ernest Ansermet, the distinguished founder of l'Orchestra de la Suisse Romande, whom Dr. Munch has invited to be the guest conductor on this occasion. Mr. Ansermet, recognized as one of the world's foremost conductors, is very well known in the United States due to previous tours and numerous recordings, but this will be his initial appearance as conductor of the Boston Symphony Orchestra in Brooklyn,

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 427,983

OCT 1 1961

Symphony Concerts In New York City

This season will be the last for the Boston Symphony Orchestra's series of New York City appearances in Carnegie Hall. Beginning in the 1962-63 season, the orchestra will play five Wednesday and five Friday evening concerts in the Philharmonic Auditorium at Lincoln Center. The five concerts in the Brooklyn Academy of Music accordingly will be changed to Thursday evenings.

165 Church Street – New York

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691

SEP 11 1961

Academy of Music Slates More Than 330 Programs

Orchestra, Met Star Highlight '61-'62 Season

By ARTHUR ALPERT,
World-Telegram Staff Writer.

The Brooklyn Academy of Music today announced a 1961-'62 season of more than 330 membership and special programs that will bring the Boston Symphony Orchestra, the Roberto Iglesias Spanish Ballet, Anthony Wedgewood Benn, Max Lerner, Nathan Milstein and Frank Guarrera of the Metropolitan Opera to this borough.

Charles Munch's last appearance in Brooklyn as musical director of the Boston Symphony is the highlight of 30 special programs. Dr. Munch, who retires at the conclusion of the season, will conduct the orchestra in four concerts. Ernest Ansermet, founder of the Orchestra de la Suisse Romande, will lead the orchestra in a fifth program.

CHARLES MUNCH.

NEW YORK, N.Y.
DAILY NEWS
D. 2,021,395 S. 3,221,861

SUN OCT 1 1961

Munch to Lead At 4 Concerts

Charles Munch, director of the Boston Symphony Orchestra, will conduct four concerts at the Brooklyn Academy of Music starting Nov. 17. The opening program will include Howard Hanson's "Elegie," Claude Debussy's "Iberia," and Peter Tschaikowsky's Six Symphony (Pathetique). Munch will also conduct Jan. 26, Feb. 23 and April 6.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618 802 S. 812,836

FRI SEP 29 1961

Munch Returning To the Academy

Dr. Charles Munch, music director of the Boston Symphony Orchestra since 1949, will conduct four times at The Brooklyn Academy of Music during his farewell season with the Bostonians.

The Boston orchestra, a feature of the Academy concert season since 1888, will give five concerts on Friday evenings, with the first program on Nov. 17. Subsequent dates are Dec. 15, Jan. 26, Feb. 23 and April 6.

The Dec. 15 concert will be marked by the debut in Brooklyn of Ernest Ansermet, distinguished founder of l'Orchestre de la Suisse Romande, whom Dr. Munch has invited to be guest conductor on this occasion.

MUNCH TO RETIRE

Mr. Ansermet, recognized as one of the world's foremost conductors, is well known in the United States due to previous tours and numerous recordings.

Dr. Munch opening program will include Howard Hanson's "Elegie," Claude Debussy's "Iberia," and Peter Tchaikovsky's "Sixth Symphony (Pathetique).

Dr. Munch has announced that he will retire at the end of the 1962 season at Tanglewood. His programs, since he assumed the musical leadership in Boston, have been marked by a progressive repertoire, and he has introduced a number of significant contemporary works by American composers, in addition to conducting many neglected compositions by French composers.

He also has introduced to the American public a number of important new artists as soloists. He will be succeeded as music director by Erich Leinsdorf, who appeared with the Boston Symphony Orchestra as guest conductor at the Brooklyn Academy of Music on Feb. 17 this year.

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NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
TUE OCT 3 1961

Lincoln Center Plans to Open Philharmonic Hall as First Unit

Philharmonic Hall, the first Lincoln Center building to be completed, is scheduled to open its doors on Sunday, Sept. 23, 1962.

Although the final Carnegie Hall season of the New York Philharmonic is being disrupted by labor difficulties, the orchestra has laid its plans for the opening of its new hall. It will give the first performance there under Leonard Bernstein.

The program will be part of a week of benefit performances for the Center. The Philharmonic will be followed by the Boston Symphony Orchestra under Erich Leinsdorf on Sept. 24, and the Philadelphia Orchestra under Eugene Ormandy the following evening.

The Philharmonic will appear again on Thursday evening, and Saturday night will be devoted to a Metropolitan Opera program. The Philharmonic's regular subscription season is expected to get under way the following week.

It was also announced yesterday that Philharmonic Hall is now accepting booking dates. The Philharmonic, the Boston Symphony and the Philadelphia Orchestra have already reserved 154 dates for the 1962-63 season.

The basic rental charge for prime evening and week-end time will be $1,185. This compares with Carnegie Hall's charge of $825. Both of these figures are bare rental rates exclusive of additional service and labor costs.

These announcements were made at a tour of the hall and reception for 250 guests in the concert management field. The hall is estimated to be at the halfway mark in construction.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
MON OCT 2 1961

Lincoln Center Concerts

The Boston Symphony Orchestra will move its ten Manhattan concerts from Carnegie Hall to the new Philharmonic Hall in Lincoln Center for the 1962-'63 season. The Wednesday evening series will continue as usual, but the present Saturday afternoon series will be transferred to Friday evenings. The Bostonians' five concerts at the Brooklyn Academy of Music will be moved from Friday to Thursday evenings next season.

RIDGEWOOD, N.Y.
TIMES
W. 10,050
OCT 5 1961

CONDUCTOR

Charles Munch, Music Director of the Boston Symphony Orchestra since 1949, will conduct four times at The Brooklyn Academy of Music during his farewell season with the Bostonians.

NEW YORK, N.Y.
POST
D. 317,264 S. 237,590
FRI SEP 29 1961

Munch Programs in Brooklyn

Charles Munch will conduct his Boston Symphony Orchestra four times at the Brooklyn Academy of Music this season, Nov. 17, Dec. 15, Jan. 26 and Feb. 23. The fifth concert of the Bostonians will be held Dec. 15 and will mark the debut in Brooklyn of conductor Ernest Ansermet. Dr. Munch is retiring at the end of the 1962 season at Tanglewood.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
SUN OCT 8 1961

Musigrams

The Boston Symphony Orchestra will move its ten Manhattan concerts to the new Philharmonic Hall in Lincoln Center for the 1962-'63 season. The present Wednesday night series will continue while the Saturday afternoon series will be shifted to Friday evenings. The orchestra's five concerts at the Brooklyn Academy of Music will be shifted next season from Friday to Thursday evenings. . . . **Lily Pons** will not return to the Metropolitan Opera this season. . . . **Pablo Casals** will be the guest of honor at a dinner to be given by the American-Israel Cultural Foundation at the Waldorf-Astoria Tuesday, Oct. 10.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL
JUN 1961
1960

Boston Symphony

Beginning with the 1961-62 season, the Boston Symphony Orchestra will extend its activities to a 50-week season in which 221 concerts will be given. The winter season in Symphony Hall (Boston) will include 70 concerts, instead of 63 as last year. The Orchestra's Berkshire Festival at Tanglewood, which is to be lengthened from six to seven weeks this summer, will be extended to eight weeks the summer of 1962. The Orchestra will continue its 10 rehearsals opened to the public as a benefit for the Orchestra's Pension Fund, the annual Pension Fund concert in Symphony Hall, the Boston Pops Pension Fund concert, the Boston Pops at Tanglewood, and the regular series given each year in Cambridge (6), Providence (5), Brooklyn (5), Manhattan (10) plus approximately 20 tour concerts. The Orchestra also presents the Boston Pops with Arthur Fiedler conducting each spring in Symphony Hall (9 weeks) and the free Esplanade concerts under Mr. Fiedler (3 weeks) given at the Hatch Memorial Shell on the banks of the Charles River in Boston.

The Boston Symphony gave its 700th concert in New York when it closed its Carnegie Hall series, April 8. This also concluded the 75th consecutive New York season by the Orchestra. The Orchestra's New York debut was originally scheduled for Dec. 1886. But Wilhelm Gericke, their fastidious conductor, was reluctant to give the performance without more preparation. The Boston Symphony appeared in New York, at last, on Feb. 14, 1887, and emerged in triumph. A number of New York premieres were given over the years by the Bostonians: Brahms' Violin Concerto, 1889; Debussy's "La Mer," 1906; Ravel's "Le Tombeau de Couperin," 1920; Stravinsky's "Symphony of Psalms," 1931; and a host of others like Strauss' "Till Eulenspiel" and "Thus Spake Zarathustra," Tchaikovsky's "Francesca da Rimini," Dukas' "The Sorcerer's Apprentice," and MacDowell's "Indian Suite." It is pleasant to read the records of things past, but even more pleasant to look forward to another season by the Boston Symphony.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105
OCT 12 1961

Symphony Still Needs Money

'62 Budget Deficit To Be $350,000

The Boston Symphony Orchestra must raise $350,000 next year to make ends meet. Henry B. Cabot, president, announced this to about 900 subscribers and contributors at the annual meeting and tea in Symphony Hall yesterday.

Cabot said the $350,000 is needed despite the accomplishment of the Friends of the Symphony Orchestra, an informal association of supporters in surpassing a $250,000 goal."

"I had hoped that this amount would meet the orchestra's deficit," Cabot declared, "but although we raised more than $258,000—a remarkable achievement—we find ourselves in the red for the first time in several years."

"This situation arises from a substantial drop in record royalties," he said, "and salary increases which are necessary if we are to secure and keep the foremost musicians in the country."

Cabot, president of the orchestra's board of trustees, asserted the Boston Symphony with its $2,100,000 annual budget is "the most self-supporting" of the country's major orchestras, but nevertheless must "fill in" $350,000 next year to keep its operations "in the black."

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665
OCT 29 1961

FRIENDS OF THE SYMPHONY—Mrs. Allan Forbes (left) and Miss Elizabeth Leland are greeted by Henry B. Cabot, president of Boston Symphony Orchestra board of trustees, at recent annual tea in Symphony Hall.

PRAISEWORTHY

The Boston Symphony will have a fifty-week season in which 221 concerts will be given. As Henry B. Cabot, President of the Orchestra's Trustees, states, "The Trustees believe the Orchestra exists as a public institution, supported by the public with a responsibility to perform before the public as often as possible without impairing its musical standards. At the same time the Trustees feel a responsibility for the welfare of the orchestra members. By steady employment through most of the year, the ladies and gentlemen who make up the Boston Symphony Orchestra can concentrate on musical matters without the problems common to most symphony orchestra players of finding extra and sometimes non-musical means to support themselves and their families." The new Monday evening concerts, the first significant extension of the

14.

For Season - New York

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
TUE OCT 3 1961

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NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
MON OCT 2 1961

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TIMES
W. 10,050
OCT 5 1961

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NEW YORK, N.Y.
POST
D. 317,264 S. 237,590
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NEW YORK, N.Y.
HERALD-TRIBUNE
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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
JUN 1961
1960

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4209
Herald (m)
BOSTON, Mass.
Circ. 177,105
OCT 12 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4209
Sunday Herald
BOSTON, Mass.
Circ. 287,665
OCT 29 1961

FRIENDS OF THE SYMPHONY—Mrs. Allan Forbes (left) and Miss Elizabeth Leland are greeted by Henry B. Cabot, president of Boston Symphony Orchestra board of trustees, at recent annual tea in Symphony Hall.

PRAISEWORTHY

The Boston Symphony will have [illegible] season in which 221 concerts will be given. As Henry B. Cabot, President of the Orchestra's Trustees, states, "The Trustees believe the Orchestra exists as a public institution, supported by the public with a responsibility to perform before the public as often as possible without impairing its musical standards. At the same time the Trustees feel a responsibility for the welfare of the orchestra members. By steady employment through most of the year, the ladies and gentlemen who make up the Boston Symphony Orchestra can concentrate on musical matters without the problems common to most symphony orchestra players of finding extra and sometimes non-musical means to support themselves and their families." The new Monday evening concerts, the first significant extension of the

15

Deficit

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400

NOV 5 1961

A Look At the Arts

By E.J.D.

When Cy Coleman wrote the music and Carolyn Leigh the lyrics for "Hey, Look Me Over," the hit tune from "Wildcat," which starred Lucille Ball, they little knew the boon they were conferring on the nation's politicians. Office-seekers ranging from Republican mayoralty candidate Louis J. Lefkowitz in New York City to aspirants for aldermen's seats in small towns have written to Edward H. Morris and Company, Inc., publishers of the song, for permission to incorporate the tune into their campaign efforts.

E. J. Dias

Permission has usually been granted free of charge as a public service. In each instance, however, the user has been required to submit proposed lyrics for approval. As a result, the employes of the music publishing firm have received a thorough indoctrination in the claims and counter-claims being sounded in this year's political campaigns.

Say the Nassau County Democrats in New York:

For whenever Republicans get you down,
The only way is Democratic-bound!

Republicans in Syracuse Fire Salvo

But a salvo from Republicans in Syracuse, N. Y., proclaims:

Bill Walsh is the man
Who'll give our town renown!

In Cedar Rapids, Iowa, mayoralty candidate Bob Johnson has titilized "Hey, Look Me Over" to declare that:

He's up with the facts, folks; he's up with the time.
Don't miss your chance, folks, Bob will be just fine.

The name Louis Lefkowitz presented a formidable challenge to the Republican lyricist. He solved the problem by beginning with:

Look Louie over, he is the man.
Can Louis do it? Bet your life he can.

In the final line, the inspired lyricist used Louie's full name:

Louie Lefkowitz all the way.

And the "Hey, Look Me Over" fever has spread into areas other than politics. The Explorer Scouts division of the Boy Scouts of America, for example, asked permission to parody the song, as did the sponsors of the Miss West Virginia Pageant in the Miss America competition. Up in North Bay, Ontario, the Chippewa Secondary School retitled the song "We're the Raiders" and announced:

Hey, look us over, we'll make it clear—
We are the students in search of a career.

As you can see, the lively tune has inspired plenty of bad poetry with false rhymes and faulty rhythm rearing their unpoetical heads. But it's all good, clean fun.

Some Facts About the Boston Symphony Orchestra

At a recent luncheon at Symphony Hall, Boston, with Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra as host to a group of "friends" of the great orchestra, Mr. Cabot reported on the present financial and artistic status of the orchestra.

During the course of his remarks, Mr. Cabot offered some interesting statistics. For example, the Boston Symphony remains unique among the nation's major orchestras in that it sells substantially all its concert tickets in advance on subscription. Furthermore, the orchestra employs its players for a longer season than that of any other orchestra. During the present season, the Boston Symphony will be making music for 47 of the 52 weeks.

In addition, Boston Symphony players receive a better annual compensation than those of any other orchestra, the long season more than compensating for the somewhat smaller weekly pay scale in Boston. The lowest annual salary of a player in the Boston Symphony is almost on a par with the salary of an associate professor at Harvard. Mr. Cabot notes, "This is as it should be, for our players are at the top of their profession, are loyal, and work very hard."

However, it is no secret that all the nation's major orchestras operate with a substantial annual deficit; the Boston Symphony is no exception to this unfortunate rule. Last season, for example, the trustees of the orchestra had to ask for $250,000 from interested friends; the response was good, for $258,000 was raised.

This season, Mr. Cabot estimates that the deficit will be about $350,000; thus it will be necessary to raise $82,000 more than was collected last year. If interested readers want to help the Boston Symphony Orchestra, they can write to Mr. Cabot at Symphony Hall, Boston. He will be happy to send material stating how one can become a Friend of the Boston Symphony.

And, incidentally, while we are speaking of orchestras, our own New Bedford Symphony is still conducting its annual subscription campaign. The season opens on Sunday afternoon, Nov. 19. Music-lovers who have not already done so should subscribe in an effort to help a worthwhile community project.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 143,950

OCT 12 1961

Friends of Symphony Asked To Give $350,000 This Year

The Society of Friends of the Boston Symphony Orchestra was asked, at its annual meeting in Symphony Hall yesterday afternoon, to give $350,000 to cover the deficit which the orchestra will have incurred in the two seasons of 1960-61 and 1961-62.

The plea was made to the Friends by Henry B. Cabot, president of the Boston Symphony trustees, in his annual report on the orchestra's financial condition.

"We spent $150,000 more than we had planned, last year, due to increases in the salaries of the players and the drop in royalties from record sales.

"Ever since Maj Higginson transferred the operations of the orchestra to the board of trustees, it has been the policy to lengthen the season, when possible, to provide more work, and consequently higher pay, for the musicians.

"Our overall season now extends to 50 weeks in the year, and the average player's salary approximates that of an associate professor at Harvard. That is as it should be—the orchestra works damn hard.

"On the basis of weeks of operation, the Boston Symphony overhead is less than that of the Philadelphia Orchestra or the New York Philharmonic.

"Last year the Friends were requested to contribute $250,000, but you responded with $258,000. This year we must ask for $350,000, and that will require more solicitation of funds and personal effort.

Cabot paid warm personal tribute to music director Charles Munch, who will end his 13 years in Boston next Spring. "I cannot overstate Dr. Munch's devotion to me personally, and to the orchestra. He has come to me in the past, concerned with some issue or another, and has asked: 'What is best for the institution?'"

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 169,783

OCT 12 1961

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Cabot, president of the orchestra's board of trustees, asserted the Boston Symphony with its $2,100,000 annual budget is "the most self-supporting" of the country's major orchestras, but nevertheless must "fill in" $350,000 next year to keep its operations "in the black."

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 191,991

OCT 12 1961

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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 22,000

1961 Annual

The Boston Symphony Orchestra, the United States orchestra having the longest season, will extend its activities to a 50 week season of 221 concerts beginning with the 1961-2 season.

Deficit

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400
NOV 5 1961

A Look At the Arts

By E.J.D.

When Cy Coleman wrote the music and Carolyn Leigh the lyrics for "Hey, Look Me Over," the hit tune from "Wildcat," which starred Lucille Ball, they little knew the boon they were conferring on the nation's politicians. Office-seekers ranging from Republican mayoralty candidate Louis J. Lefkowitz in New York City to aspirants for aldermen's seats in small towns have written to Edward H. Morris and Company, Inc., publishers of the song, for permission to incorporate the tune into their campaign efforts.

E. J. Dias

Permission has usually been granted free of charge as a public service. In each instance, however, the user has been required to submit proposed lyrics for approval. As a result, the employes of the music publishing firm have received a thorough indoctrination in the claims and counter-claims being sounded in this year's political campaigns.

Say the Nassau County Democrats in New York:

For whenever Republicans get you down,
The only way is Democratic-bound!

Republicans in Syracuse Fire Salvo

But a salvo from Republicans in Syracuse, N. Y., proclaims:

Bill Walsh is the man
Who'll give our town renown!

In Cedar Rapids, Iowa, mayoralty candidate Bob Johnson has titilized "Hey, Look Me Over" to declare that:

He's up with the facts, folks; he's up with the time.
Don't miss your chance, folks, Bob will be just fine.

The name Louis Lefkowitz presented a formidable challenge to the Republican lyricist. He solved the problem by beginning with:

Look Louie over, he is the man.
Can Louis do it? Bet your life he can.

In the final line, the inspired lyricist used Louie's full name:

Louie Lefkowitz all the way.

And the "Hey, Look Me Over" fever has spread into areas other than politics. The Explorer Scouts division of the Boy Scouts of America, for example, asked permission to parody the song, as did the sponsors of the Miss West Virginia Pageant in the Miss America competition. Up in North Bay, Ontario, the Chippewa Secondary School retitled the song "We're the Raiders" and announced:

Hey, look us over, we'll make it clear—
We are the students in search of a career.

As you can see, the lively tune has inspired plenty of bad poetry with false rhymes and faulty rhythm rearing their unpoetical heads. But it's all good, clean fun.

Some Facts About the Boston Symphony Orchestra

At a recent luncheon at Symphony Hall, Boston, with Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra as host to a group of "friends" of the great orchestra, Mr. Cabot reported on the present financial and artistic status of the orchestra.

During the course of his remarks, Mr. Cabot offered some interesting statistics. For example, the Boston Symphony remains unique among the nation's major orchestras in that it sells substantially all its concert tickets in advance on subscription. Furthermore, the orchestra employs its players for a longer season than that of any other orchestra. During the present season, the Boston Symphony will be making music for 47 of the 52 weeks.

In addition, Boston Symphony players receive a better annual compensation than those of any other orchestra, the long season more than compensating for the somewhat smaller weekly pay scale in Boston. The lowest annual salary of a player in the Boston Symphony is almost on a par with the salary of an associate professor at Harvard, Mr. Cabot notes, "This is as it should be, for our players are at the top of their profession, are loyal, and work very hard."

However, it is no secret that all the nation's major orchestras operate with a substantial annual deficit; the Boston Symphony is no exception to this unfortunate rule. Last season, for example, the trustees of the orchestra had to ask for $250,000 from interested friends; the response was good, for $258,000 was raised.

This season, Mr. Cabot estimates that the deficit will be about $350,000; thus it will be necessary to raise $82,000 more than was collected last year. If interested readers want to help the Boston Symphony Orchestra, they can write to Mr. Cabot at Symphony Hall, Boston. He will be happy to send material stating how one can become a Friend of the Boston Symphony.

And, incidentally, while we are speaking of orchestras, our own New Bedford Symphony is still conducting its annual subscription campaign. The season opens on Sunday afternoon, Nov. 19. Music-lovers who have not already done so should subscribe in an effort to help a worthwhile community project.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 143,950
OCT 12 1961

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Traveler (e)
BOSTON, Mass.
Circ. 169,783
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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
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Circ. 191,991
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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 22,000
1961 Annual

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16

Organ Recitals - Open Rehearsals -

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
NOV 30 1961

Biggs Leads Off Organ Recital Series Dec. 17th at Symphony

E. Power Biggs has invited members of the Boston Symphony Orchestra to join him in the organ concert which he will give at Symphony Hall Sunday, December 17th. Mr. Biggs is the first of four recitalists to be heard this season in the annual organ concert series sponsored by the Boston Symphony Orchestra. His program, announced today, will include Noels with Variations by Marcel Dupre and Louis Claude Daquin, Telemann's "Air for Trumpets and Organ, "Variations on America" by Charles Ives, the "Piece Heroique" by Cesar Franck and Johann Sebastian Bach's Concerto in A minor and his Toccata and Fugue in D minor.

The four Symphony Hall organ concerts are scheduled for Sundays at 6 p.m. Each recital will last an hour and there will be no intermission.

In addition to Mr. Biggs, the participants in this series will include Ray Ferguson, January 7; Pierre Cochereau, February 18; and Catherine Crozier, March 25.

Tickets for the Symphony Hall organ concerts, all seats unreserved, are available at Symphony Hall Subscription Office at $3.00 for the series of four programs.

Guest conductor Ernest Ansermet and the Boston Symphony Orchestra will present four concerts plus an Open Rehearsal this week.

Doriot Anthony Dwyer, the Orchestra's first flutist, will be Mr. Ansermet's guest at the Symphony Hall concerts on Sunday, Dec. 3 at 3 p.m. and Tuesday evening Dec. 5, 8:30). The program at these concerts will consist of Bach's Suite No. 2 for Flute and Strings, Stravinsky's Symphony in Three Movements, Debussy's "Prelude to the Afternoon of a Faun" and the Moussorgsky-Ravel "Pictures at an Exhibition."

The Open Rehearsal, at Symphony Hall Thursday at 7:30 p.m. will be in preparation for the Orchestra's weekend concerts. The program for the Friday-Saturday concerts will include Brahms' Symphony No. 2, Four Etudes for String Orchestra by Frank Martin, and Fall's Suite from the Ballet "The Three-Cornered Hat".

Complete programs:

Sunday, Dec. 3, 3:00 p.m., Symphony Hall; Tuesday, Dec. 5, 8:30 p.m., Symphony Hall; Ernest Ansermet conducting:

Bach, Suite No. 2, in B minor, for Flute and Strings. Soloist: Doriot Anthony Dwyer. Stravinsky, Symphony in Three Movements. Debussy, "Prelude to "The Afternoon of a Faun". Moussorgsky - Ravel, "Picture at an Exhibition".

Thursday, Dec. 7, 7:30 p.m., Symphony Hall: Ernest Ansermet conducting: Open Rehearsal.

Friday, Dec. 8, 2:15; Saturday, Dec. 9. 8:30; Symphony Hall: Ernest Ansermet conducting:

Brahms, Symphony No. 2, in D Major, Op. 73. Frank Martin, Four Etudes for String Orchestra. Falla, Suite from the Ballet "The Three-Cornered Hat."

FOR RESULTS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

South Shore
Weekly Mirror
SCITUATE, Mass.
Weekly Circ. 4,620
NOV 30 1961

ORGANIST

Berj. Zamkochian, organist for Boston Symphony Orchestra to give concert December 10, at 7:30 p.m. at St. Frances Xavier Cabrini Church, Hood Road.

New England Newsclip Agency, Inc.
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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500

NOV 9 1961

2nd Season of Organ Recitals Slated For Symphony Hall

Biggs, Ferguson, Cochereau & Crozier Featured Organists

Henry B. Cabot, President of the Boston Symphony Orchestra Trustees, has announced the Orchestra will again sponsor four organ recitals at Symphony Hall this season. The Symphony Hall Organ Recitals were inaugurated last year on Mr. Cabot's initiative because "the Orchestra possesses a notable concert organ which, unfortunately, is heard but a few times each season. This is a denial both to the remarkable instrument and to the musical public. I am sure that we should let the public share to a greater degree in the enjoyment of the wealth of organ music and the capacity of our instrument to present it."

E. Power Biggs, assisted by members of the Boston Symphony Orchestra, will give the first recital on December 17. Ray Ferguson, faculty member at the University of Michigan at Ann Arbor, will be heard on January 7. On February 18 Pierre Cochereau, organist at the Cathedal de Notre Dame, Paris, will give a recital and the series will close on March 25 with a recital by Catherine Crozier, Professor of Organ at Rollins College, Winter Park, Florida.

The concerts will be held on Sundays at 6 p.m. Each program will last approximately one hour. There will be no intermission. All seats are unreserved.

Tickets for the Symphony Hall organ concerts, available beginning November 13th at the Symphony Hall subscription ticket office, are $3.00 for the series of four programs. Tickets for individual concerts will be available at $1.00 per concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

DEC 17 1961

MUSICAL CALENDAR

Programs for the four Symphony Hall organ concerts of the 1961-62 season have been announced by Thomas D. Perry, manager of the Boston Symphony Orchestra and sponsor of the annual series.

E. Power Biggs will open the series with a recital today at 6 p.m. His one-hour program will include Bach's Concerto in a minor and the Toccata and Dugue in D minor, "Piece heroique" by Franck, Georg Philipp Telemann's "Air for Trumpets and Organ" and "Heldenmusik (Hero Music) for Trumpets and Organ," "Three Noels with Variations" by Daquin and Variations on "America" by CCharles Ives.

The second organ concert will be given on Sunday, Jan. 7 by Ray Ferfuson who has scheduled a program of German Organ Music by Bach, Distler, Bruhns, Ammerbach and Liszt.

Pierre Cochereau will give the third program on Sunday, Feb. 18. It will consist of compositions by Bach, Mozart, Franck, Messian and anonymous "Ancient Dances."

Works by CCouperin, Daquin, Bach, Berlinski, Roger - Ducasse and Jean Langlais will be performed by Catharine CCrozier at the final organ concert on Sunday, March 25.

Series tickets for the four Symphony Hall Organ Concerts are $3.00 (all seats unreserved) and available at Symphony Hall. Tickets to single concerts are $1.00 per concert.

Ernest Ansermet concludes his engagement at Boston Symphony Orchestra guest conductor at a Symphony Hall concert Monday evening — the second concert of the orchestra's new series. The program for this concert will consist of Bach's Suite No. 2 for Flute and Strings, with soloist Doriot Anthony Dwyer; Stravinsky's Symphony in Three Movements; "Prelude to the Afternoon of a Faun" by Debussy; and Moussorgsky - Ravel "Pictures at an Exhibition."

The orchestra will be on vacation from Dec. 20 through 26. The next Friday-Saturday concerts will be Dec. 29 and 30 when Charles Munch will conduct a concert of music by Bach and Mozart. Pianist Evelyne Crochet will be his guest at these concerts.

Biggs Organ Recital Short and Cheerful

E. Power Biggs gave a short and cheerful organ recital yesterday, the first of four, by different organists, to be given in Symphony Hall.

There were two Christmas pieces, by Daquin and Dupres, Noels and variations on Noels.

VERY AGREEABLE

There were two pieces on the subject of heroism, Franck's "Piece heroique" and Telemann's "Hero Music for Trumpets and Organ," a gallant bit of character music, in which Mr. Biggs at the organ was flanked by two trumpeters, cataloguing a hero's virtues, one by one, from honor and charm to hope and joy.

And there were Charles Ives' variations on "My Country, 'Tis of Thee," written when he was sixteen, entertaining and unpatriotic Fourth of July music.

It was a very agreeable hour and a quarter. A large and delighted audience included a number of the young and at least one fellow organist, who from time to time accompanied Mr. Biggs with his hands and feet until, in the Dupre variations, he held his head in despair.

G.B.

The Program

Yesterday in Symphony Hall E. Power Biggs gave an organ recital of Concerto in A minor and Toccata and Fugue in D minor, Bach; Piece heroique, Franck; Air for Trumpets and Organ from the Overture to "Getreuen Musikmeister" and Heldenmusik for Trumpets and Organ, Telemann; Three Noels with Variations, Daquin; Variations on "America," Ives; and Variations on Noel, Dupre.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500

DEC 14 1961

Organ Concert Program Planned

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E. Power Biggs will open the series with a recital this Sunday at 6 p.m. His one-hour program will include Bach's Concerto in A minor and the Toccata and Fugue in D minor, "Piece heroique" by Franck, Georg Philipp Telemann's "Air for Trumpets and Organ" and "Heldenmusik (Hero Music) for Trumpets and Organ", "Three Noels with Variations" by Daquin and Variations on "America" by Charles Ives.

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Pierre Cochereau will give the third program on Sunday, Feb. 18. It will consist of compositions by Bach, Mozart, Franck, Messian and anonymous "Ancient Dances."

Works by Couperin, Daquin, Bach, Berlinski, Roger-Ducasse and Jean Langlais will be performed by Catharine Crozier at the final organ concert on Sunday, March 25.

Series tickets for the four Symphony Hall organ concerts are $3 (all seats unreserved) and available at Symphony Hall. Tickets to single concerts are $1 per concert.

Ernest Ansermet concludes his engagement as Boston Symphony Orchestra guest conductor at a Symphony Hall concert Monday evening, Dec. 18, at 8:30, the second concert of the orchestra's new series. The program for this concert will consist of Bach's Suite No. 2 for Flute and Strings, with soloist Doriot Anthony Dwyer; Stravinsky's Symphony In Three Movements; "Prelude to the Afternoon of a Faun" by Debussy, and the Moussorgsky-Ravel "Pictures at an Exhibition".

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545

DEC 15 1961

On the Concert Horizon

Tickets are on sale for the second season of Symphony Hall organ recitals, the first of which will be given December 17 by E. Power Biggs. Each of the four will be on a Sunday at 6, and will last approximately an hour.

The series was inaugurated last year by the Boston Symphony Orchestra Trustees in order to allow for greater use and enjoyment of the Symphony Hall organ. Other recitalists, following Mr. Biggs, will be Ray Ferguson of the University of Michigan (Jan. 7), Pierre Cochereau of Notre Dame, Paris (Feb. 18), and Catherine Crozier of Rollins College (March 25).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Circ. 440,211

DEC 17 1961

Two Rectitals On Organ Sponsored

"Three Noels with Variations" by Daquin will be featured in today's opening recital of four Symphony Hall organ concerts. Thomas D. Perry, manager of the Boston Symphony Orchestra and sponsor of the annual series, has announced the programs.

E. Power Biggs begins the series with a one-hour program at 6 o'clock. Bach's Concerto in A Minor and the Toccata and Fugue in D Minor have been chosen as have "Piece Heroique" by Franck, "Air for Trumpets and Organ" and "Heldenmusik for Trumpets and Organ" by George Philip Telemann, and variations on "America" by Charles Ives.

The second organ concert will be given on January 7 by Ray Ferguson who has scheduled a program of German organ music by Bach, Distler, Bruhns, Amerbach and Lizt.

Pierre Cochereau will give the third program on Sunday, Eebruary 18, and Catharine Crozier the final one on March 25. Series tickets for the four are $3 (all seats unreserved) and available at Symphony Hall. Tickets to single concerts are $1.

DIAPASON
CHICAGO, ILL.
MONTHLY 21 000

DEC 1961

BURRELLE'S PAGE ONE CERTIFIED

BOSTON SYMPHONY SPONSOR OF SECOND ORGAN SERIES

The Boston Symphony Orchestra will again sponsor a series of four organ recitals at Symphony Hall this season. The recitals were inaugurated last year because "the Orchestra possesses a notable concert organ which is heard but a few times each season."

E. Power Biggs assisted by members of the orchestra will give the first program Dec. 17. Ray Ferguson, University of Michigan, will be heard Jan. 7. Pierre Cochereau, Cathedral of Notre Dame, Paris will play Feb. 18 and Catharine Crozier, Rollins College, will close the series March 25. The recitals are held Sundays at 6 p.m. The series price is $3; individual programs will be $1.

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Journal (m)
PROVIDENCE, R. I.
Circ. 61,175

OCT 3 1961

Open Rehearsals

Boston—(UPI)—The Boston Symphony Orchestra will begin its 1961-1962 series of 10 open rehearsals on Oct. 12. Each open rehearsal will be on a Thursday. The open rehearsals were started in 1950 as a means of providing seats for students unable to hear the orchestra because the regular concert series was sold out by subscription.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500

SEP 21 1961

Hub Symphony Plans 10 Open Rehearsals

Charles Munch has announced that ten of the Boston Symphony Orchestra's rehearsals will be opened to the public this season. Doctor Munch inaugurated the popular series of rehearsals in 1951-52, his second season as the Orchestra's music director, primarily to give the college students of the area a greater opportunity to hear the Orchestra. With most of the Orchestra's regular concerts sold out by season subscription, he felt many students were unable to hear the Orchestra in person during their years of study in Boston. The Open Rehearsals not only provide this opportunity but they also give the public and students an opportunity to observe the Orchestra in final preparation for its regular week-end concerts.

Doctor Munch will conduct a majority of the rehearsals including the first Open Rehearsal on Thursday, October 12. Subsequent Open Rehearsals, all on Thursdays, will be held on November 2, December 7, January 4, January 11, February 8, February 15, March 8 March 29 and April 26.

Season tickets for the ten Open Rehearsals by the Boston Symphony Orchestra are $15.00. Seats are unreserved and any seat in Symphony Hall is available to ticket-holders on hand when the doors are opened at 6:45 p.m. for the 7:30 rehearsal. Season tickets are available through some colleges and at the Symphony Hall box office. The series sale will close Thursday, October 5th.

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Yesterday in Symphony Hall E. Power Biggs gave an organ recital of Concerto in A minor and Toccata and Fugue in D minor, Bach; Piece heroique, Franck; Air for Trumpets and Organ from the Overture to "Getreuen Musikmeister" and Heldenmusik for Trumpets and Organ, Telemann; Three Noels with Variations, Daquin; Variations on "America," Ives; and Variations on Noel, Dupre.

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
DEC 14 1961

Organ Concert Program Planned

Programs for the four Symphony Hall organ concerts of the 1961-62 season have been announced by Thomas D. Perry, manager of the Boston Symphony Orchestra and sponsor of the annual series.

E. Power Biggs will open the series with a recital this Sunday at 6 p.m. His one-hour program will include Bach's Concerto in A minor and the Toccata and Fugue in D minor, "Piece heroique" by Franck, Georg Philipp Telemann's "Air for Trumpets and Organ" and "Heldenmusik (Hero Music) for Trumpets and Organ", "Three Noels with Variations" by Daquin and Variations on "America" by Charles Ives.

The second organ concert will be given on Jan. 7 by Ray Ferguson who has scheduled a program of German Organ Music by Bach, Distler, Bruhns, Amerbach and Liszt.

Pierre Cochereau will give the third program on Sunday, Feb. 18. It will consist of compositions by Bach, Mozart, Franck, Messian and anonymous "Ancient Dances."

Works by Couperin, Daquin, Bach, Berlinski, Roger-Ducasse and Jean Langlais will be performed by Catharine Crozier at the final organ concert on Sunday, March 25.

Series tickets for the four Symphony Hall organ concerts are $3 (all seats unreserved) and available at Symphony Hall. Tickets to single concerts are $1 per concert.

Ernest Ansermet concludes his engagement as Boston Symphony Orchestra guest conductor at a Symphony Hall concert Monday evening, Dec. 18, at 8:30, the second concert of the orchestra's new series. The program for this concert will consist of Bach's Suite No. 2 for Flute and Strings, with soloist Doriot Anthony Dwyer; Stravinsky's Symphony in Three Movements; "Prelude to the Afternoon of a Faun" by Debussy, and the Moussorgsky-Ravel "Pictures at an Exhibition".

The orchestra will be on vacation from Dec. 20 through 26. The next Friday-Saturday concerts will be Dec. 28 and 30 when Charles Munch will conduct a concert of music by Bach and Mozart.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
DEC 15 1961

On the Concert Horizon

Tickets are on sale for the second season of Symphony Hall organ recitals, the first of which will be given December 17 by E. Power Biggs. Each of the four will be on a Sunday at 6, and will last approximately an hour.

The series was inaugurated last year by the Boston Symphony Orchestra Trustees in order to allow for greater use and enjoyment of the Symphony Hall organ. Other recitalists following Mr. Biggs will be Ray Ferguson of the University of Michigan (Jan. 7), Pierre Cochereau of Notre Dame, Paris (Feb. 18), and Catherine Crozier of Rollins College (March 25).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 440,211
DEC 17 1961

Two Rectitals On Organ Sponsored

"Three Noels with Variations" by Daquin will be featured in today's opening recital of four Symphony Hall organ concerts, Thomas D. Perry, manager of the Boston Symphony Orchestra and sponsor of the annual series, has announced the programs.

E. Power Biggs begins the series with a one-hour program at 6 o'clock. Bach's Concerto in A Minor and the Toccata and Fugue in D Minor have been chosen as have "Piece Heroique" by Franck, "Air for Trumpets and Organ" and "Heldenmusik for Trumpets and Organ" by George Philip Telemann, and variations on "America" by Charles Ives.

The second organ concert will be given on January 7 by Ray Ferguson who has scheduled a program of German organ music by Bach, Distler, Bruhns, Amerbach and Liszt.

Pierre Cochereau will give the third program on Sunday, Eebruary 18, and Catharine Crozier the final one on March 25. Series tickets for the four are $3 (all seats unreserved) and available at Symphony Hall. Tickets to single concerts are $1.

DIAPASON
CHICAGO, ILL.
MONTHLY 21,000
DEC 1961
BURRELLE'S PAGE ONE CERTIFIED

BOSTON SYMPHONY SPONSOR OF SECOND ORGAN SERIES

The Boston Symphony Orchestra will again sponsor a series of four organ recitals at Symphony Hall this season. The recitals were inaugurated last year because "the Orchestra possesses a notable concert organ which is heard but a few times each season."

E. Power Biggs assisted by members of the orchestra will give the first program Dec. 17. Ray Ferguson, University of Michigan, will be heard Jan. 7. Pierre Cochereau, Cathedral of Notre Dame, Paris will play Feb. 18 and Catharine Crozier, Rollins College, will close the series March 25. The recitals are held Sundays at 6 p.m. The series price is $3; individual programs will be $1.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
SEP 21 1961

Hub Symphony Plans 10 Open Rehearsals

Charles Munch has announced that ten of the Boston Symphony Orchestra's rehearsals will be opened to the public this season. Doctor Munch inaugurated the popular series of rehearsals in 1951-52, his second season as the Orchestra's music director, primarily to give the college students of the area a greater opportunity to hear the Orchestra. With most of the Orchestra's regular concerts sold out by season subscription, he felt many students were unable to hear the Orchestra in person during their years of study in Boston. The Open Rehearsals not only provide this opportunity but they also give the public and students an opportunity to observe the Orchestra in final preparation for its regular week-end concerts.

Doctor Munch will conduct a majority of the rehearsals including the first Open Rehearsal on Thursday, October 12. Subsequent Open Rehearsals, all on Thursdays, will be held on November 2, December 7, January 4, January 11, February 8, February 15, March 8 March 29 and April 26.

Season tickets for the ten Open Rehearsals by the Boston Symphony Orchestra are $15.00. Seats are unreserved and any seat in Symphony Hall is available to ticket-holders on hand when the doors are opened at 5:45 p.m. for the 7:30 rehearsal. Season tickets are available through some colleges and at the Symphony Hall box office. The series sale will close Thursday, October 5th.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,175
OCT 3 1961

Open Rehearsals

Boston—(UPI)—The Boston Symphony Orchestra will begin its 1961-1962 series of 10 open rehearsals on Oct. 12. Each open rehearsal will be on a Thursday. The open rehearsals were started in 1950 as a means of providing seats for students unable to hear the orchestra because the regular concert series was sold out by subscription.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 43,185
SEP 9 1961

Music

Rosalind Elias to Sing In Community Series

By Alfred Burke

LOWELL—With the announcement of the date of campaign week for the Lowell-Lawrence Community Concert membership drive Sept. 25, comes the added news that Lowell's Rosalind Elias will appear in the series in Manchester, N. H., during the 1961-62 season.

Rosalind Elias

This, plus a star-studded array of talent for the local series promises both old and new membership holders the opportunity of realizing one of the finest seasons yet enjoyed in this area. The local series even hopes to add an extra concert to the agenda, making the season one of four attractions.

In Lowell, the highlight is expected to be provided by the Met's sensational singing star, Robert Merrill. Mr. Merrill, who is known to millions for his singing in opera, concert, recordings, radio and TV, enjoyed his best season to date during 1960-61. He will return to the met this season and will also be heard from coast to coast in concerts.

A second concert that could provide another seasonal highlight will be the appearance of the famed Italian chamber orchestra, I Musici. This truly tremendous organization has achieved a place in music today that is best described as the tops in its field.

Two excellent musical events are listed for the coming season of Moses Greeley Parker programs. Hugh F. Downey, executive secretary, has announced that the first program in the music list will be presented by the Tamburitzans of Duquesne university of Pittsburgh, Pa., and the second will feature the brilliant young soprano of the San Francisco Opera company, Mary Costa. Miss Costa is also a recording and TV star.

The talented young Boston violinist, Charles Petremont, will present a recital tomorrow afternon at 3 o'clock, in the Gardner Museum, Boston. Mr. Petremont, who made his debut about three seasons ago, has been heard in Carnegie Hall in New York and this past season appeared with the St. Louis Symphony orchestra. As a local viewpoint of interest he played in nearby Wilmington two seasons ago in a concert for the educational club's scholarship fund. The public is invited to attend and no tickets are necessary.

DR. CHARLES MUNCH, music director of the Boston Symphony orchestra has announced that 10 of the orchestra's rehearsals for this season will be open to the public. Dr. Munch inaugurated the popular series of rehearsals in 1951-52, his second season as the orchestra's music director, primarily to give college students of the area a greater opportunity to hear the orchestra. With most of the orchestra's regular concerts sold out by season subscription, he felt many students were unable to hear the orchestra in person during their years of study in Boston.

The director will conduct a majority of the rehearsals including the first open rehearsal on Thursday, Oct. 12. Subsequent open rehearsals, all on Thursdays, will be held on Nov. 2, Dec. 7, Jan. 4, Jan. 11, Feb. 8, Feb. 15, March 29 and April 26.

The Metropolitan Opera company's 1961-62 season will open on Oct. 23, with a performance of Puccini's "Girl of the Golden West." This opera which has been omitted in the repertoire for many, many seasons, brings back memories of the immortal Enrico Caruso, who in his final performance in Boston, was heard in the tenor lead. On the coming occasion the internationally famous tenor, Richard Tucker, will essay the same role. Leontyne Price, who created such a sensation last season, is scheduled to sing the title role.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
SEP 10 1961

Open BSO Rehearsals To Resume

Charles Munch has announced that 10 of the Boston Symphony Orchestra's rehearsals will be opened to the public this season.

OPEN OCT. 12

Doctor Munch will conduct a majority of the rehearsals including the first Open Rehearsal on Thursday, Oct. 12. Subsequent Open Rehearsals, all on Thursdays, will be held on Nov. 2, Dec. 7, Jan. 4, Jan. 11, Feb. 8, Feb. 15, Mar. 8, March 29 and April 26.

Season tickets for the 10 Open Rehearsals are $15.00. Seats are unreserved and any seat in Symphony Hall is available to ticket-holders on hand when the doors are opened at 6:45 p.m. for the 7:30 rehearsal.

Season tickets are available through some colleges and at the Symphony Hall box office. The series sale will close Thursday, Oct. 5.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
SEP 10 1961

Symphony Will Continue Its Open Rehearsals

Charles Munch has announced that 10 of the Boston Symphony Orchestra's rehearsals will be opened to the public this season. Dr. Munch inaugurated the series in 1951-52, his second season as the Orchestra's music director, primarily to give the college students of the area a greater opportunity to hear the Orchestra.

He will conduct a majority of the rehearsals including the first, on Thursday, Oct. 12. Subsequent Open Rehearsals, all on Thursday, will be Nov. 2, Dec. 7, Jan. 4 and 11, Feb. 8 and 15, Mar. 8 and 29, and Apr. 26.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
SEP 7 1961

BSO Rehearsal Series Listed

Charles Munch has announced that ten of the Boston Symphony Orchestra's rehearsals will be opened to the public this season.

Dr. Munch will conduct a majority of the rehearsals including the first Open Rehearsal on Thursday, Oct. 12. Subsequent Open Rehearsals, all on Thursdays, will be held Nov. 2, Dec. 7, Jan. 4, Jan. 11, Feb. 8, Feb. 15, March 8, March 29 and April 26.

Season tickets for the ten Open Rehearsals by the Boston Symphony Orchestra are $15.00. Seats are unreserved and any seat in Symphony Hall is available to ticket-holders on hand when the doors are opened at 6:45 p.m. for the 7:30 rehearsal. Season tickets are available through some colleges and at the Symphony Hall box office. The series sale will close Thursday, Oct. 5th.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
SEP 20 1961

Open Rehearsals

A student problem solved by Charles Munch resulted in one of the most popular annual activities of the Boston Symphony Orchestra — the Open Rehearsals. Dr. Munch will open their 12th season on Thursday evening, Oct. 12, at 7:30 in Symphony Hall. There will be a total of 10, all on Thursday: Oct. 12, Nov. 2, Dec. 7, Jan. 4 and 11, Feb. 8 and 15, March 8 and 15, and April 26.

Series tickets for the Open Rehearsals are now available at the box office.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m-e)
BOSTON, Mass.
Circ. ———
OCT 2 19—

SYMPHONIC REHEARSALS

A student problem solved by Charles Munch resulted in one of the most popular annual activities of the Boston Symphony Orchestra—the Open Rehearsals. Dr. Munch will open their 12th season on Thursday evening (Oct. 12) at 7:30 in Symphony Hall. There will be a total of 10, all on Thursdays:

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Circ. 371,393
SEP 11 1961

SYMPHONY TO GIVE 10 OPEN REHEARSALS

Charles Munch announces that ten of the Boston Symphony orchestra's rehearsals will be opened to the public this season. Doctor Munch inaugurated the popular series of rehearsals in 1951-52, primarily to give the college students of the area a greater opportunity to hear the orchestra. With most of the orchestra's regular concerts sold out by season subscription, he felt many students were unable to hear the orchestra in person during their years of study in Boston. The open rehearsals not only provide this opportunity but they also give the public and students an opportunity to observe the orchestra in final preparation for its regular week-end concerts.

Doctor Munch will conduct a majority of the rehearsals including the first Open Rehearsal on Thursday, Oct. 12. Subsequent Open Rehearsals, all on Thursdays, will be held on November 2, December 7, January 4, January 11, February 8, February 15, March 8, March 29 and April 26.

Motel Luncheons

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
NOV 19 1961

BC Public Affairs Meeting Tomorrow

Lt. Gen. Arthur G. Trudeau, a leading authority on conventional and space-age weapons, will describe the Army's research and development program at a Boston College Public Affairs Forum at 4 p.m. tomorrow.

He will be introduced by Cong. John W. McCormack. The Rev. Robert J. McEwen, S. J., chairman of the Forum, will speak

AT THE PAN AMERICAN LUNCHEON at the Midtown Motor Inn before the Symphony concert were (left to right) Mrs. Harris Nelson, Mrs. George Cheever Shattuck, Dr. Alfredo Trinchieri, Consul General of Italy, and Mrs. Ralph Bradley. On the table are flags of the Pan American countries.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Daily Record-American
BOSTON, Mass.
Circ. 475,000
DEC 8 1961

★ ★ ★

Today's (Friday) distinguished guest at the pre-Symphony Luncheon at Midtown Motor Inn will be Boris Goldovsky, artistic director of the New England Opera Theater and the executive committee of the board of directors. Harris Ellis Dickson, who offers a 20-minute program entitled, "Inside the Boston Symphony," after the luncheon, will offer some interesting anecdotes.

Invited at the head table are Mrs. John S. Drabik, Earl W. Eames, Jr., Mr. and Mrs. Richard A. Ehrlich, John Henry Funk, Mrs. Albert B. Hunt, Thomas J. Scott, Mrs. Richard H. Thompson and Mrs. Henry Wheeler III.

LUNCHEON GUESTS at the pre-Symphony luncheon at the Midtown Motor Inn included (left to right) Mrs. Allan Forbes, former Gov. Christopher Del Sesto of Rhode Island, Mrs. John M. Bullard and Chief Justice Raymond S. Wilkins.

AT THE RECEPTION before the pre-Symphony luncheon Mrs. Albert C. Titcomb samples one of the hors d'oeuvres, and Mrs. Harold D. Hodgkinson, Mrs. Marcien Jenckes and Mrs. Roland Teiner seem much amused.

Herald Attends A Luncheon

Seldom-seen Proper Bostonians have mingled with distinguished guests from every circle at the first series of Friday afternoon pre-Symphony luncheons at the Midtown Motor Inn this fall. They listened to Nicolas Slonimsky discuss the Symphony concert and then went across the street to Symphony Hall. These luncheons have been a pleasant innovation in Boston's social life.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 143,950
NOV 29 1961

THE

BOSTON SYMPHONY TRUSTEES have accepted invitations to be honor guests at the second Pre-Symphony Luncheon Lecture by Harry Ellis Dickson on Friday, Dec. 1, at the Midtown Motor Inn. Invited to sit at the head table with Henry B. Cabot, president of the B.S.O. Trustees, and Mrs. Cabot are Mr. and Mrs. Talcott M. Banks, Rev. Theodore P. Ferris, Mr. and Mrs. Frank W. Hatch, Mr. and Mrs. Harold D. Hodgkinson, Mr. and Mrs. Morton Jennings Jr., Mr. and Mrs. Henry A. Laughlin, Mr. and Mrs. John T. Noonan, Mr. and Mrs. Richard C. Paine, Dr. and Mrs. Palfrey Perkins, Mr. and Mrs. Lewis Perry, Mr. and Mrs. Sidney R. Rabb, Mr. and Mrs. Charles H. Stockton, Mr. and Mrs. Edward A. Taft, Mr. and Mrs. John L. Thorndike, Raymond S. Wilkins, Mr. and Mrs. Oliver Wolcott and Thomas D. Perry, manager of the Boston Symphony Orchestra, and Mrs. Perry.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
NOV 8 1961

Social Chatter by Alison Arnold

Coming-Out Party on Nov. 24 For Miss Lily Barret Rice

PINK COATS will be plentiful at the coming-out party for Lily Barret Rice, Friday evening, Nov. 24, for her father, Charles G. Rice, is M.F.H. at the Myopia Hunt Club. The dance was to have taken place there, but Lily changed her mind and has decided to have it at their house in Hamilton.

Lily, who is named for her mother, the former Lily Barret Brown, is as accomplished in horsemanship as her parents. She was graduated from Foxcroft last June, is at Bradford Junior College, and is a provisional member of the Vincent Club.

Head usher at her dance, for which Ruby Newman will furnish the music, will be Frederick Pryor. Among those assisting him will be Frederick Ayer, 3rd, David DeGive, Galen Brewster, John J. Slocum, William G. Brooks, Michael Totten, Gordon Cranmer and Edward Woll.

Before the dance, Mrs. James W. Totten will give a large party at Myopia, and among others entertaining at dinner are the Neil Ayers, the Louis Cabots, the Samuel Batchelders, and the Thomas E. Proctors, who will give a dinner party for Mr. Proctor's debutante niece, Elizabeth Case.

Still other dinners will be given by Mr. and Mrs. Francis P. Sears, Mr. and Mrs. Francis P. Sears, Jr., Iris Winthrop, the Edward Osgoods, Mr. and Mrs. Oliver Wolcott, Jr., and the William Lorings.

* * *

Pan American Flavor for Luncheon

DISTINGUISHED NAMES in Boston's World of Pan America—Mrs. George Cheever Shattuck, Bergen Rapalyea, president of the Pan American Society, Adm. and Mrs. Samuel Eliot Morison and Mrs. Harris Fahnestock—predominate in the list of those to be at the sixth pre-Symphony luncheon, Friday, at the Midtown Motor Inn.

This event will honor the countries South of our Border and their consuls will enjoy the Pan American menu along with Bostonians. Among the consuls will be Claudio Tourinho of Brazil, Jose Antonio Godoy of Peru, Juan Ignacio Varela of Venezuela, Jorge Perez Jimeno of Colombia, Alexander Rock, representing Haiti, and Ibarra Garcia of Argentina.

The Pan American cuisine featured in the menu written by the Pan American Society offers as the piece de resistance a chicken dish cooked with noodles. Heladao, we hear, is ice-cream in Pan American, and of course, the ensaladas will make you feel as if you were eating in Rio, Quito or Lima.

Although Friday's luncheon will be Nicolas Slonimsky's final bow for 1961 at the luncheons, he'll make one more appearance at the first pre-Symphony supper, Dec. 5.

Harry Ellis Dickson, Pops assistant conductor and first violinist of the Boston Symphony Orchestra, will be the star at the Nov. 24 pre-Symphony luncheon. He's a cousin of the late Eddie Duchin, pianist. They grew up together in their native Cambridge before one followed jazz and the other, the Symphony.

Nicolas Slonimsky announces that at this last luncheon he'll make a really important "divagation" and will sit down at the piano and play one whole piece by a leading South American composer, born in Brazil.

Among those planning to go to the luncheon are Mme. Serge Koussevitzky, The Duchess Anna von Leuchtenburg de Beauharnais, Mrs. George Mumford, Mrs. Ralph Bradley, Mrs. Leighton Brewer, Mrs. Jasper Whiting, Miss Mabel Daniels, Mrs. W. Lloyd Allen, Mrs. V. Cabot Burgevin, Mrs. Albert C. Titcomb, Mrs. John States, Mrs. John Eliot, Mrs. William Endicott, Mrs. Charles P. Howard, Mrs. William A. Bacon, Mrs. M. Williams Straub, Mrs. Howard W. Davis, and Mrs. John A. Volpe, wife of the Governor.

* * *

Museum to Dedicate Skyline Room

THE BITTERSWEET COLORS of fall will decorate the beautiful Skyline Room overlooking the Charles River, at tonight's annual dinner of the Museum of Science Board of Trustees and Corporation.

The Skyline Room tops the Museum's newest unit, the Central Building, which will be dedicated at formal ceremonies just before the dinner. It is named in memory of the late Francis A. Countway of Brookline, through the generosity of his sister, Miss Sandra Countway, a Museum trustee.

Given in memory of Richard Ely Danielson, the Skyline Room also will be dedicated today, as well as the adjacent galleries, the Riverview Gallery, given by R. Perry Collins and Marjorie C. Collins; the West Gallery, given in memory of Henry William Giese, and the North Gallery, given by Mr. and Mrs. Everett L. Cuneo.

Dean Henry B. Washburn will give the blessing at the dinner. Frederick H. Lovejoy, Museum president, and Bradford Washburn, director, will welcome the guests. During the evening there'll be an opportunity to see the Museum's major new photographic exhibit, "Africa."

Among those at the dinner will be the Thomas D. Cabots, William A. Coolidge, the Byron K. Elliotts, Mr. and Mrs. Alexander Forbes, Mr. and Mrs. Louis Curtis, the George Willard Smiths, the David B. Stones, Mr. and Mrs. Henry S. Hall, Jr., and Miss Amelia Peabody.

* * *

Happy Birthday to a Debutante

BIRTHDAY GREETINGS to Paula Rae Sweeney, who is celebrating her 18th birthday today. She's the debutante daughter of the Francis E. Sweeneys of Milton. A graduate of Fontbonne Academy, Milton, she's taking a pre-medical course at Stonehill College, North Easton.

Musical Club Meets Friday

The Open Meeting of the Cambridge Musical Club will be held Friday evening at 8:30 o'clock, at the Bush-Reisinger Museum (Germanic), on Kirkland street, Cambridge. The program will be given by the Low Madrigal, Edward Low, director.

Refreshments will be served following the concert. The hostesses will be: Charles S. Bolster, president; Miss Elizabeth B. Cushman, vice president and program chairman; Mrs. Louise H. Langenberg, Mrs. Horace H. Lester and Mrs. Clifford M. Holland. The pourers will be Mrs. Howland Walter and Mrs. George Albert Lewis.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
NOV 22 1961

More Music And Drama For The Insatiables

By BARBARA MASORO

Bostonians' cultural appetites seem to be well nigh insatiable. Season tickets for all five of the Symphony series are sold out. Ducats for hit plays are in a class with collectors' items.

Hub socialites have even added a musical note to their long-standing tradition of luncheons before the symphony on Friday.

This season a series of six pre-symphony luncheons at the Midtown Motor Inn featured distinguished composer and pianist Nicolas Slonimsky as guest speaker—his topic, music.

SECOND SERIES STARTS FRIDAY

So successful was the series tha ta new group of four is planned with Harry Ellis Dickson at the helm.

"Inside the Boston Symphony Orchestra" is the title chosen by Mr. Dickson an dit seems an appropriate one for he is not only a member of that esteemed group but assistant Pops conductor as well.

His first talk will be this Friday at a luncheon honoring—yes, music critics. At the next three, slated for Dec. 1, 8 and 29, the committee plans to invite different musical groups as honored guests.

"ROMEO AND JULIET" FOR SCHOLARSHIP

Turning to the realm of the theater, we find that the Boston Wheaton Club will sponsor London's Old Vic Company production of "Romeo and Juliet" for its annual benefit night this year.

Emily Hood of Winchester and Mrs. Richard C. O'Brien of Boston are co-chairmen of the benefit evening, Jan. 20 at Donnelly Memorial Theater. Proceeds will go toward the Wheaton College Regional Scholarship Fund.

AWARD FOR MR. EVANS

Maurice Evans was the topic of conversation yesterday at the Back Bay home of Mrs. Isabella Grandin. Several members of the Cambridge Drama Festival Ladies Committee met to discuss plans for an award for the famed actor.

He'll be guest speaker at the second Mornings of the Theatre presentation at 11 o'clock at the Sheraton Plaza Hotel a week from today.

Socially Speaking

The award will be in the form ofa citation for Mr. Evans' contribution to the English-speaking stage. William Morris Hunt, executive producer of the Cambridge Drama Festival which sponsors the theater mornings, will present the citation.

WINE TESTING TO BENEFIT PEN PALS

The world of letters—pen pals' letters—will benefit from a palate-tempting wine tasting party Wednesday, Nov. 29, from 5 to 7.

A benefit for the International Friendship League, headquarters for round-the-globe student pen friendship, the party will be held at the League's home in the old Hemenway mansion, 40 Mt. Vernon St. on Beacon Hill.

The fine dinner wines of 10 nations, including a new import from Yugoslavia, will provide guests with a delightful selection for discerning comparisons.

Former Secretary of State Christian A. Herter and Mrs. Herter of Millis and Washington, D. C. and the Harvey H. Bundys of Back Bay are among the benefit committee members.

Also, former Ambassador to Italy William Phillips and Mrs. phillips and Mr. and Mrs. Thomas H. Mahony of Beacon Hill. Mr. Mahony, League chairman of the board, heads the planning group.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m-e)
BOSTON, Mass.
Circ. ——
OCT 0 1961

SMART SET . . . . . By ROSE WALSH

Symphony Quips Delightful

Fashionably-attired pre-Symphony Concert luncheoners drifted out of the Midtown Motor Inn Friday afternoon still chuckling over composer, author, pianist Nicolas Slonimsky's clever comments on the three B's (Brahms, Beethoven and Bach.) The ladies were on their way to hear Dr. Charles Munch conduct the Boston Symphony Orchestra in a concert of Brahms, Beethoven "and an American C", Aaron Copland music.

CHATTING TOGETHER at the recent pre-Symphony luncheon at Midtown Motor Inn are (l. to r.) Mrs. Albert C. Titcomb, Mrs. Harold D. Hodgkinson, Mrs. Marcien Jenckes and Mrs. A. Roland Teiner.
(Record American, Greg Kelley)

Mr. Slonimsky who is giving a series of "Impressions of a Symphony" at Friday luncheons at the Midtown has great charm, sharp wit and dearly loves music. While he is describing some "gimmick" (one of his favorite words) in a composition, he runs over the notes, (often with one hand) on the piano.

At the previous week's luncheon someone (not on this paper) had misquoted his commentary about the composer Brahms. He said, "I was surprised to read that I presented Brahms as a gay blade. Actually he was a very shy person."

Still talking about Brahms, Mr. Slonimsky said, "The noted composer is usually pictured with a beard. I don't know that there is any connection between beards and symphonies, but Brahms did not acquire a beard until after he wrote his first symphony when he was 43 years old."

Before the luncheon, Dr. Philippe Schmidt-Schlegel, Consul General of the Federal Republic of Germany for New England, and his lovely wife were given a reception in one of the suites of Midtown Motor Inn.

Among those attending the noon event were Mrs. Albert C. Titcomb, Maxim Karolik, Mr. and Mrs. A. Roland Teiner, Mrs. Sidney Rabb with Mrs. Nehemiah H. Whitman; Mrs. Harold D. Hodgkinson (wearing a dashing gray velvet beret and a flared-skirted blue suit); Mrs. Stephen Randolph Casey, Mrs. Frank J. Ludwig, Mrs. John Sargent, Mrs. William Endicott.

Others noted were Mrs. Hans Kroto, Fernando Ibarra (new Argentine Consul); Hans Eiff (new addition to the German consular service); Mrs. Gregory Connolly, Mrs. Bertram Druker, Mrs. Marcien Jenckes, Mrs. Gustave B. Fred and Mrs. Cecil Rose.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
NOV 25 1961

Society: U.S. Has Arrived Culturally, Hub Symphony-Goers Told

By MARJORIE W. SHERMAN

"We have arrived in this country in a cultural way," Harry Ellis Dickson yesterday told close to 100 symphony-goers at the first of a series of four lectures he is giving before Friday afternoon concerts. American training and standards in music have been raised to the best in the world, he added, pointing out that the Boston Symphony Orchestra now is 75 percent native born and trained, whereas the exact opposite was true some 32 years ago.

Boston Symphony subscribers, who have faithfully followed the Friday concert ritual for generations, heard a gracious salute to the orchestra's past and future as they lunched on veal, shrimp or omelettes in the Mid-Town Motor Inn, across the street from Symphony Hall free from parking problems in the afternoon downpour.

The late beloved Serge Koussevitsky, Richard Burgin in his last year as concert master, and retiring conductor Charles Munch have shaped musical taste according to the code of the orchestra "to play the best music possible in the best manner possible, with the best conductor possible," said Mr. Dickson.

Boston Symphony trustees, (represented unofficially yesterday by Henry Cabot) have made no mistakes in 81 years in choosing conductors, Dickson told guests at the luncheon planned by Mrs. J. Greene Carter and Mrs. E. Anthony Kutten.

Sharing the good food and talk were Mr. and Mrs. Byron Elliot, Mrs. A. Clement Titcomb, Cambridge Drama Festival chairman William M. Hunt and Mrs. Hunt, and members of Boston's French colony including Mrs. William R. Kitchel, Mrs. Edward Counihan 3d, Mrs. William Van Lennep, Mrs. Ferdinand Brigham, who gathered for a reception honoring Mr. Dickson before luncheon.

Others enjoying the luncheon party included Mrs. John T. Nightingale, Mrs. Charles Rheault, Mrs. Vincent Greene, Mrs. David Yates, Mrs. S. Sidney Stoneman, the Marquesa de Santa Cruz, Mrs. Alfred Sexton, Mrs. Frederick Shepard, Mrs. Richard Chapman, Miss Ethel Clark, Miss Fay Dabney, Mrs. Richard Ehrlich, Mrs. George F. Hall, Mrs. Stephen Harris, Mrs. John C. Vosoff, Mrs. John and Mrs. Lucius Thayer, Mrs. Howell Stevens, Mrs. Jerome Rosenfeld, Mrs. Russell Robb, Mrs. F. L. Purdon, Mrs. Harold Porter, Mrs. George Porter, Rev. and Mrs. Charles Peck, Mrs. Howard Kingsbury Jr., Mrs. William King, Mrs. Harold Keller, Mrs. Alfred Keeler, Mrs. Robert Montgomery and Mrs. Samuel Pillsbury.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
SEP 30 1961

Social Chatter

By Alison Arnold

Winter Social Season Opens With First Symphony Concert

THE WINTER SEASON—socially speaking—began yesterday with the first Symphony Concert of the 81st season. From now on until spring, Friday afternoons will be reserved strictly for these traditional pilgrimages to Symphony Hall.

An innovation this year is the series of pre-Symphony luncheons at the Midtown Motor Inn across the street. Nicholas Slonimsky, musicologist, will give 20-minute talks on the current program each week. Since Iberia was included in yesterday's program, the Marquis de Santa Cruz, Spanish Consul General, and La Marquesa, were guests of honor at the luncheon. Other consuls will be similarly honored as their countries are represented in the Symphony programs.

The luncheon was served in the pleasant dining-room of the attractive motel and everyone had ample time to get to Symphony Hall before the concert began. The more Proper Bostonians enjoyed Mr. Slonimsky's humor immensely and laughed and guffawed uproariously at his witty comments. Mrs. Albert C. Titcomb was highly amused, as were the Charles Pengras, Claude R. Branch and Mr. and Mrs. Walter Powers. Some of the newcomers to Symphony were a bit shocked at Mr. Slonimsky's portrayal of Brahms, Tchaikowsky and Debussy as gay blades and prefer to think of them as austere and remote rather than frivolous.

Before the luncheon, the Marquis and La Marquesa gave a small reception for their luncheon guests. Among them were Mr. and Mrs. Donald Dawson (Alona Massey). Slender and blonde, she was the cynosure of all eyes. Other guests were Mrs. Charles P. Howard and her daughter, Mrs. Howard Ball, Mrs. Stephen R. Casey, Mrs. Donald Davis, Mrs. William Davies Sohier, Jr., Mrs. Julian Rogers, Mrs. Lewis Kane, Mrs. Hayward Sanders, Mrs. Robert Morris and Mrs. Mortimer Stewart.

Reservations for the luncheon were completely sold out. Among others in the throng were Mr. and Mrs. Foster Trainer, Mrs. Stephen Paine, Mrs. Harold R. Keller, Mrs. S. Bruce Black and Mrs. George G. Crocker. Still others at the first concert of the season were Mrs. George Lewis, Jr., and her daughter, Mrs. Levin H. Campbell, 3rd, Mrs. Francis P. Sears, Mrs. Allan Forbes, Earl Appleton, Mrs. Oliver Wolcott, Mrs. Robert M. P. Kennard, Mrs. Harold D. Hodgkinson, Mrs. Robert Steinert, Mrs. Marcien Jenckes, Mrs. Lawrence Hansel and Mrs. Sherman R. Thayer.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Daily Record-American
BOSTON, Mass.
Circ. 475,000
NOV 27 1961

SMART SET By Rose Walsh

Music Notes Delight

We certainly enjoyed hearing Boston Symphony Orchestra's Harry Ellis Dickson talk informally about "Inside the Boston Symphony Orchestra" at Friday's pre-Symphony luncheon at the Midtown Motor Inn. Now we know that the impressive group of musicians (101 men and 3 women) of whom we always stood a bit in awe, are just as human as "the fellow next door."

No question that Mr. Dickson, who is assistant conductor of the Boston "Pops" enjoys being a member of the world-famous orchestra. "Playing in the Symphony is not a job, it's a way of life," he told us.

Because many of the luncheoners were going on to the Friday afternoon concert, at which Richard Burgin conducted the first Boston performance of Leon Kirchner's "Sinfonia," the guest speaker devoted part of his "Inside" talk to the "warm-hearted, loved and respected" (Mr. Dickson's words) concert master. Mr. Burgin is retiring from that position at the end of the season.

Mrs. J. Greene Carter and Mrs. E. Anthony Kutten who have planned the series of four luncheons for all music-lovers, honored the Music Critics of Boston at Friday's affair.

Noted among those present were Mr. and Mrs. Henry Cabot, the Marquesa de Santa Cruz, wife of the Spanish Consul-General; Mrs. Jean Savelli, wife of the French Consul-General; Mrs. John T. Nightingale, Mrs. Sherman R. Thayer, Mrs. Harold R. Keller, Mrs. Walter Powers, Mrs. Byron K. Elliott, Mrs. Edward Counihan, III, Mr. and Mrs. William Morris Hunt, Mrs. Stephen F. Harris, Mrs. Ferdinand Brigham, Mrs. Russell Robb, Mrs. William Ketchel, Mrs. Robert Montgomery and Mrs. Alfred Keeler.

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22

T. V. and Radio - Pre-season

NEW YORK, N.Y.
BACK STAGE
W. - CIRC. NOT AVAIL.
NOV 10 1961

20th Century Fund Makes Important Contributions To Cultural Projects

Although the Twentieth Century Fund is not a grant-giving foundation in the usual sense, it has nevertheless made important contributions to the performing arts.

The Twentieth Century Fund income is almost entirely devoted to its own program of research, publication and educational activities in the field of national and international economic and social problems.

In recent years, the Twentieth Century Fund has made grants-in-aid in the performing arts field for construction purposes.

The first, a grant of $250,000, was donated toward the construction of an educational TV station and the second was a contribution of $75,000 toward the building of a new theatre.

The issuance of a construction permit by the Federal Communications Commission cleared the way for the erection in Boston of an educational television station which will be a memorial to Edward A. Filene, founder of the

(Continued on Page 13)

20th Century Fund Aids the Arts

(Continued from Page 2)

Twentieth Century Fund and his brother, Lincoln Filene.

The Station, WGBH-TV, is operated by the Lowell Institute Cooperative Broadcasting Council in Cambridge, Mass. This group is made up of educational and cultural institutions in the Boston Area, including Boston College, Boston Symphony Orchestra, Boston University, Harvard University, Massachusetts Institute of Technology, Museum of Fine Arts, New England Conservatory of Music, Northeastern University, Tufts College and the Lowell Institute.

The Council operated a non-Commercial FM radio station, WGBH, drawing on the resources of its members to produce educational and cultural programs that have won a large audience in the area. The Council has adapted their material and worked out program ideas for WGBH-TV.

NEW D. C. THEATRE

Construction of the new home for the Arena Stage in Washington, D.C., which recently had an auspicious opening, was aided by a $50,000 grant in 1960 and another $25,000 in 1961, by the Twentieth Century Fund.

The grant was to pay part of the construction cost of the new theatre, which was built as part of Washington's new Southwest Redevelopment Area.

Arena Stage, a project of the non-profit Washington Drama Society, Inc., will continue its 10-year history as a leading cultural attraction of the nation's capital, and one which has attracted national attention.

Zelda Fichandler is producing director of Arena Stage and Harry Weese designed the theatre, which seats 650 persons.

The Washington Drama Society embarked upon a fund-raising campaign, which drew largely from local sources. Broadway director Alan Schneider has also had a big hand in the success and development of the Arena Stage.

Louise Field is research associate for the Twentieth Century Fund, one of the oldest foundations in the country. It is located at 41 East 70th Street, New York 21, N. Y.

ST. PETERSBURG, FLA.
TIMES
D. 119,538 S. 121,542
DEC 19 1961

BOSTON SYMPHONY ORCHESTRA CONDUCTOR

. . . Charles Munch is caught by the camera in this scene from National Educational Television's presentation of a complete concert by the orchestra. This and other concerts can be seen Friday at 9 p.m. on WEDU, Channel 3.

WEDU To Present 6 Full-Length Concerts By Boston Orchestras

Five evenings of great music by the Boston Symphony Orchestra and a delightful concert by the renowned Boston Pops will be presented during the coming weeks over educational television station WEDU Channel 3, beginning Friday at 9 p.m.

During the videotaped series, which is part of National Educational Television's Friday night "Festival of the Arts," Boston Symphony Conductor Charles Munch, Boston Pops Conductor Arthur Fiedler, guest conductors, and guest artists not only perform but also take part in special intermission interviews. The musical selections for the six full-length concerts range from the works of Beethoven to songs from the Broadway hit "Camelot."

A few of the guest artists who will appear during the series are Richard Burgin, concertmaster and associate conductor of the Boston Symphony; Lorin Maazel, guest conductor; Henryk Szeryng, guest violinist; and composer Walter Piston.

The "Festival of the Arts" which also includes two operas, two series of great dramas, and a program on contemporary art masterpieces — is one of NET's three weekly prime time presentations. On Monday evenings the "fourth network" of more than 55 stations offers "Television International," a group of distinguished documentaries and symposiums, and on Wednesday evenings it presents programs featuring "Significant Persons."

CHICAGO, ILL.
JEFFERSON PARK TIMES
W. 12,861
NOV 16 1961

Film Series Shows Studies Of Entertainers

"Stars of Tomorrow" will be the theme of the fourth evening of films in the current series at Hild Regional library, 4536 Lincoln. The movies will be shown this Thursday at 7:30 p.m.

"Ballet Girl" will present a picture of the life of a young dancer with the Royal Danish Ballet. Scenes of the classroom, practice at the barre, and rehearsals provide a view of the hard work as well as the glamor in a dancer's life.

The second film, "Tanglewood: Music School and Music Festival," presents the activities of the annual music school and festival held at Tanglewood in the Berkshire hills of Massachusetts.

A variety of musical experiences will be included: a student conducting a performance of his own work, Serge Koussevitzky rehearsing the Boston Symphony Orchestra, and a premiere performance of Randall Thompson's "Last Words of David."

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.
DEC 6 1961

BOSTON SYMPH SEGS INTO SYNDICATION

The Boston Symphony Orchestra is marketing for syndication 13 one-hour vidtaped concerts produced by WGBH-TV, Boston.

The shows feature symphonies and concert music by Beethoven, Mozart, Handel, Wagner, Schubert, Bach, Piston, Copland and Brahms. Conductors are Charles Munch, Aaron Copland and Richard Burgin.

Rates for individual markets range from $26,000 to $4,000.

DES MOINES, IOWA
REGISTER
D. 224,991 S 513,057
NOV 28 1961

On Television

By Ogden Dwight

Network TV pasted together another alleged jazz extravaganza and ran it off as Sunday night's chapter of NBC's "Show of the Week" series.

The tape-and-film hour was called "Chicago and All That Jazz," and as a semi-documentary on the so-called "Chicago style" or "school," the program's faults and virtues were about par—although differing in kind—for this type of production.

Boo-Boos

Principal mistake was the mere presence of two-a-day vaudeville trouper Blossom Seeley in the over-large cast; her performance was stark evidence that her talent or career never embraced jazz—Chicago or any other brand. Aficionados know what the other boo-boos were; the mass public wouldn't care.

Principal star bits were the pianists—Meade Lux Lewis, Lil Armstrong and Johnny Guarnieri. A half-hour with them and a few of the old Chicago campaigners would have been terrific.

MUSIC SERIES

Music lovers should patronize these series: "Great Music from Chicago," hour-long programs by the Chicago Symphony, WHO-TV at 10:30 p. m. Sundays; two-hour tapes of formal Boston Symphony Orchestra concerts, KDPS-TV (educational channel 11) at 8 p. m. Fridays beginning Dec. 22; and a rerun of the rollicking "Ragtime Era" half-hours with Max Morath, KDPS-TV at 8:30 p. m. Tuesdays beginning Dec. 12.

A distinct "plus" for the hour was that whoever chose the repertoire knows jazz, because of the more than 40 pieces played or struck glancing blows, only two or three were square.

The Minns-James dances provided a diverting visual interlude; gangster and cabaret film clips were not successful. Neither the old Bessie Smith and Louis Armstrong movie-short footage nor a brief Bix Beiderbecke sequence faithfully emphasized those artists' musical worth.

Rewarding Glimpses

Glimpses of the Chicagoans in their sunset were rewarding, as cameras panned in the customary medley finale on Bud Freeman, Dennis Patrick Terence Joseph O'Sullivan, Kid Ory, Jack Teagarden, Pee Wee Russell, Johnny St. Cyr, Eddie Condon, Zutty Singleton and Jimmy McPartland.

The best video treatment of jazz (any variety) has been done by educational television—not commercial show-biz programmers, who still seem not to know that in music, superficiality and excellence simply cannot coexist.

LEXINGTON, KY.
HERALD LEADER
SUN. 60,746
SEP 24 1961

MOSTLY MUSIC

Semantics And Sundry

By Lew Horton

Musicians frequently are asked for the definition of terms in the specialized vocabulary, particularly to differentiate between pairs of terms.

One of these takes the form of the following: "What is the difference between a symphony orchestra and a philharmonic orchestra?"

While the terms "symphony" and "philharmonic" are not synonymous, names of orchestras modified by these terms are merely names, and have no difference in category. This is somewhat like the difference between first and second violins which, as instruments, are identical; the difference being in the part of the orchestral score assigned them, and, as a wag once said, "About $25 per month."

The City of New York once had a great orchestra called the New York Symphony Society. Another was organized and called itself the New York Philharmonic Society. These were ultimately consolidated to form what is now known as the New York Symphony Orchestra — which is going strong, for this year its deficit was only a million dollars, the annual anticipated deficit being made up by philanthropic guarantors.

Horton

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Lexington, "city of orchestras," adds a new one to its historical and contemporary list this season. Since there already was a Lexington Symphony Orchestra, this new group has been called the Lexington Philharmonic Orchestra. We bespeak, for both orchestras and for the Lexington music-loving public, a serious and generous interest and support of both and hope and pray all involved, as well as all lovers of symphonic music will be imbued with a "philharmonic" spirit.

Both orchestras will perform in the Henry Clay High School auditorium, a detail that is altogether fitting and appropriate, as the great statesman was a lover of music. Both orchestras have a standard season-ticket membership fee of $5, other details will be found in their respective newspaper announcements and literature. Both will give concerts on Monday nights: the LSO opens on Monday, Oct. 23, and the LPO on the following Monday, Oct. 30.

By concidence, both will feature Beethoven's Fourth Piano Concerto, since the soloists for each happen to have been working intensively on that opus during the past season. Besides, it's one of the best of the five of Beethoven's piano concerti, but not nearly frequently played as, say, the fifth, or "Emperor" Concerto. Soloist for the LSO will be Ludwig Olshansky, one of the recent crop of young pianists earning notable kudos (See page 47 of last Sunday's Herald-Leader). The Lexington Philharmonic Orchestra will feature Howard Karp, UK's "king of the klavier," who is just back from a year's study in Vienna on a Fulbright scholarship. (See article and picture elsewhere in this paper.)

Speaking of Beethoven leads us to the Central Kentucky Concert-Lecture, whose annual sale of season tickets also is currently on. This series has the largest subscription audience in the world, which is the only reason that one can purchase a ticket for four lectures and eight concerts for about what one might pay for any one or at most two, under other auspices. First concert is to be by the Boston Symphony Orchestra, one of the greatest in the world, on Wednesday, Oct. 18. They will include the famous Beethoven Third, or "Eroica" Symphony in this program. The line-up of artists was on page 57 last Sunday.

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COLUMBUS, OHIO
DISPATCH
D 208,595 S. 276,407
OCT 1 1961

University Television Directs Shows to Off Campus Audience

Already begun and continuing throughout the 1961-1962 television season, WOSU-TV will broadcast three exceptional program packages during the prime evening hours — 8:00-10:30 p.m. — on Monday, Wednesday, and Friday evenings.

Under the plan, Ch. 34 will be presenting some of the best and most significan cultural and informational programs ever produced, at times when the greatest number of people are sitting in front of their television sets.

An unprecedented combination of documentaries and symposiums, produced both here and abroad, will be presented on Monday nights. Two one-hour series, Intertel and Prospects of Mankind, form the basis of the Monday "Public Affairs" schedule.

The Intertel series is provided by the International Television Federation, which consists of five broadcasters representing four nations: Great Britian, Australia, Canada, and the United States.

Some of the world's most highly gifted and influential people—their personalities, their aspirations, their habits, and methods of work—are the subject of the Wednesday night, "Significant Persons," portion of Ch. 34's Prime Time programming. The evening is developed around the award-winning Heritage series — usually featuring one guest in four half-hour programs. Already scheduled to excite the mind and imagination during this Heritage season are composers Walter Piston and Richard Rodgers, and photographer Edward Steichen.

"Significant Persons" will also include ten-program series, Playwright at Work, an introduction to the work and guiding principles of young dramatists like Lorraine Hansberry, who wrote "A Raisin in the Sun," and Edward Albee, author of "The Sandbox."

Another series, Writers of Today, will present authors like Kingsley Amis, Nadine Gordimer, and Isaak Dinesen. Face to Face presents living portraits of Henry Moore, Dr. Carl Jung, and Dame Edith Sitwell, among others.

The "Festival of the Arts" is the Friday evening Prime Time programming presentation. It is developed around An Age of Kings, fifteen superb presentations of eight Shakespeare plays that recreate eighty-six years of turbulent and fascinating British history.

Dr. Frank Baxter, well-known television personality and Shakespeare scholar, will make introductory and concluding remarks for each of these BBC produced programs. Friday evenings will also include complete concerts by the Boston Symphony Orchestra and the Boston Pops. Jean Anouilh's "Antigone," Shakespeare's "A Midsummer Night's Dream," and Ben Jonson's "The Alchemist," are

PRIVATE WELFARE

"Changing Times," is to be moved from its previously announced Ch. 10 September starting date to Sunday, Oct. 1, at 4 p.m.

The television version of the Kiplinger magazine radio series, "Changing Times" looks at happenings on local, national and international levels on a basis of how they will affect the average person's pocket book.

"Changing Times" will be presented on WBNS-TV via video tape.

SARATOGA SPRINGS, N.Y.
SARATOGIAN
D. 11,657
SEP 23 1961

Boston Symphony Broadcasts Set

Albany—The Boston Symphony Orchestra begins a new season of concerts Friday, Sept. 29, at 2:10 p.m. on FM radio station WAMC, 90.3 mc. The concerts, carried live from Symphony Hall, Boston, will be heard every Friday afternoon through next April.

For his initial concert, conductor Charles Munch has chosen a program consisting of Brahms' "Haydn Variations," Debussy's "Iberia," and Tchaikovsky's Sixth Symphony ("Pathetique").

On Thursday, Sept. 28, at 7 p.m. and Friday, Sept. 29, at 9 p.m., G. Wallace Woodworth, professor of music at Harvard University, will present "Tomorrow's Symphony," his own enthusiastic preview of the orchestra's concerts.

One of the most popular personalities on WAMC-FM, Prof. Woodworth has delighted listeners for years with his sense of humor, vast musical knowledge and remarkable ability to make the music of every century live again in the imagination of his audience.

WAMC-FM carries no commercials and is owned and operated by Albany Medical College.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
OCT 1961

Boston Symphony

The broadcasts of the Boston Symphony, which will begin Oct. 7, will be heard on Saturday evenings this year (last year they were heard on Sunday afternoon.) The series will be broadcast over WQXR-FM in FM stereo. During the coming year, **Charles Munch** is serving as conductor and music director of the Boston Symphony for the last season before his retirement. One of the highlights during the coming month will be the complete Berlioz "Romeo and Juliet" (Oct. 28) featuring the Festival Chorus with soloists Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, baritone.

CHICAGO, ILL.
SUN-TIMES
D. 566,279 S. 648,179
DEC 20 1961

WFMT To Air Christmas Music Taped At Festivals

Traditional Christmas music, performed during 1961 music festivals, will be broadcast on a delayed tape basis this week on FM Station WFMT (98.7).

Bach's magnificat from the Berkshire Festival will be broadcast at 8 p.m. Wednesday. Beethoven's "Missa Solemnis," from the Vienna Festival, comes at 1 p.m. Saturday. Bach's Mass in b, performed at the Salzburg Festival with soloists Leontyne Price, Christa Ludwig, Nicolai Gedda, Gerard Souzay and Walter Berry, is a 10:10 Christmas night broadcast.

WFMT also has programed several BBC-produced Christmas programs. Included are two Christmas carol concerts by the Welsh Llandaff Cathedral Choir on Thursday and Friday mornings at 8:40.

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 10,727
SEP 18 1961

Phila., Boston Orks In WQXR Concerts

Weekly two-hour concerts by the Philadelphia Orchestra and the Boston Symphony Orchestra will be presented on WQXR, starting the first week of October.

The Philadelphia Orchestra, conducted by Eugene Ormandy, will be heard Thursday nights, sponsored by the Magnetic Tape Division of Minnesota Mining and Manufacturing Corp.

The Boston Symphony concerts will be presented Saturday nights, with Charles Munch conducting most of its performances—the last before his retirement. Sharing sponsorship will be Air-India and Harman-Kardon, electronic manufacturer. They will also be aired in stereo on WQXR-FM.

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HERALD LEADER
SUN. 60,748
SEP 24 1961

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The "Festival of the Arts" is the Friday evening Prime Time programming presentation. It is developed around An Age of Kings, fifteen superb presentations of eight Shakespeare plays that recreate eighty-six years of turbulent and fascinating British history.

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PRIVATE WELFARE

"Changing Times," is to be moved from its previously announced Ch. 10 September starting date to Sunday, Oct. 1, at 4 p.m.

The television version of the Kiplinger magazine radio series, "Changing Times" looks at happenings on local, national and international levels on a basis of how they will affect the average person's pocket book.

"Changing Times" will be presented on WBNS-TV via video tape.

SARATOGA SPRINGS, N.Y.
SARATOGIAN
D. 11,657
SEP 23 1961

Boston Symphony Broadcasts Set

Albany—The Boston Symphony Orchestra begins a new season of concerts Friday, Sept. 29, at 2:10 p.m. on FM radio station WAMC, 90.3 mc. The concerts, carried live from Symphony Hall, Boston, will be heard every Friday afternoon through next April.

For his initial concert, conductor Charles Munch has chosen a program consisting of Brahms' "Haydn Variations," Debussy's "Iberia," and Tchaikovsky's Sixth Symphony ("Pathetique").

On Thursday, Sept. 28, at 7 p.m. and Friday, Sept. 29, at 9 p.m. G. Wallace Woodworth, professor of music at Harvard University, will present "Tomorrow's Symphony," his own enthusiastic preview of the orchestra's concerts.

One of the most popular personalities on WAMC-FM, Prof. Woodworth has delighted listeners for years with his sense of humor, vast musical knowledge and remarkable ability to make the music of every century live again in the imagination of his audience.

WAMC-FM carries no commercials and is owned and operated by Albany Medical College.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
OCT 1961

Boston Symphony

The broadcasts of the Boston Symphony, which will begin Oct. 7, will be heard on Saturday evenings this year (last year they were heard on Sunday afternoon.) The series will be broadcast over WQXR-FM in FM stereo. During the coming year, Charles Munch is serving as conductor and music director of the Boston Symphony for the last season before his retirement. One of the highlights during the coming month will be the complete Berlioz "Romeo and Juliet" (Oct. 28) featuring the Festival Chorus with soloists Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, baritone.

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 10,727
SEP 18 1961

Phila., Boston Orks In WQXR Concerts

Weekly two-hour concerts by the Philadelphia Orchestra and the Boston Symphony Orchestra will be presented on WQXR, starting the first week of October.

The Philadelphia Orchestra, conducted by Eugene Ormandy, will be heard Thursday nights, sponsored by the Magnetic Tape Division of Minnesota Mining and Manufacturing Co.

The Boston Symphony concerts will be presented Saturday nights, with Charles Munch conducting most of its performances—the last before his retirement. Sharing sponsorship will be Air-India and Harman-Kardon, electronic manufacturer. They will also be aired in stereo on WQXR-FM.

CHICAGO, ILL.
SUN-TIMES
D. 566,219 S. 648,179
DEC 20 1961

WFMT To Air Christmas Music Taped At Festivals

Traditional Christmas music, performed during 1961 music festivals, will be broadcast on a delayed tape basis this week on FM Station WFMT (98.7).

Bach's magnificat from the Berkshire Festival will be broadcast at 8 p.m. Wednesday. Beethoven's "Missa Solemnis," from the Vienna Festival, comes at 1 p.m. Saturday. Bach's Mass in b, performed at the Salzburg Festival with soloists Leontyne Price, Christa Ludwig, Nicolai Gedda, Gerard Souzay and Walter Berry, is at 10:10 Christmas night broadcast.

WFMT also has programed several BBC-produced Christmas programs. Included are two Christmas carol concerts by the Welsh Llandaff Cathedral Choir on Thursday and Friday mornings at 8:40.

24

OZONE PARK, N.Y.
QUEENS CO, POST
W: 7,000
SEP 27 1961

RADIO CloseUp TV

BY JOHNNY LOMBARDI

"THE SING ALONG GANG" - RETURNS SEPT. 28

Sing Along With Mitch—Mitch Miller and the "Sing Along Gang" return for a second season with songs the viewing audience can join in singing. The theme of this night's show is air travel and features guest stars Diana Trask, Leslie Uggams and Louise O'Brien. (Season Premiere) Sept. 28 at 10 P.M. over WNBC-TV, in color.

BELAFONTE - CLOONEY FOR BELL HOUR (NBC)

The Bell Telephone Hour—returns for another season of bi-weekly musicals in color. Stars are Harry Belafonte, Rosemary Clooney and piano team of Ferrante and Teicher. Donald Voorhees conducts Bell Telephone Orchestra. (Season Premiere) Friday Sept. 29 at 9:30 P.M. NBC

"CANDID CAMERA" 2ND SEASON OCT. 1

"Candid Camera," which launches its second season Sunday, Oct. 1 (10 - 10:30 P.M. EDT- on CBS Television Network, has lined up an impressive array of stars for the coming months. Dorothy Collins, the scourge of filling station attendants last season, will appear on 20 shows. Allen Funt, creator of the program, has signed also Mickey Rooney, Jayne Mansfield, Zsa Zsa Gabor, Paul Winchell, Wally Cox, Betty White, Jimmy Dean and Vivian Vance for guest appearances.

"WONDERFUL WORLD OF COLOR" - OCT. 1st NBC

Walt Disney's Wonderful World Of Color a new program of true-to-life nature stories, animated cartoons and dramas of adventure and space travel. "The Horsemasters," two-part adventure story about a group of teenagers attending an English riding academy, starring Annette Funicello, Tommy Kirk, John Fraser, Janet Munro, Tony Britton and Donald Pleasence. In part one, subtitled "Follow Your Heart," the academy's instructress (Miss Munro) subjects new students to harsh discipline by dividing them into two highly competitive teams as they prepare to earn instructor's permits from the British Horse Society. Sunday, Oct. 1st. over NBC - TV. in color 7:30 p.m.

"U. S. STEEL HOUR" WEDNESDAY, OCT. 4

"Brandenburg Gate," a drama of unforgettable bravery set against the background of the current Berlin crisis, will be presented on "The United States Steel Hour" Wednesday, Oct. 4 (10 - 11 P.M. EDT) on the CBS Television Network. Richard Kiley and Dina Merrill will co-star, with Kiley playing two roles, those of Scott Malone, cynical American newsman, and Kurt Bauman, a freedom fighter in the East German underground.

BOSTON and PHILADELPHIA ORCHESTRAS on WQXR

The weekly concerts of two great symphony orchestras—the Boston and the Philadelphia—will be heard over WQXR Thursday and Saturday nights beginning in October. The Philadelphia Orchestra, new to the WQXR schedule, will be heard Thursdays from 8:05 to 10 P.M. beginning Oct. 5. Eugene Ormandy will conduct the orchestra in most of its appearances and the programs will feature solo performances by many great artists of the concert world. Concerts by the Boston Symphony Orchestra, conducted by Charles Munch which have been an exclusive feature of WQXR since 1957, will return to the air on Saturday, Oct. 7, when they will be heard from 8:05 to 10 P.M.Last season the programs were broadcast on Sunday afternoons, The 1961-62 season will be heard on Saturday evenings,

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Courant (m)
HARTFORD, Conn.
Circ. 113,846
NOV 2 1961

Educational Programs For Ch. 24 Described

A varied bill of educational and entertaining television was unveiled as the tentative program schedule of Connecticut Educational Television Corp's Channel 24 Wednesday.

Speaking at a meeting of the Coordinating Council of the Arts at Trinity College, Ben A. Hudelson, general manager of CETV, described the proposed programming as something that "might turn on a few more television sets" owned by persons who want "an alternative to what is normally seen on commercial television stations."

To Operate Soon

CETV will activate Channel 24, the state's first educational TV station, within a few months. Shortly thereafter it will activate similar stations in the Bridgeport and Norwich areas.

As described by Hudelson, the CETV programming will have a high percentage of locally-produced shows, many of them directed at elementary, secondary and college students and the rest towards home viewers.

Needs FCC Approval

The tentative schedule will have to be submitted to the Federal Communications Commission for study and approval, but, as it was described Wednesday, the ETV station will be on the air about 55 hours a week, Mondays through Fridays.

Mondays through Thursdays the station will go on the air at 10 a.m. The next four to five hours will be directed towards elementary and secondary school classrooms—lalthough the programs can be viewed in the home also through most standard television sets.

Among the classroom offerings will be courses in conversational French, American government, science, mathematics and the humanities, including special programs on the orchestra and literature.

Late afternoon programming, Hudelson said, will be directed largely towards the young mother who is perhaps a college graduate and wants a chance to keep up with a changing world, and with subjects which have always been of interest to her.

Adult Entertainment

A few college-level courses will be shown during the evening, but the bulk of the programming between 6:30 and signoff at 10:30 p.m. will be informational or adult entertainment. Among the features during this viewing periond will be a one and a half hour period every Friday night devoted to such features as Boston Symphony Orchestra concerts, the "Age of Kings," Shakespear's history plays as televised by the BBC, or presentation of other dramatic works.

On an average day, as many as a dozen programs will be of local origin. Such programs will include interviews with interesting Connecticut citizens, explorations of little known aspects of Connecticut and objective analyses of Connecticut news events.

Hudelson also told the meeting attended by representatives of Greater Hartford cultural organizations who belong to the Coordinating Council of the Arts that CETV "wants the community to tell us what they want us to televise." He said that as much as possible, the needs and wants of the community will determine the final CETV program schedules.

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,741 S. 301 966
NOV 12 1961

Modern Sounds

Tuner, Antenna Extend Reach Of Stereo FM Radio

By DAVID EISENMAN

TIMELY REPORT—Stereo FM radio has been with us about two months and a progress report is due. Good reception is possible in the city and its immediate suburbs with the use of a small dipole antenna. Some locations report fine reception without any outside antenna.

The distance between Buffalo and Toronto, where our sources of multiplex signal are located, is rather great for good multiplex reception.

Other areas which have multiplex are lucky to pick up a good signal as close as 30 miles from the source. The exceptional power of CHFI in particular is making this long distance reception possible.

WORTH HAVING—There is no doubt, however, that a good antenna will be valuable if you are planning to use stereo FM to any degree.

Outside antennas run anywhere from $10 to $200. The more elaborate include directional masts that must be rotated for best reception.

A highly sensitive tuner, combined with a good antenna, adds to the enjoyment of stereo FM.

THEY REACH OUT—Three-hundred-mile reception is not nearly so uncommon as it was a few years ago, and, while the average set can't quite hit this mark, the variety of good stations within practical distance of Buffalo is quite startling.

What we need more than anything else, though, is to get some of our local stations to convert to stereo.

GET CONCERTS—In Boston, WCRB broadcasts live from the Boston Symphony Orchestra concerts each week, in excellent stereo.

Demonstrations of consumer demand seem to be the only way to push our stations into action. We again urge you to let your interest in this matter be known.

Multiplex adapters are still in short supply. Reports indicate that fewer "bugs" than were expected have turned up. Multiplex stereo FM should be solidly established nationally by Christmas.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
DEC 24 1961

BSO Christmas Night Concert

Ch 2 travels with the Boston Symphony Orchestra to far off Japan Christmas night. At 7:45, two of the most popular works in the concert repertoire, under the leadership of conductor Charles Munch, will be heard.

Ravel's lovely "Daphnis and Chloe," together with the stirring Eroica Symphony of Beethoven make up the program. During intermission the New England composer Aaron Copland is interviewed by correspondents of the Australian Broadcasting Commission.

This special 75 minutes telecast was recorded when the Boston Symphony toured Japan, winning tumultuous applause from critics and audiences everywhere.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
DEC 31 1961

BOSTON SYMPHONY

The Boston Symphony Orchestra will be heard on WXHR this (Sunday) afternoon at 3 with Brahms' Symphony No. 4 in Bb, Liszt's Piano Concerto No. 2 in A, Piston's Three New England Sketches; and Liszt's Piano Concerto No. 1 in Eb.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Valley News (e)
LEBANON, N. H.
Circ. 5,896
JAN 4 1962

Concert Series To Be Given On WDCR

HANOVER — Tonight at 6:30, WDCR presents the first of its series of Boston Symphony concert broadcasts. Recorded on tape in Symphony Hall, these concert programs are being made possible by a grant given to the station by a Dartmouth College Fund.

In the first program Richard Burgin will conduct the Symphony in works by Bartok, Karl Amadeus Hartmann and Dimitri Shostakovitch.

The Boston Symphony Series will continue on WDCR throughout the winter and spring terms. The concerts will be conducted by Charles Munch, Richard Burgin and several guest conductors, among them Ernest Ansermet and William Steinberg.

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 10,727

OCT 9 1961

Boston Outlet Begins Stereo-FM Schedule With 'Live' Demos.

Boston—WCRB-AM & FM is demonstrating its new stereo-FM multiplex broadcasting today for advertising, news media and trade people. The showing features monitored off-the-air Stereo-FM programs and a "live" action demonstration of the station's role in stereo since bringing regular broadcasts in the medium to New England in 1954.

Station president Theodore Jones said WCRB-FM, in addition to main-channel concert music programs, feeds programs to CRB Network affiliate WMTW-FM in Northern New England, supplies background music to stores, offices and restaurants in Massachusetts, Connecticut and Rhode Island, and now the two sub-signals required for stereo-FM broadcasts.

Carries 30 Hours Weekly

The station carries 30 hours of stereo-FM broadcasting weekly and will continue its nearly 45 hours weekly of conventional AM-FM stereo broadcasting. A feature of the stereo-FM programming will be "live" concerts by the Boston Symphony Orchestra, direct from Symphony Hall, every Saturday night.

Equipment from H. H. Scott, in whose Maynard, Mass., laboratories the WCRB stereo-FM equipment was built, and from Fisher Radio is being used at the demonstration.

Good Reaction Reported

WCRB sales manager Leonard V. Corwin reports enthusiastic industry response, as well as public response to the stereo-FM broadcasts, with H. H. Scott, Fisher Radio, General Electric and Bogen, nationally having purchased time, including large blocks of program time within stereo-FM broadcasts.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

NOV 19 1961

Munch Directs 'Gloria' Today

The "Gloria" in G, for soprano, chorus and orchestra, by Francis Poulenc, will be featured in tonight's (Sunday) concert by the Boston Symphony Orchestra at 8:05 on WCRB. Dr. Charles Munch will conduct the concert which will also feature the "Coriolan" Overture by Beethoven and Brahms' Symphony No. 1 in C minor.

The Poulenc "Gloria" was commissioned by the Koussevitsky Foundation and given its world premiere here by the Boston Symphony Orchestra on Jan. 20 of this year. Tonight's performance, from the 1961 Berkshire Festival, will feature soprano Adele Addison, with the Festival Chorus.

The concert will be in stereophonic sound, both the new FM stereo multiplex and AM-FM stereo broadcast by WCRB.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

DEC 3 1961

Symphony Mozart Program Offered

Dr. Charles Munch will conduct the Boston Symphony Orchestra in an all-Mozart program tonight (Sunday) at 8:05 on WCRB. The concert, in both AM/FM stereo and the new FM stereo multiplex medium, is from the 1961 Berkshire Music Festival.

The program will open with the Symphony in A, No. 29, K. 201, followed by Mozart's Piano Concerto in D minor, No. 20, K. 466, with Seymour Lipkin as soloist.

The featured work will be the Cantata "Davidde Penitente," K. 469, with sopranos Ginetta La Bianca and Gloria Ciricillo, tenor Howard Fried and the Tanglewood Choir, conducted by Hugh Ross.

SCHENECTADY, N.Y.
GAZETTE
D.

SEP 26 1961

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The Boston Symphony Orchestra will begin a new season of concerts Friday at 2:10 p.m. on FM radio station WAMC, 90.3 mc. The concerts, which are carried live from Symphony hall in Boston, will be heard every Friday afternoon through next April.

* * *

FOR HIS INITIAL concert, conductor Charles Munch has chosen a program consisting of Brahms' "Haydn Variations," Debussy's "Iberia," and Tchaikovsky's sixth Symphony ("Pathetique").

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VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.

"PAGE ONE" CERTIFIED

OCT 25 1961

How Hi the Fi?

Don Gabor is out-deluxing the deluxe disk market with a package that will be peddled for $1,007.50 (including tax). The package will be a platinum-finished disk, boxed in a custom-made silversmith's case, containing the only recorded performance of George Enesco conducting his own compositions.

Gabor, who is now prexying Continental Records, said that the proceeds from the sale of 1,000 limited copies of the album will be contributed to the International Foundation for Music Appreciation, a nonprofit organization chairmanned by conductor Charles Munch.

NewEnglandNewsclipAgency,Inc
Box 2078, Boston 6 • RIchmond 2-4200

Valley News (e)
LEBANON, N. H.
Circ. 5,896
NOV 8 1961

WDCR Announces Concert Series

HANOVER — WDCR announced today that it will present concerts by the Boston Symphony and Boston Pops during the winter and spring terms. The programs are being made available to the station by the Boston Symphony on recording tape.

The programs will be recorded by the Symphony on Saturday nights and sent to the station for broadcast the following week. The broadcasts are being made possible by a grant made to WDCR by a private fund for student activities.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
SEP 26 1961

BSO Concerts To Be Broadcast By WAMC-FM

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Orchestra Men

SCHENECTADY, N.Y.
GAZETTE
D, 47,136

NOV 21 1961

Symphony To Be on Air Over WAMC

Richard Burgin will conduct the Boston Symphony Orchestra in a concert broadcast direct from Symphony Hall, Boston, on FM station WAMC (90.3 mc.) Friday afternoon at 2:10.

* * *

HIGHLIGHTS of the program will be the first Boston performance of Leon Kirchner's "Sinfonia." Burgin also will conduct the Prelude to "Khovantschina" by Moussorgsky, the Symphony No. 5 by Sibelius and the Piano Concerto No. 2 by Rachmaninoff. Pianist Gary Graffman will be soloist in the Rachmaninoff Concerto.

Leon Kirchner was recently appointed to succeed Walter Piston as professor of music at Harvard University. He was awarded the 1949-50 New York Music Critics Circle award for his String Quartet No. 1 and he received the Naumberg recording award for his piano concerto which Dimitri Mitropoulos and the New York Philharmonic introduced in 1958.

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 10,727

NOV 15 1961

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CUE
NEW YORK, N.Y.
W. 173,090

OCT 14 1961

SATURDAY OCTOBER 14

HIGHLIGHTS

WQXR—BOSTON SYMPHONY (FM stereo). Charles Munch, conductor. Michele Boegner, piano soloist. Commentary by Martin Bookspan (to 10:00)
Quiet City — COPLAND
Piano Concerto No. 4 in G — BEETHOVEN
Symphony No. 1 in c — BRAHMS

8:30 WCBS—NEW YORK PHILHARMONIC (Live). From Carnegie Hall. Leonard Bernstein, conductor. Soloists are pianist Seymour Lipkin, soprano Irene Jordan, and baritone McHenry Boatwright. Vera Zorina is narrator with the Schola Cantorum. Commentary by James Fassett (to conclusion)
Symphony No. 83 in G — HAYDN
Capriccio for Piano and Orch. — STRAVINSKY
Les Choephores — MILHAUD

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 10,727

OCT 9 1961

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Equipment from H. H. Scott, in whose Maynard, Mass., laboratories the WCRB stereo-FM equipment was built, and from Fisher Radio is being used at the demonstration.

Good Reaction Reported

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

NOV 19 1961

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The Poulenc "Gloria" was commissioned by the Koussevitsky Foundation and given its world premiere here by the Boston Symphony Orchestra on Jan. 25 of this year. Tonight's performance, from the 1961 Berkshire Festival, will feature soprano Adele Addison, with the Festival Chorus.

The concert will be in stereophonic sound, both the new FM stereo multiplex and AM-FM stereo broadcast by WCRB.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

DEC 3 1961

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SCHENECTADY, N.Y.
GAZETTE
D 47,136

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NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.

PAGE ONE CERTIFIED

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Valley News (e)
LEBANON, N. H.
Circ. 5,896

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

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Orchestra Man...

SCHENECTADY, N.Y.
GAZETTE
D, 47,136

NOV 21 1961

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RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 10,727

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CUE
NEW YORK, N.Y.
W. 173,090

OCT 14 1961

SATURDAY OCTOBER 14

HIGHLIGHTS

WQXR—BOSTON SYMPHONY (FM stereo). Charles Munch, conductor. Michele Boegner, piano soloist. Commentary by Martin Bookspan (to 10:00)
Quiet City COPLAND
Piano Concerto No. 4 in G BEETHOVEN
Symphony No. 1 in C BRAHMS

8:30 WCBS—NEW YORK PHILHARMONIC (Live). From Carnegie Hall, Leonard Bernstein, conductor. Soloists are pianist Seymour Lipkin, soprano Irene Jordan, and baritone McHenry Boatwright. Vera Zorina is narrator with the Schola Cantorum. Commentary by James Fassett (to conclusion)
Symphony No. 83 in G HAYDN
Capriccio for Piano and Orch. STRAVINSKY
Les Choephores MILHAUD

26 Miscellaneous

DETROIT, MICH.
FREE PRESS
D. 501,115 S. 522,202
OCT 29 1961

MUSIC IN DETROIT

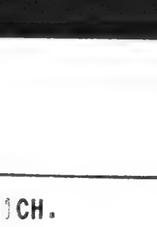
2 Unanswered Questions Worry Our Symphony

BY COLLINS GEORGE
Free Press Music Writer

The late American composer, Charles Ives, has a short, provocative work entitled, "The Unanswered Question."

The players of the Detroit Symphony Orchestra have two "unanswered" questions nagging them.

The men are very often their own severest critics, knowing full well when they have and when they haven't performed well.



George

In Worcester, Mass., where last week they were again the official orchestra at that city's 102nd annual Music Festival, the men were buoyant at the thought of the exciting concert they had just given in Boston.

* * *

"I DON'T KNOW whether it was just the thought of being in Boston's old Symphony Hall that inspired us, or whether we just clicked, but we played like we never played before," one player said.

Every member of the orchestra agreed with him.

The general manager of the orchestra, Howard Harrington, gave some of the praise to the hall.

"The men are enthusiastic," he said, "because, for the first time, they could hear what the other players were doing as well as themselves."

* * *

THE BOSTON critics were unanimous in their praise of the orchestra, though, quite naturally, they insisted their own Boston Symphony was better.

In fact, it was a comment of one critic which led to the first unanswered question.

The critic for the Boston Herald said the strings were "less opulent" than the boston orchestra's.

"Of course we sounded less opulent," one player said. "We are not at full strength. You can't expect 10 first violins to give out the sound of 14."

And he might have added that an orchestra of 90-odd players won't sound like an orchestra of 110. The Detroit Symphony personnel is down almost to the former figure from its full strength.

* * *

WHEN Danny Kaye came to Detroit, recently, to lead the orchestra in a benefit performance, he asked first of all how many men were in the orchestra.

He was told 88.

"Oh, I never direct less than 100 men," Kaye said.

There was general laughter, but the humor struck a sore spot.

"Is the orchestra to remain at this level?" is the question the men raise.

There is the question of economy, which is especially vital in the management of any group which depends upon private sources for its financing.

But is the sacrificing of tonal textures by reducing the size of the orchestra a true economy? Can Detroit afford to stint where its symphony is concerned?

* * *

THE SECOND unanswered question facing the players is the same that faces management and the music lovers of Detroit.

It is "after Paray, who?

"The players must get used to a conductor, must know his tastes, his eccentricities, must establish a rapport with him," one player commented. "You can't do that, having a guest conductor for one or two concerts.

"I hope that when Paray shortens his time with us, they will get guests conductors to stay with us long enough for us to know them.

"In fact, I hope they'll continue the arrangement whereby Paray will be with us for a few weeks each season until we do find someone satisfactory.

"We're at such a pitch now, I'd hate to see us lose it by bringing in someone who wouldn't hold us together."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
OCT 30 1961

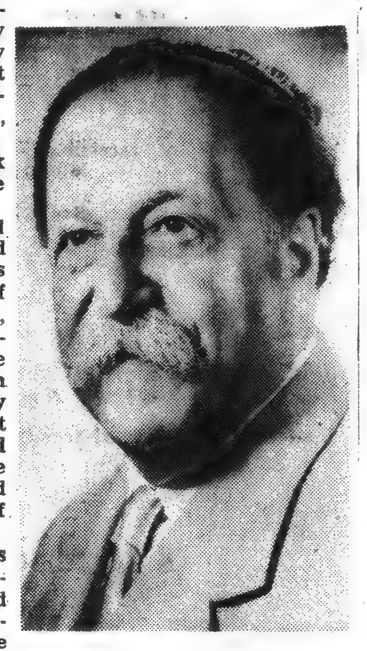
Pierre Monteux Stricken In Concert at Stockholm

Pierre Monteux, 86-year-old conductor of the London Symphony Orchestra, a post he assumed only a few weeks ago, suffered a heart attack last night during the intermission of a concert in Stockholm, Sweden.

It was the first serious setback in his long, healthy life, close friends recalled today.

Mr. Monteux, who has appeared as guest conductor at Tanglewood every summer since Dr. Charles Munch became music director of the Boston Symphony Orchestra, was appearing last night in Stockholm as a guest conductor. He was seized in his dressing room with a heart attack, described by physicians as mild. He fainted but was revived quickly and wanted to continue the second half of the program. But his doctors ordered him to bed and the remainder of the concert was canceled.

Mr. Monteux's appointment as conductor of the London Symphony Orchestra was announced during the Berkshire Festival season last summer, a week before he made his first appearance with the BSO at the 1961 Tanglewood concerts.



Pierre Monteux
First major illness at age 86

BUFFALO, N.Y.
NEWS
D. 284 276 SAT. 290 527
DEC 1 1961

Slee Professor Of Music at UB

ALEXEI HAIEFF, Siberian-born composer of three symphonies is the new Slee professor of music at the University of Buffalo.

Mr. Haieff earlier this year completed his third symphony on commission from the New Haven Symphony Orchestra.

His appointment was announced to the audience at Thursday's concert of Jennie Tourel, mezzo soprano, by Allen Sapp, Music Department chairman.

Mr. Haieff moved from his native Siberia to Manchuria as a child. He came to the U. S. when he was 17. He has studied at the Juillard School of Music and has received the American Academy of Arts and Letters Award. He also was a Guggenheim Fellowship winner.

His second symphony was recorded by the Boston Symphony for the RCA Company.

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Record-American (m-e)
BOSTON, Mass.
Circ. ———
OCT 11 1961

THESE DAYS

By GEORGE SOKOLSKY

3d Symphony Periled

THE FOLLOWING advertisement appeared in a New York newspaper:

"New York Philharmonic announces with regret that there will be no concerts until further notice. Notification regarding refunds or exchanges will be made at a later date."

The Philadelphia Orchestra has had its troubles. Now it is the Philharmonic. Only a few weeks ago it was the Metropolitan Opera House. Perhaps these musicians need someone to remind them that it is possible to kill the market for musicians.

THE THREE LEADING orchestras in the United States are the Boston, the Philharmonic and the Philadelphia. Granted that the company is suffering from inflation, the musicians must realize that no musical organization in the United States operates at a profit. Maybe the musicians are bored with Beethoven, Bach and Brahms and would prefer to organize combos to play in honky-tonks. After all, some of the new music they play is no better than progressive jazz and they may be bored. Of course, they can relieve their boredom by doing some hard physical work. There is no reason to strike.

When some time ago I wrote about the strike at the Metropolitan Opera House, I received some very nasty letters, particularly from women who might have been musicians' wives. The tone of the letters was generally identical and was designed to prove that I am an ignoramus who hates musicians. The fact is that I know many musicians and usually find them interesting and charming but they do not understand the economics of their trade. a virtuoso gets an enormous reward for his efforts because he is good box office. Zino Francescatti or Isaac Stern is well paid because audiences pay to hear them. Maybe the 15th violinist of the Boston is as good a fiddler as one of these great ones, but not enough customers are willing to pay to prove that it is so. That is the very cold economics of the business.

SIMILARLY CROWDS will come to see Charles Munch, Pierre Monteux, Eugene Ormandy or Leonard Bernstein conduct an orchestra. There may be superior conductors but they do not draw the crowd or have great standing among other musicians. I used to hear musicians say that Serge Koussevitsky was a better showman than a conductor, but there was a year at Tanglewood when the cars stood several miles long to get into the grounds. It was a demonstration of respect and affection. There were similar demonstrations several times this year, particularly on the Sunday afternoon when Munch conducted Berlioz's "Romeo et Juliette." The huge audience applauded until the lights went on out of sheer joy for the great maestro. It was an acknowledgement of supreme achievement.

Maybe there are hidden men of brilliance who can outdo the great men to whom I refer, but too few are willing to buy a ticket for the chance of applauding them. This has nothing to do with democracy or giving the underdog a chance. It has to do with taste and with a sense of perfection. I have listened to the same orchestra for 20 years play under different conductors and what a difference! It may be true that some of the fiddlers in the Philharmonic are greater musicologists than Toscanini was but their fame is not known and they have not been accepted either by the general public or by other musicians.

SO THE STRIKERS may strike each year, and it is even possible that they will put the orchestras out of existence and they themselves will be without jobs. They can fiddle at home and curse a world that does not appreciate them. But of this they can be sure: if the world does not appreciate them, their own opinion of themselves has little weight. It is too bad that few men are taken at their own valuation even if they have excellent press agents.

This many a writer has had to learn very early in life. One may have a high opinion of himself, he may be right, but if he wants to be published someone else must have an equally high opinion of his work. Self-appreciation may be very encouraging but it does not create a large enough market for one's wares to be attractive. It is, after all, the market that counts even in the arts.

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Box 2078, Boston 6 • RIchmond 2-4200
Daily Record-American
BOSTON, Mass.
Circ. 475,000
DEC 11 1961

SMART SET
By Rose Walsh

Concerts Outdraw Baseball in U.S.

More people attended Symphony Concerts in the United States last year than went to baseball games. The budget of the Boston Symphony Orchestra is $2,500,000 a year. When the world-famous orchestra goes off traveling here and abroad, they are accompanied by nine tons of baggage which requires three baggage men to take care of it.

Oh, we're not trying to flaunt our knowledge about the Symphony, but these are some of the facts that guest speaker Harry Ellis Dickson (assistant conductor of the Boston "Pops") discussed at Friday's Pre-Symphony Luncheon at the Midtown Motor Inn. He is a delightful talker and his audience, (those who go on to the Friday Symphony and those who go off shopping) love his anecdotes about "Inside the Boston Symphony Orchestra."

Boris Goldovsky, artistic director of the New England Opera Theater, was the honored guest last week. His little message to the luncheoners was, "I wish you would love the opera as much as you do symphony. I do, so why can't you."

Dublin virtuoso Michael MacLiammoir, who had opened his three-night presentation of "The Importance of Being Oscar" the previous evening at John Hancock Hall, was an added attraction on Friday. Mrs. J. Greene Carter, co-chairman with Mrs. E. Anthony Kutten of the luncheons, presented the guests.

Chatting with Mr. Dickson and Mr. MacLiammoir after were Mrs. Albert C. Titcomb, Mrs. Robert Montgomery, Mr. Kutten, the John C. Vosoffs, Mrs. Richard H. Thompson, president of the New England Opera Theatre Guild; the Norman Smiths, Mrs. Edward Counihan III, Mrs. James C. Roy, Mrs. Richard Ehrlich and several others.

★ ★ ★

BOOK BROWSERS looking for the unusual and Christmas shoppers with "book friends" on their list may find just what they want at the Associates' Book Shop of the North Shore Children's Friend Society in Salem. Located in the historic Woodbridge House, 2 March st., the shop is a year-round project of the ten associate groups representing over 1000 members of the North Shore area.

The committee works constantly to keep the shelves filled with used books (donated by friends of the agency). Proceeds benefit the work of the society, which has been serving children in need of help for 123 years.

MR. AND MRS. A. ROLAND TEINER, Wellesley, guests at recent Winter Holiday Party at Sheraton-Plaza, benefiting American Cancer Fund, ask Tyrolean musician to play one of their favorite dance tunes.
(Record American, Frank V. Mahoney)

ANN ARBOR, MICH.
MICHIGAN DAILY
D. 6,800
OCT 24 1961

BOSTON SYMPHONY:

Perry Cites Leadership, Personality of Conductor

By MARTHA MacNEAL

"There is no technique to leadership, it springs from personality," said Thomas D. Perry, manager of the Boston Symphony Orchestra speaking about Dr. Charles Munch, conductor, and his work with the orchestra.

"Some conductors are autocratic, and maintain their control by goading the musicians. But Munch's control is almost unconscious. He has a deep respect for his fellows, and leads them by having confidence in what they will do, and by responding to them in very subtle ways," Perry continued.

Detailing the rehearsal process, he noted that some conductors explain verbally exactly what should be done. "But when a conductor has been identified with one orchestra for a long time, he does not have to say what he wants in so many words. A mutual understanding exists, such as that between personal friends."

Direct Rehearsal

A rehearsal of the Boston Symphony Orchestra is direct, with many technical repetitions but few words. "The musicians just know when it didn't go so well. Rehearsal is a mysterious process through which the musicians refamiliarize themselves with the music in each other's presence. Almost nothing is said," Perry explained.

An orchestral performance often differs from rehearsal when finally presented in the concert hall. "Some conductors repeat a rehearsal exactly when the music is performed publicly. But for others, such as Munch, the rehearsal is a refamiliarizing process, and the concert presentation may change greatly depending upon how people feel.

Recreating Process

In this latter way, the concert is a process of creating rather than repeating. Therefore, there may be many accidents, but there is also a definite vitality which does not exist otherwise. "A good performance often just happens," Perry emphasized. A performance of the Boston Symphony Orchestra tends to vary from day to day and year to year.

"One of the main glories of music is that it must be constantly recreated," Perry said. "Any performer puts part of himself into it. Any act of re-creation is, within limits, a subjective matter." Music is especially vulnerable to the personal influence because pitch, tempo, and phrasing notation is very inexact. Thus, every performance is bound to differ from every other, he explained.

Stimulates Appreciation

Munch has had a great effect in stimulating public appreciation for the music of Berlioz, which is now considered more meaningful than had been thought previously. "As with enthusiasm in many fields, a great rush of interest can aroused for a certain person or work because some one person in the public eye popularizes his own enthusiasm. This is especially true in the performing arts," Perry noted.

Munch will continue to conduct occasionally after his retirement at the end of this season. Born in Strasbourg, France, in 1891, Munch founded the Orchestra Symphonique of Paris in 1932. He appeared with the Boston Symphony Orchestra for the first time in 1946. He has conducted 19 concerts in Ann Arbor.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
NOV 12 1961

MUSIC WORLD: 1-2-3 SPLASH FOR NEW HALL

By ROSS PARMENTER

WHEN Philharmonic Hall opens at Lincoln Center next fall it will do so with a 1-2-3 splash. The New York Philharmonic, under Leonard Bernstein, will give the first concert on Sept. 23, the Boston Symphony will play the next night and the Philadelphia Orchestra the night after. And each of the concerts by America's orchestral prides will be doubly special.

They will be special because they will be in advance of, and in addition to, the orchestras' regular subscription concerts. And they will be special because of the nature of the programs. Each orchestra plans to bring something big out of its sleeve. The Boston, for instance, plans to present the world premiere of the piano concerto that Samuel Barber is working on now.

This is Barber's first major piano work since his Piano Sonata of 1949. In view of the success of the sonata, there will be considerable advance excitement over the concerto, especially since it is Barber's first concerto for this particular instrument. John Browning is the pianist the composer has selected to introduce the work. The concert will be Erich Leinsdorf's first New York appearance in his new role as the Boston Symphony's music director.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
NOV 19 1961

The Music Beat

Leontyne Price has been advised to forego her West Coast appearances with the San Francisco Opera in order to continue recovery from the vocal malaise that afflicted her recently in a Metropolitan performance of "La Fanciulla del West." She will not perform again until at least the last week of November.

How many performances of works by Aaron Copland would you suppose the Boston Symphony has given in 35 years since the first hearing of his Symphony for Organ and Orchestra in 1925? 75? 60? 100? 150? Saturday evening when the "Quiet City" music was directed by Charles Munch in Carnegie Hall, it marked the 184th Boston Symphony performance of a work by Copland.

DRUBECK CROUP

25

COLORADO SPRINGS, COLO.
GAZETTE TELEGRAPH
D. 29,406 S. 29,581
DEC 18 1961

Americans Spend More For Music Than on Sports

By PRESTON McGRAW
United Press International

Americans are spending more for music—and that includes high fidelity equipment, records and tapes—than they are for sports. A major part of the expenditures is for classical music.

Last year, Americans spent $1.5 billion on music—one third more than they spent on all sports combined.

These figures were given in New York recently by H. T. Harwood of Shure Brothers, Inc., Evanston, Ill. Shure, which makes high fidelity pickup arms, cartridges and microphones, held its second annual symposium in New York and Harwood introduced the panel.

The panelists whom Harwood, director of public relations for Shure, introduced were Opera Star Rise Stevens; George R. Marek, vice president general manager RCA Victor Record Co.; Dr. Raymond Kendall, dean of the school of music of the University of Southern California, and Congressman Frank Thompson Jr., D-N.J., chairman of the House Select Subcommittee on Education.

Harwood set the stage for speeches by the panelists with these facts:

—Americans supported nearly 1,200 symphony orchestras in 1960, more than the rest of the world combined. The American Symphony Orchestra League in 1960 reported more sold-out houses and high ticket sales than ever before, about $150 million.

—More than 25 million Americans owned phonographs or more sophisticated music reproducing equipment and spent $100 million on classical records. This contrasted with $50 million for baseball.

—More than 32 million Americans were amateur musicians. This compared with 19 million a decade before.

—Citizens across the country performed in more than 1,000 amateur symphony orchestras. A third of these were in cities of 50,000 population or less, and 10 per cent in cities of less than 10,000 people.

And yet, the speakers warned, music in the United States is in trouble.

"Only three orchestras in Europe equal symphony orchestras in Boston, New York and Philadelphia," Miss Stevens said. "We have approximately 30 of the world's great living pianists — more than ever in history. We have facilities such as television that could provide the widest exposure for the arts ever conceived."

But unless something is done, Miss Stevens said:

—"Orchestras will continue to play at the mercy of charity."

—"Only 10 of these 30 pianists will make a living at it and only three or four will make a living they deserve."

"—Television may continue to worship . . . only ratings."

—"Our global image will fail to reflect our true cultural growth."

"How can we hope to give luster to that image when Budapest supports three opera companies, Vienna supports two and New York struggles to keep its one company from perishing," she asked.

Miss Stevens said she thinks the government, "out of necessity," will step in and support the arts within a very short time. She believes that the United States will have the equivalent of a minister of culture within five years.

"Of all the arts, I believe music is most ready to move in and fill the immense vacuum in time and thought which increased leisure has thrust upon us," Dr. Kendall said.

The paramount problem, the panelists agreed, is rising costs. Miss Stevens said raising ticket prices is not the answer.

the village VOICE, *November* 23, 1961

music

MONUMENTS L. AND R.

The 10th anniversary of the deaths of Arnold Schoenberg and Serge Koussevitzky was marked officially by four New York concerts and unofficially by two more during the past week, all but one of the six taking place during a crowded week-end.

It all had the aspect of a meeting at the summit between two ghosts—Schoenberg, the creator of the 12-tone Left Wing of modern music, and Koussevitzky, who commissioned, publicized, and performed almost everything in the Stravinsky-Prokofieff-Copland Right Wing. (Come to think of it, the shades of "Koussie" and the late Prokofieff are probably muttering some awful deprecations over their glasses of nectar tea at Igor and Aaron, who posted with such dexterity to the incestuous music sheets of dodecaphony.)

Mostly Magnificent

At any rate, most of the music performed by way of memorial was magnificent. This includes all of the Schoenberg concert at the New School last Friday, sponsored by the International Society for Contemporary Music. Here Edward Steuermann masterfully played the three early piano pieces of Op. 11 and the Suite, Op. 25, and showed emphatically how music of beauty and sense and feeling can evolve from a compositional system so often degraded by no-talent hangers-on. On the same program, violinist Matthew Raimondi and pianist Yehudi Wyner did beautifully by the Fantasy, Op. 47, a piece quite lyrical and often giving off an effect of tonality. The evening came to a shimmering, impressionistic close with the setting of Stefan George's "15 Poems from the Book of the Hanging Gardens" (Op. 15), sung and sometimes, rightly, almost whispered by mezzo soprano Shirley Sudock, with Ward Davenny at the piano.

The Op. 11 piano pieces also turned up at the late-afternoon recital given at Town Hall by Paul Jacobs, who, in between explorations of the most avant of the musical garde, is pianist in the New York Philharmonic. Both this set of pieces and a later set of five (Op. 23 of 1923) Mr. Jacobs played with impressive musicality, even if not quite with the knack of his older colleague (Mr. Steuermann) of shaping a number of parts into an inevitable whole. And with the Variations, Op. 27, of Webern, Mr. Jacobs was entirely successful.

Men and Boys

As for interspersing his Schoenberg and Webern with two Klavierstuecke of Karlheinz Stockhausen, the pianist probably had some good reason, but I couldn't fathom any purpose. The second was a sort of "Eine Kleine Chance Musik," with sections of the composed music displayed before the performer on a big chart. The pianist starts with whatever sections he chooses and at whatever tempo and dynamic level he wishes. At the end of the section, the composer has indicated a definite tempo and dynamics, which the pianist uses in playing the next section. The hitch is that the next section is to be the first one the player happens to see at the moment. In other words, just about anything can happen. It's a wonderful opportunity for composers who can't compose to convince everyone that the fault lies with the performers or with the Fates, and at least, for once, the critics are let off the hook.

But enough of the Left Wing; sounds of impatience in that Great Russian Tea Room Up Yonder tell me it's time to mention the Koussevitzky Memorial Concerts which Tanglewood's Lenox Quartet gave at the New School on Sunday afternoon and evening. Listed as having its first New York performance was Easley Blackwood's Second String Quartet. Tardiness prevented me from hearing the first of three movements, for which I am deeply sorry, because the other two—an engaging Prestissimo and a final, slow movement which speaks eloquently to the listener—indicated that this was a truly important work. For the rest of the concert there were Billy Jim Layton's Quartet in Two Movements, which is interesting for its rhythmic audacity but dogs the heels of Stravinsky's "Soldat" a little too slavishly, and Irving Fine's absorbing Quartet (1952). The [illegible] and [illegible] Fine were Koussevitzky Foundation commissions.

His Specialty

Le Beau Serge was also remembered Wednesday of last week at the first concert of its New York season by the Boston Symphony Orchestra, in front of which he had stormed, raged, and created glory for 25 years. His successor, Charles Munch, whose last season as musical director this is, led off with Howard Hanson's old-fashioned but sincere "Elegy in Memory of Serge Koussevitzky." On Saturday, there was an S. K. specialty, Copland's "Quiet City," which came off marvelously, and Tchaikovsky's "Pathetique" which the Bostonians, expecially under Munch, have come to own and which they articulate like a great actor reading a favorite, somewhat corny role. This time around, the lines were a little blurred here and there, but not enough to disguise the imaginativeness of Munch's interpretation.

—Leighton Kerner

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Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 143,950
NOV 30 1961

Boston Symphony Orchestra Adopts Asiatic Boy, Girl

The music of the Boston Symphony Orchestra would sound strange to two young Asiatics. But Na Gwi La, a 7-year old South Korean girl,

NAM GWI LA

FONG KAM PO

and Fong Kam Po, a Chinese boy, also 7, who lives in Hong Kong, will long have reason to applaud Boston's famed orchestra. It has adopted them.

Through the international relief agency, Foster Parents' Plan, Kam Po has just become the foster child of the members' association of the orchestra, and Gwi La has Maestro Charles Munch, the members and managers of the Symphony as her foster parents.

The children have parents, but they live in dire poverty. The help they will receive from their foster parents will make their futures brighter.

The orchestra first heard of the plan from one of their colleagues, William Moyer, who has been a "foster parent" for some time.

The organization has been engaged for close to 25 years in the work of rehabilitating disaster-stricken children in Europe and the Far East.

Americans untertake the financial "adoption" of a child with a monthly contribution of $15. They also correspond, via translated letters, with the child.

MUSIC MAGAZINE AND
MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
OCT 1961

Six on the State of Music

Six distinguished musical personalities discussed the future of the symphony orchestra and symphony musicians on a recent program over the CBS Radio Network. Opera did not enter their discussions. However, what they said fits in this issue because of the similarity of problems.

MR. COPLAND: I suppose we have the right to consider the whole problem of the future of the symphony orchestra. We have many of them. We have some of the finest in the world and we want to keep them that way. But the question is is everything hunky dory?

MR. FIEDLER: It is not hunky dory at all. I find we have to worry about the growth of the young musician that will make a career as an orchestral player. I find that the main trouble is that the orchestral-symphonic seasons are too short to maintain a young man or to lead him in the direction of becoming a professional musician because the future is too insecure for him, the seasons are too short.

MR. BURGIN: I think that the problem goes much deeper than simply solving the problem of young musicians. I think a symphony orchestra, of course, depends on the audience. I think that as things stand now, we have a very limited audience. We appeal to a certain small class of people mostly belonging to the middle or upper middle class. To secure the future of serious symphonic music, we should make it possible for broader masses to acquaint themselves with music . . . Now, of course, I realize it's as Mr. Fiedler said an economic question in order to spread serious music to people who can't afford the price of expensive tickets, we would have to charge a very nominal amount of money and perhaps even go further than that . . . you've got to give them the right surroundings. If it is a white collar worker or a laborer, he may not go or want to go to a hall where he would be all dressed up, and perhaps we would have to have special concerts where he would feel at ease to participate as one of the audience. I also think that if we reach this point, we should keep in mind the necessity of keeping the standard that's presented in very high level. I think that this audience can stand very serious and important music because it has a direct appeal to them.

MR. GRAFFMAN: One thing that hasn't been mentioned yet is that . . . most orchestras have deficits, and if you increase the seasons . . . which is a very good thing . . . or lower the prices . . . which is also a good thing . . . we'll have larger deficits. So the solution perhaps would lie somewhere else.

MR. COPLAND: Would you like to suggest where the solution . . .

MR. GRAFFMAN: Well it is solved in most other countries by some sort of support on the government level.

MR. COPLAND: Mr. Leonard Bernstein . . . have you thought about the future of the symphony orchestra?

MR. BERNSTEIN: I think about it night and day . . . There are two problems, it seems to me, about the symphony orchestra. One is money and the other is music . . . Everything that has been said so far here tonight is about money. And it is true that half the battle has to be fought in terms of money. Almost any problem that you can single out in the domain of symphony orchestras is a financial problem ultimately. Obviously the money has to come, as Mr. Graffman said, from the government, and this is only a matter of time. It will. We are by nature not predisposed to such support for public service organizations like private institutions. Although what's so private about museums and orchestras and opera companies beats me, but still we persist in calling them private, and any mention of government support on a state, municipal, or federal level always meets with shrieks of socialism or communism or whatever it happens to be. I think this is very unjust and unfair, and some of our favorite capitalist allies indulge in this very pink department of government support of the arts to an extraordinary extent. However, there is an area of symphonic ills which does not involve money, particularly, but music, and by music I mean new music, the kind of music that is now being written. There is a very strong tendency

RADIO PANEL of musical celebrities discussing "The Direction of Music in America" over CBS Radio: Richard Burgin, associate conductor of the Boston Symphony; Arthur Fiedler, conductor of the Boston Pops; Erich Leinsdorf, Metropolitan Opera conductor; composer Aaron Copland; Leonard Bernstein, musical director of the New York Philharmonic, and pianist Gary Graffman.

GREENVILLE, S.C.
NEWS
D. 80 524 S. 84 660
SEP 21 19

Orchestra To Be Here In March

The Boston Pops Orchestra, conducted by Arthur Fiedler, will be in Greenville March 26, instead of the Boston Opera Company as previously announced.

The orchestra will be sponsored by the Greenville Community Concerts Association.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SAT SEP 30 1961

ORCHESTRA PLANS SHIFT

Boston Symphony to Play Fridays at Lincoln Center

When the Boston Symphony moves its New York concerts to the new Philharmonic Hall at Lincoln Center for the 1962-63 season, it will change the pattern of its schedule.

Concerts will be given there on Wednesday and Friday nights, instead of Wednesday night and Saturday afternoon as they are now given in Carnegie Hall.

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NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
FRI SEP 29 1961

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MUSIC MAGAZINE AND
MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
OCT 1961

Six on the State of Music

Six distinguished musical personalities discussed the future of the symphony orchestra and symphony musicians on a recent program over the CBS Radio Network. Opera did not enter their discussions. However, what they said fits in this issue because of the similarity of problems.

MR. COPLAND: I suppose we have the right to consider the whole problem of the future of the symphony orchestra. We have many of them. We have some of the finest in the world and we want to keep them that way. But the question is is everything hunky dory?

MR. FIEDLER: It is not hunky dory at all. I find we have to worry about the growth of the young musician that will make a career as an orchestral player. I find that the main trouble is that the orchestral-symphonic seasons are too short to maintain a young man or to lead him in the direction of becoming a professional musician because the future is too insecure for him, the seasons are too short.

MR. BURGIN: I think that the problem goes much deeper than simply solving the problem of young musicians. I think a symphony orchestra, of course, depends on the audience. I think that as things stand now, we have a very limited audience. We appeal to a certain small class of people mostly belonging to the middle or upper middle class. To secure the future of serious symphonic music, we should make it possible for broader masses to acquaint themselves with music . . . Now, of course, I realize it's as Mr. Fiedler said an economic question in order to spread serious music to people who can't afford the price of expensive tickets, we would have to charge a very nominal amount of money and perhaps even go further than that . . . you've got to give them the right surroundings. If it is a white collar worker or a laborer, he may not go or want to go to a hall where he would be all dressed up, and perhaps we would have to have special concerts where he would feel at ease to participate as one of the audience. I also think that if we reach this point, we should keep in mind the necessity of keeping the standard that's presented in very high level. I think that this audience can stand very serious and important music because it has a direct appeal to them.

MR. GRAFFMAN: One thing that hasn't been mentioned yet is that . . . most orchestras have deficits, and if you increase the seasons . . . which is a very good thing . . . or lower the prices . . . which is also a good thing . . . we'll have larger deficits. So the solution perhaps would lie somewhere else.

MR. COPLAND: Would you like to suggest where the solution . . .

MR. GRAFFMAN: Well it is solved in most other countries by some sort of support on the government level.

MR. COPLAND: Mr. Leonard Bernstein . . . have you thought about the future of the symphony orchestra?

MR. BERNSTEIN: I think about it night and day . . . There are two problems, it seems to me, about the symphony orchestra. One is money and the other is music . . . Everything that has been said so far here tonight is about money. And it is true that half the battle has to be fought in terms of money. Almost any problem that you can single out in the domain of symphony orchestras is a financial problem ultimately. Obviously the money has to come, as Mr. Graffman said, from the government, and this is only a matter of time. It will. We are by nature not predisposed to such support for public service organizations like private institutions. Although what's so private about museums and orchestras and opera companies beats me, but still we persist in calling them private, and any mention of government support on a state, municipal, or federal level always meets with shrieks of socialism or communism or whatever it happens to be. I think this is very unjust and unfair, and some of our favorite capitalist allies indulge in this very pink department of government support of the arts to an extraordinary extent. However, there is an area of symphonic ills which does not involve money, particularly, but music, and by music I mean new music, the kind of music that is now being written. There is a very strong tendency

RADIO PANEL of musical celebrities discussing "The Direction of Music in America" over CBS Radio: Richard Burgin, associate conductor of the Boston Symphony; Arthur Fiedler, conductor of the Boston Pops; Erich Leinsdorf, Metropolitan Opera conductor; composer Aaron Copland; Leonard Bernstein, musical director of the New York Philharmonic, and pianist Gary Graffman.

GREENVILLE, S.C.
NEWS
D. 60,524 S. 84,660
SEP 21 1961

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NEW YORK, N.Y.
TIMES
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SAT SEP 30 1961

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among the brighter talents in the younger composers away from the symphony orchestra, which I'm sure you may have noticed . . . I get dozens and hundreds of scores a year which I look through most painstakingly, even with a certain amount of guilt, because I'm a composer myself and I feel very responsible for the person who sends me his scores. I imagine 50 per cent of the scores I get are not really for symphony orchestra at all. They're for odd combinations which certainly can be played on symphony programs, but all I'm remarking is the tendency away from the symphonic approach, the symphonic sound, which as far as the hippist new young composer is concerned went out with early Schönberg, Mahler, and so on. Now this is either a good or bad thing. It doesn't mean the end of symphony orchestras. But I'm afraid they're going to become, if this tendency continues, more and more in the nature of museums.

MR. LEINSDORF: I don't think your pessimism is quite justified by the situation. We do have a lot of very vital orchestra compositions. Men like Prokofiev have written magnificently for the orchestra way into their late years . . . We have a great diversity of styles and manners of composition today, and among them there are several styles that go right for the orchestra in an orchestral texture.

MR. COPLAND: I, too, think that Mr. Bernstein is a little pessimistic this evening because it seems to me that if what he says is true . . . that is that the younger composers are not thinking in terms of the symphony orchestra . . . the cure is very simple. All that has to happen is that orchestras . . . start thinking about the young composer . . . and they're certain to think about the symphony orchestra in return . . . The young composer who writes a work and has very little hope of hearing it played by a major orchestra is a young composer who would normally turn to other forms of musical expression.

MR. BURGIN: I don't think it is quite fair when we compare the plight of the modern composer with the established repertoire of the classical period . . . It is not fair to compare them because those works have gone through a test of time and they finally emerged as great works . . . because in all those times there were many other composers who considered themselves modern . . . Those composers are not played. I think perhaps we expect too much if we think that everybody who writes a very good work is necessarily good enough to be performed. We have too many geniuses.

MR. BERNSTEIN: That's very true . . . that's well said. I don't agree that a good modern piece should not be played. These people have to be played in our time because there is no other way of making this sifting. You'll never find out who's great unless you play all the good ones.

MR. COPLAND: Suppose your laymen say, "That's a little hard on us."

MR. BERNSTEIN: Then comes the point that I said was good, which is that you must be sure the piece is good before you play it. Even though you're not convinced it's great, it has to be good enough to be performed. One of the great mistakes that have been made in recent decades in the field of modern music is the performance of modern music tastelessly.

MR COPLAND: I still haven't really gotten an answer, however, to the problem of the normal concert audience sitting in on a typical contemporary piece. What can we do to get them to take the same attitude about that piece as they take toward the standard repertoire?

MR. FIEDLER: By exposure . . . by hearing it frequently . . .

MR. GRAFFMAN: What do you mean by the same attitude? I find if I play a posthumous Schubert sonata or if I were to give a recital of the last three Schubert sonatas, I would run into the same problem that I would if I gave an all contemporary program . . . I don't think that all contemporary music makes the audience run away. After all, they will come to hear Prokofiev and Stravinsky and Bartók, and just because they're successful does not mean they're not contemporary. In the so-called standard repertoire . . . there are many works by Beethoven and Schubert and Mozart that are not standard in that they're not performed very much.

MR. COPLAND: I do think that there's an attitude of mind on the part of the everyday music lover who, when he or she goes to a concert, get's a little concerned that he's going to have to wait for the piece that comes later to justify his being at the concert. If we could just get that out of the way so the mere look of the thing wouldn't frighten people away.

MR. BURGIN: Isn't a new work by a contemporary composer an unknown quantity as far as the audience is concerned?

MR. COPLAND: That wouldn't necessarily mean they wouldn't like it. In the theatre everybody wants to go to see the unknown quantity.

MR. BERNSTEIN: I must say in spite of my gloominess I'm not really gloomy underneath. I must say that my conducting career hasn't been very long, but when I began, it seemed that a great portion of the mail I received was concerned with, "Don't play that awful stuff." In proportion I would say it is fractional now . . . such mail.

MR. GRAFFMAN: Nobody has brought up the question of audience rejection of music, and how do you train an audience in this, well, education . . . There are no compulsory courses in the fine arts as far as I know in the United States. Nobody is exposed to it until perhaps they've belonged to some club in their town, and it's the chic thing to do.

MR. BERNSTEIN: There's a great deal in what you say. It's left to chance a great deal. I grew up, of course, under the influence of Koussevitsky . . . and the fight he had in Boston was enormous. As many letters as he got and as much abuse as he got in the newspapers, if he played a work that was roundly condemned by all and he really believed in it . . . and he had a way in believing in pieces with an intensity I've never seen matched . . . he simply played it again the next week or the next month or included it the next year, and once even in the same concert. I did that last year, but I warned everybody that I was going to do it in advance, and I said that everybody who didn't want to hear it again could leave. About 400 people stayed, which I thought was pretty good out of 3,000 . . . You certainly remember, Aaron, what the responses were like when your pieces of the '20s were played by Koussevitsky . . . the hisses and boos . . . You must admit this doesn't happen now.

MR. COPLAND: Well, that wouldn't necessarily mean the acceptance was any more enthusiastic. Maybe the opposition is more quiet.

MR. BERNSTEIN: I think the acceptance is greater.

MR. FIEDLER: I think that audiences have become much more understanding also. ●

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30

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,881
NOV 14 1961

Casals' White House Concert Has Tanglewood Atmosphere

World-famed musicians well known to Berkshire audiences were among both the performers and guests at the White House last night for a state dinner and chamber-music program.

In Williamstown Tonight

The great Spanish cellist, Pablo Casals, performed with violinist Alexander Schneider and pianist Mieczyslaw Horszowski. Schneider is playing tonight in Williamstown with the Budapest String Quartet, of which he is a member.

Casals, a Berkshire visitor in his youth, in recent summers has taught and played in near-by Vermont at Marlboro, where his friend Rudolf Serkin has a summer school.

In the White House audience were such Berkshire summer residents as Eugene Ormandy, music director of the Philadelphia Orchestra, and composer Aaron Copland, assistant director of the Berkshire Music Center at Tanglewood, along with many musicians who have appeared at Tanglewood or whose music is performed there.

Tanglewood's No. 1 music man, Dr. Charles Munch, director of the Boston Symphony Orchestra, was among those who were invited to the White House but couldn't make it. He was with the BSO on tour, conducting last night for a University of Connecticut concert at Storrs.

Munch Invited

Dr. Munch had conducted the BSO at one of the 84-year-old Casals' most recent major appearances, a United Nations concert in 1958.

Like Dr. Munch, Alexander Schneider also is on tour, and with a tight schedule. Schneider traveled to Washington after a Monday night concert with the Budapesters in Boston, and was in Pittsfield today preparing for tonight's performance.

The Williamstown concert tonight at 8:30 is a free one offered by the Thompson Concert Committee of Williams College. The quartet has performed regularly at Williamstown and at Tanglewood. With them tonight will be violinist Walter Trampler.

Bernstein Attends

Other Tanglewood musical figures at the White House last night, most of them with their wives, included Leonard Bernstein, conductor of the New York Philharmonic Orchestra and former member of the Berkshire Music Center faculty; composers Samuel Barber and Elliott C. Carter Jr., both of whom have taught at the BMC, and composers Howard Hanson, Walter Piston, William Schuman and Roger Sessions, who have worked under commissions from the Koussevitzky Music Foundation.

Composer Roy E. Harris, who has been at Tanglewood while the BSO performed his music, also was in the large White House audience, as were Mr. and Mrs. William H. Vanderbilt, former Berkshire residents, columnist Walter Lippmann and conductor Leopold Stokowski.

Northeastern NEWS, Oct. 27, 1961

BSO; From Vienna To Hub

By NAT GREEN

"Music is the art of expressing the inexpressible." It rises far above what words can mean or the intelligence define. Its domain is the imponderable and the unconscious. Man's right to speak this language is for me the most precious gift that heaven has bestowed upon us. And we have no right to misuse it."

These are the words of Charles Munch, director of the Boston Symphony Orchestra. They exemplify the attitude toward the musical discipline that has characterized the inspiring history of Symphony Hall.

ACOUSTIC PERFECTION

More than 80 years ago, an investment banker and student of music, Major Henry Lee Higginson, returned from Vienna determined to expose Americans to the greatness of classical music.

A man whose arm injury ended his ability to play the piano, Higginson was responsible for making available the first permanent orchestra in this country.

The highest standards were to be maintained. The best conductors and musicians were to play for the widest possible audience at the lowest possible prices. The initial charge for "rush-line" patrons was 25 cents.

The Boston Music Hall, presently the location of Loew's Orpheum, was soon found to be inadequate. Plans were therefore laid for the present structure on Massachusetts Avenue, which opened in 1900.

Symphony Hall, recognized as one of the most acoustically perfected concert halls in the world, was "the first to be built in known conformity with acoustical laws." The man who worked with the architects for this accomplishment was Professor Wallace C. Sabine of Harvard.

The niches on the wall above the second, and uppermost, balcony were made for scientific purposes. The statues — Apollo, Athena, Sophocles, Demosthenes and 14 others — not only serve as artistic representations but also allow building materials too rough for exposure to be concealed in back of the niches.

While one is in the hall, he can hear someone else at any location with perfect clarity. Both the number of seats and the amount of overhang of the balconies conform to the needs of acoustical perfection.

The golden Aeolian-Skinner organ, considered one of the best in America, serves both for solo concerts, baroque performances and for the special needs of the orchestra. Its original gold leaf has never been renewed.

POPS CONCERTS

During the winter, the hall seats 2631, but in May and June, when the Pops concerts are held, a flat floor is used for tables and chairs. The hall then seats 2345.

To accomplish this, elevators come up with the tables and chairs after the main floor platforms have been unbolted and removed. The usual seats are then lowered on the elevator to the basement.

10—The Berkshire Eagle, Monday, Dec. 11, 1961

50th Birthday of Girl Scouts To Be Observed at Tanglewood

Plans for Girl Scouts on Parade at Tanglewood, on May 26, 1962, were announced today by Mrs. Melvin E. Shalett, president of the Berkshire Hills Girl Scout Council. The Tanglewood board of directors has given the Girl Scouts permission to use all of the Tanglewood facilities for a day-long celebration of the Girl Scouts' 50th birthday.

High light of the program will be individual troop demonstrations of Scouting skills. Each troop has chosen a skill to demonstrate, a dance to learn, a country to tell about or some special way of showing a Girl Scouts' interest in many different types of activities. Each troop will have its own area at Tanglewood, where families, friends, and other scouts will visit and observe the troop's demonstration.

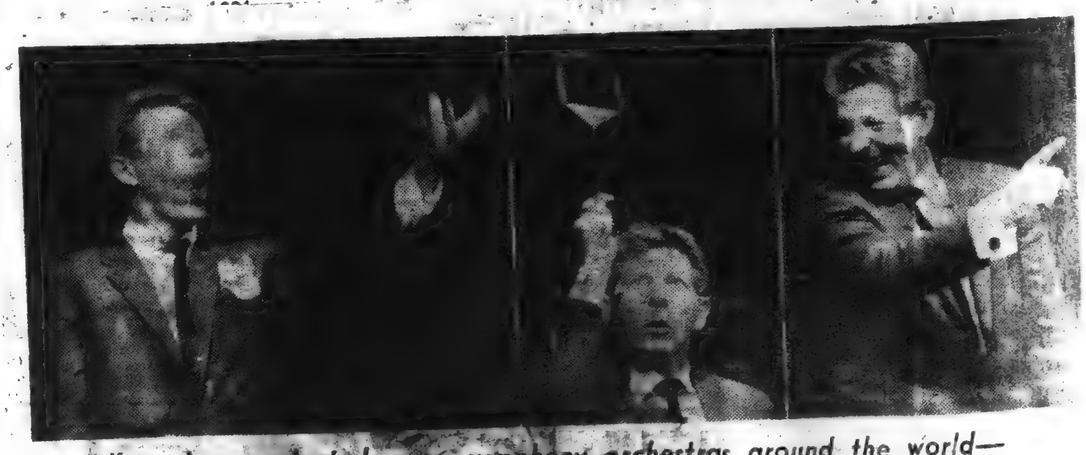
2,000 To Participate

Plans for the day also call for a colorful opening flag ceremony. Individual scouts will participate in a "Sew Your Own Fashion Show" and hobby show. Art works will be entered in the "Picture Your Home Frontier" competition. The best works submitted will be sent to Roundup at Button Bay State Park in Vermont in July, ultimately to become part of a traveling art show. A pageant will climax the day.

There are approximately 2,000 scouts in 91 troops in the council, which covers the towns of Lansboro south to Sheffield. It is expected that each scout will participate in this celebration of 50 years of Girl Scouting.

A special committee has been set by the Council's program committee to make and carry out the plans for Tanglewood. On this committee are: Mrs. Donald E. Campbell, Mrs. Richard W. Moody and Mrs. Eugene E. Trunnell of Stockbridge; Mrs. Stuart C. Miller of Lee, Mrs. Bernard H. Flood and Mrs. Richard G. Ceeley of Lenox, and Mrs. Abbott C. Combes III of Pittsfield.

ST. PAUL, MINN.
PIONEER-PRESS
D: 94,608 S: 188,043
NOV 5 1961



Kaye has conducted many symphony orchestras around the world—for pleasure and charity. Here the camera caught him as he conducted The Boston Symphony orchestra. In the left photo, he implores the orchestra to make the music "sing!" Next, he conducts Flight of the Bumblebee, with a flyswatter. Then he breaks up as a soloist flubs a note.

Pre-Season- Springfield

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
OCT 1 1961

Second Thoughts On Music

Many Fine Performances On Inexpensive Recordings

Musical Stars of Yesteryear, Exceptional Orchestral Works Are Heard

By WILLARD M. CLARK

Among recordings in the $1.98 category are to be found many fine performances. There are, for example, fine performances by Richard Crooks, a tenor of yesteryear who was one of the finest American artists at the Metropolitan; Lawrence Tibbett, perhaps the finest baritone of his time and certainly one of the greatest actors; Galli-Curci, greatest coloratura of all time, now practically forgotten.

Orchestral Field

In the field of orchestral music one can get just about everything and by the finest orchestras and most brilliant conductors. It is often profitable to hear such interpretations as those of Koussevitzky, Furtwangler and others. True, sound on these records is not as fine as we expect from present-day records, but it will do.

One of the finest performances at Tanglewood last summer was that of the Mozart Concerto in B Flat for Bassoon and Orchestra. We ran across an exceptional performance of this work by one Karel Bidlo, first bassoonist of the Czech Philharmonic Orchestra for the past decade. He is supported by that orchestra conducted by Vacil Talich. This Parliment recording sounds well and the soloist is a real virtuoso. The other side of the record contains a smooth performance of Mozart's Concerto No. 4 in D Major for Violin and Orchestra. This concerto is one of five Mozart wrote when 19 years of age. It is the best of the five. Jiri Novak is the soloist and Talich directs the Czech Philharmonic.

Another interesting recording provided a recital by the famous tenor of former years, Helge Roswaene. The Danish tenor was extremely popular and sang in virtually all European opera houses. He did not visit the Metropolitan Opera House. He sings on this recording a varied repertoire ranging from the Coachman's Song from "Le Postillon de Longjumeau" with its soaring high Ds, really sung, to the vocal pyrotechnics of Sobin's aria from Glinka's "Life for the Czar." There are also arias from Verdi's "Vespri Siciliami," "Aida," "Traviata" and "Trovatore" and from Puccini's "Turandot" and "Butterfly," along with arias from "Carmen," "Don Giovanni" and "Les Huguenots" by Meyerbeer. It's pretty fine singing, well recorded and with adequate orchestra accompaniment.

New Interpretation

Everest Records now brings us a new interpretation of the music of Irving Berlin. Conducting his orchestra and chorale, Raoul Poliakin provides brilliant and thoughtful performances of favorite Berlin selections. Like all Everest recordings, the sound is superb. Poliakin's musical resources are adequate and his knowledge of this medium is admirable. The record opens with "Easter Parade" and includes such lovelies as "With You," "Let's Face the Music and Dance," "I've Got My Love to Keep Me Warm," "Say It Isn't So" and others. The record is good listening.

The Boston Symphony Orchestra makes its annual appearance in the Auditorium Monday night, sponsored by the Junior League of Springfield. This will be the first concert on the league's excellent concert series. Charles Munch will conduct and it may well be his last appearance in this city as he relinquishes leadership of the Boston orchestra after Tanglewood in 1962. Munch will be missed for in the dozen years he has led the Boston orchestra, he has grown in stature and provided many memorable performances.

Among the October concerts in which we are particularly interested is the opening concert of the Springfield Symphony on the 17th. Byron Janis will be guest pianist; the Detroit Symphony, Paul Paray conductor, which opens the Chicopee Community Concerts in Veritas Auditorium of the College of Our Lady of the Elms on the 18th and the concert by the splendid Nieuw Amsterdam Trio in the Museum of Fine Arts, sponsored by the Tuesday Morning Music Club.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 99,973
OCT 2 1961

Boston Symphony Program Explained

Springfield Mass., Daily News

Members of the Junior League were treated to a lecture today on the Boston Symphony Orchestra program the orchestra will perform tonight at the Municipal Auditorium under the league's auspices. Mrs. James Guion, seated, director of the Junior League Concert Series, is shown explaining several of the movements to Mrs. Brewster Sturtevant, a member of the concert committee, and Mrs. Richard Taft, adult program director at the YWCA.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
OCT 1 1961

Munch, Boston Symphony At Auditorium Tomorrow

Tomorrow night at the Springfield Municipal Auditorium, Dr. Charles Munch will conduct the Boston Symphony Orchestra for the opening of the 1961-62 Junior League Concert Series. This might be Dr. Munch's final concert in Springfield prior to his retirement which has been announced for next summer.

Many Honors

Dr. Munch, who will be 71 next September, was appointed music director in 1949 upon the retirement of Serge Koussevitzky. At the time of his retirement, Dr. Munch will have conducted the orchestra for 13 seasons, the longest tenure of any conductor with the exception of Dr. Koussevitzky.

Dr. Munch has brought many honors to the Boston Symphony. Five New York Music Critics Awards have been given to compositions which were introduced by him to New York: Martinu's Symphony No. 6, Piston's Viola Concerto, Leo Smit's Symphony Grand Prix du Disques and the Haieff Piano Concerto.

The orchestra has received two American-International Music Fund Awards, for Blackwood's Symphony No. 1 and the Haieff Symphony No. 2. Dr. Munch received the National Academy of Recording Arts and Sciences Award for his recording with the Boston Symphony Orchestra of DeBussy's Images which he will be performing for local audiences tomorrow night. During his tenure, the orchestra has received nine Grand Prix du Ddisques and the Medal of the Vienna Mozartgemeinde.

In addition to extensive concert series in this country, Dr Munch has taken the orchestra on three foreign tours: Europe in 1952 at the invitation of the Congress for Cultural Freedom; a second European tour in 1956 when the Boston Symphony Orchestra was the first western orchestra to be heard in the Soviet Union; and an eight-week tour of the Far East Australia and New Zealand in 1960.

Charles Munch's book "I Am a Conductor" was published in Paris in 1954 and subsequently in translation in New York 1955; London, 1956; Zurich 1957; Moscow, 1960.

He was responsible for the inauguration of the orchestra's open rehearsals in Boston, which in the last 10 years have increased from five to 10 per winter season. It was recently announced that the Boston Symphony Orchestra, which already has the longest season of any orchestra in this country, will in 1961-62, extend its season to 50 weeks.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
SEP 24 1961

CONCERT SERIES TICKET DRIVE

Junior Leaguers Conducting Fall Campaign

Members of the Junior League of Springfield, Mass., Inc., concert committee are now engaged in the fall campaign for subscription renewals and for new subscriptions to the Junior League Concert Series 1961-1962 season. Tickets will be on sale at Forbes & Wallace box office tomorrow for one week until the first concert, Oct. 2. Ticket sales are under the direction of Mrs. Evelyn Macaulay.

There has been such an enthusiastic response for the 28th annual series which will open with the Boston Symphony Orchestra with Dr. Charles Munch conducting on Monday night, Oct. 2. This will be the last appearance of Dr. Munch conducting the orchestra prior to his proposed retirement next year.

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News (e)
SPRINGFIELD, Mass.
Circ. 99,973
OCT 2 1961

Dr. Munch, Symphony Appear Here Tonight

Dr. Charles Munch and the Boston Symphony Orchestra will appear tonight at the Municipal Auditorium, for the opening concert of the Junior League Concert Series 1961-62 season. Tickets are available prior to the 8.30 performance at the Municipal Auditorium. The program for tonight's concert is as follows:—

Brahms Variations on a Theme by Haydn, Op. 562

Debussy Iberia (Images," No. 2.

I. Par les rues et par les chemins (Through the Highways and Byways)

II. Les Parfume de la nuit (The Perfume of the Night)

III. Le Matin d'un jour de fete (Holiday Morning)

Tchaikovsky Symphony No. 6 in B minor, Op. 74, "Pathetique"

I. Adagio; allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Finale: Adagio lamentoso

FADED TEXT

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

SEP 24 1961

Second Thoughts On Music

Yugoslav Chorus Opens Concert Season Saturday

80-Voice Internationally Famous Group at Municipal Auditorium Under Auspices of New Enterprise

By WILLARD CLARK

In less than a week Springfield's music season will open. It will be launched by a new enterprise, the Springfield Institute of Music, which will present the internationally acclaimed Branko Krsmanovich Chorus of Yugoslavia Saturday night in the Municipal Auditorium, at 8.30.

First of Tour

The 80-voice chorus will be singing the first concert of its 1961 tour of the United States. The tour last season was a spectaculuar success. Native spectacular success. Native costumes will be used in the latter part of the program. The first portion will be sung in formal attire.

This chorus is a continuation of the famous Obilich Choir formed in 1884 which, except for the war years of World War II, has been active ever since. Following the war, it was rechristened to honor a Yugoslavian hero, a young Belgrade University student who died fighting the Fascists. The chorus today is made up of undergraduate students of the university. The chorus has been a prize winner in such music competitions as the World Festival in Vienna, 1959; World Festival in Moscow, 1957; International Eistedfod Music Festival, 1956; and the three first prizes in the International Polyphonic Contest in Arezzo, Italy, 1955.

This should be a concert of singular interest for devotees of choral music.

Concerts to Come

As usual the smaller community concerts courses in Holyoke and Chicopee are coming up with exceptionally interesting concerts. The Holyoke series, held in the War Memorial, opens Nov. 18 with a recital by pianist Richard Cass. On Dec. 13, baritone Meredith Morley gives a recital. This will be followed on Jan. 13 by a recital by the remarkable young violinist Michael Rabin. High light of the season will be a concert by the Buffalo Symphony Orchestra March 25.

The Chicopee concerts held in Veritas Auditorium of the College of Our Lady of the Elms opens Oct. 18 with a concert by the Detroit Symphony Orchestra, Paul Paray conductor. Soprano Camilla Williams sings Jan. 15 to be followed on Feb. 13 by the Tuscon, Ariz. Boys Choir. The final concert will be given by the Medley's, a piano duo. To us, these concerts sound extremely interesting. We have learned long since to anticipate concerts by those of whom we have not heard. These young people are climbing the ladder and they may be counted on to give their best. It is pretty safe to assume that they do not come under management unless they have considerable to offer. Incidently, Holyoke and Chicopee tickets are interchangeable.

We have not received detailed information on the program of the Boston Symphony Orchestra here Oct. 2. It will probably not be world shattering but it will be a good concert perhaps even an exciting one if conductor Charles Munch is in the groove. Information as to the Mount Holyoke series and University of Mass. series is expected very soon. What we do know, adds up to a fine season and there are always extra concerts added here and there to whet the curiosity.

UConn Series

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Sunday Republican
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SEP 24 196[illegible]

JUNIOR LEAGUE CONCERT SERIES TO BEGIN OCT. 2

[illegible] Conducts Boston Symphony in First Program

Tickets will go on sale tomorrow at the Forbes and Wallace box office for the 1961-62 Junior League concert series. The series started in 1933.

15th Appearance

The season opens Oct. 2, with the Boston Symphony Orchestra under the direction of Dr. Charles Munch. This will be their 15th appearance since the series started 28 years ago, and they have always been numbered among the favorites of local concert goers. This might be the last appearance of Dr. Munch conducting the orchestra in Springfield prior to his retirement next year.

The second concert will be presented Dec. 12 at the Municipal Auditorium when Dr. Boris Goldovsky will come to Springfield with his opera company to present Rossini's comic opera "The Barber of Seville." This will mark the seventh tour of the New England Grand Opera Theater, Inc., throughout the United States and their first appearance here. It should prove to be one of the high lights of the present series.

On Jan. 25 the world renowned pianist Gina Bachauer will give a recital during her tour of the North American continent. The Greek pianist, Mme. Bachauer is one of the fine women pianists, well known for her technique and attack.

To conclude the 1961-62 concert series will be George London, baritone of the Metropolitan Opera, March 26. Mr. London has appeared at most of the major European festivals in the past several years and he has made many world tours.

The proceeds from the ticket sale will help to maintain the Junior Workshop, Inc., a preschool for physically handicapped children between the ages of three and six-and-a-half. These children are residents of the Greater Springfield area. The school was established in 1955 by the Junior League of Springfield, Inc., to better prepare the physically handicapped for adjustment to handicaps and to life within the community.

The workshop is staffed by volunteers and by a professional director during the school year. It provides a specialized preschoop program that enables its "graduates" to make a smooth transition into elementary school. In 1955, the United Cerebral Palsy Award was presented to the Junior League of Springfield in recognition for the founding of the Junior Workshop.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

SEP 30 1961

PERFORMANCE BY SYMPHONY UNDER MUNCH

Conductor, Concertmaster in Farewell to Local Audience Monday

Dr. Charles Munch and the Boston Symphony Orchestra will be at the Municipal Auditorium Monday night for Dr. Munch's final concert with the orchestra for local audiences. He has announced he will retire next year. Another loss to the orchestra will be Richard Burgin, concertmaster.

Dr. Munch will have been with the Boston Symphony Orchestra as musical director for 13 years when he retires.

Burgin has been a member of the Boston Symphony Orchestra for half of the orchestra's lifetime; he was engaged to be concertmaster in 1920 by Pierre Monteux. Serge Koussevitzky appointed him assistant conductor in 1935 and invited him to become associate conductor in 1943.

RICHARD BURGIN

The Junior League Concert Series will bring the orchestra to the Auditorium. Single tickets are available at the Forbes & Wallace box office, and they also will be available the night of the concert at the Auditorium.

The program for Monday follows:

Brahms Variations on a Theme by Haydn, Op. 56a.
Debussy Iberia ("Images," No. 2)
I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Perfumed of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)
Tchaikovsky Symphony No. [illegible] minor, Op. 74, "Pathetique"
I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

[illegible] Davis

First Week

First Program

FRIDAY AFTERNOON, SEPTEMBER 29, *at* 2:15 *o'clock*

SATURDAY EVENING, SEPTEMBER 30, *at* 8:30 *o'clock*

BRAHMS — Variations on a Theme by Haydn, *Op.* 56a

DEBUSSY — *Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Perfumes of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)

INTERMISSION

TCHAIKOVSKY — *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

These concerts will end at about 4:15 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO — *RCA VICTOR RECORDS

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BOSTON, Mass.
Circ. 157,545
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The program? Brahms' Variations on a Theme by Haydn, Debussy's "Ibéria," and Tchaikovsky's Symphony No. 6—works that would better remain unplayed unless guided by the hand of a master. But the master's hand was indeed present, and Dr. Munch conducted with a command that enabled him to do surprising things—to leave the orchestra on its own from time to time, as it were, while he stood with knees bent slightly and hands hanging at his sides, yet controlling with a fervent, almost imperceptible rhythm of the head.

At other times his baton flashed in a frenzy that whipped the music into those familiar Munchian whirlpools of sound — a little muddy at times, perhaps, but exciting in a way that mill ponds are not exciting.

Say what you will about Munch; argue with his tempos, complain about his French Beethoven or his French Tchaikovsky, castigate him for driving his musicians faster than they can play the notes, and what do you have? A performance that is seldom less than brilliant and exciting.

This covers a multitude of musical sins, and may his successor not err on this point.

Two new men took their places in the orchestra yesterday — Gerald Gelbloom, violinist, and Matthew Ruggiero, bassoonist, who replace retiring members, Emil Kornsand and Theodore Brewster.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
SEP 30 1961

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BOSTON (UPI) — The Boston Symphony Orchestra Friday opened its 81st season and the last under the directorship of Charles Munch.

Munch, now beginning his 13th year with the orchestra, will be succeeded next September by Erich Leinsdorf.

The orchestra also will begin a new Monday night series this season with the first of six concerts scheduled Nov. 6.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 177,105
SEP 30 1961

Symphony Opens In Best Tradition

By ROBERT TAYLOR

Had a Van Winkle of 50 years ago stirred from an enchanted trance to awaken at the 81st opening concert of the Boston Symphony Orchestra yesterday afternoon, he might have stretched blissfully, cocked an ear, found the music to his liking, and returned to sleep in this best of all possible worlds.

For, by tradition, it is ordained that the opening concert of an American symphony season shoud be an exercise in nostalgia. The audience is not assembled to be shaken up, but to be shaken down, as it were, and prepared for the weeks ahead. The program affords a chance to meet old friends and relax.

Criticism ought to heed the truce, too. The opening concert is only partly a musical experience; but, rather, a rite. And reunion yesterday meant Mr. Charles Munch starting his 13th and last year here meant the regrouping of cultivated musical Boston, meant the traditional virtues and the sense of the past renewed in the present—meant even the tremendous trifles like the discreet gray typeface of the notes and the chime of the warning bell.

Early Opening

Most of all it meant, at this earliest opening of the season of recent vintage (the Orchestra's Friday-Saturday series has been expanded to 24 concerts) the sound of the orchestra itself. One can seldom return to the Boston Symphony without astonishment — chiefly at the fickleness of aural memory.

Did the orchestra always play with such polish and luminosity? With such balanced tone? Why should an instrument not unfamiliar, so often supply sheer revelation? The men, as a matter of fact, responded with mid-season animation. As a matter of emotion, they sounded angelic.

This, too, is a part of the initial experience, augmenting the old-fashioned program and its determined lack of imagination. The coherence of the musical design rested in nationality: German, French, Russian. In a way, the architecture was curious, since Debussy excels in the shorter forms, and the "Pathetique" at an opening concert does not accord with the feelings of the occasion. But here unconventionality ceases.

The interpretations by Dr. Munch proved solidly satisfactory. First, the Brahams, with each of the thematic variations of the title tune—attributed to Haydn but very probably by Pleyel—clearly and succinctly outlined. Then the Debussy. Impressionistic color. Intoxicating sonority of Andulusian gypsy dances. Chatter of castanets. Dazzle of festival rhythms. Chromatic woodwind runs in the hushed night. Last sensuous blare of brilliant intensities.

Despite the narrative predictability of "Iberia," it made an exhilarating show; and the ultimate "Pathetique" was competently treatd, Dr. Munch strove to wring every teardrop from the towel, but most conductors do, and fortunately his melodramatic gloom is not as bathetic as some of his contemporaries.

The long Tchaikowskian melodic line received ample, limpid grace, and though the conductor chose to translate "molto vivace" in the third movement as "presto," the overall reading benefitted from a generally dry, clear Gallic proportion.

Two new members Gerald Gelbloom, violinist, who was former concertmaster of the Hartford Symphony, and Matthew Ruggerio, bassonist, from the New York City ballet orchestra, succeeded the retiring Emil Kornsand and Theodore Brewster at this concert. Finally, the clean, crisp appearance of the new black-on-white program cover of heavy paper stock seems to testify that the Boston composer, Mabel Daniels, who took her case to the Editor's Mailbags of the local press, made a point with the Trustees.

Next week Michele Boegner, 20-year-old French prodigy, will be heard in Beethoven's Piano Concerto No. 4, in G, Op. 58. The Brahms Symphony No. 1, in C minor, Op. 58, and the Copland "Quiet City," featuring Roger Voisin, trumpet, and Louis Speyer, English horn, are also scheduled by Charles Munch.

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the first program of the 81st season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:
Variations on a Theme by Haydn, Op. 56a ... Brahms
Iberia ("Images," No. 2) ... Debussy
Symphony No. 6, in B minor, Op. 74, Pathetique" ... Tchaikowsky

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Morning Globe
BOSTON, Mass.
Circ. 191,991

SEP 30 1961

Munch Begins His Last Season With Symphony

THE BOSTON SYMPHONY ORCHESTRA yesterday afternoon began at Symphony Hall its 81st season, and the 13th and last season as music director, of Dr. Charles Munch. The program, which will be repeated tonight at 8:30: Brahms' Variations on a Theme by Haydn; "Iberia" by Debussy, and the "Pathetic" Symphony by Tchaikovsky.

By CYRUS DURGIN

When Dr. Charles Munch strode out upon the stage of Symphony Hall yesterday afternoon, the Boston Symphony Orchestra and the audience rose in greeting, as they have done for a dozen years past.

But this time they stood applauding a little longer than usual, and Dr. Munch stood bowing and smiling a little longer, because all knew this is to be his 13th and last season as music director. The custom of a rising salute to the artistic head of the Orchestra is more than formality. There is a degree of affection involved, and yesterday that seemed intensified.

But perception, not affection, was what governed my analytical ears, and that found yesterday's concert a marvel of sheer sound and instrumental virtuosity. Not always is even the Boston Symphnoy this great, or Dr. Munch either.

To be sure, his cool, detached way with Brahms' Variations on a Theme by Haydn did not vitalize a score inherently a bit stodgy. These technically are excellent variations, but they show something of the North-German, square-cut aspect of Brahms which Vienna never quite eliminated. Propriety was Munch's keynote here, propriety and slow tempi. It became evident there are new members of the Friday audience this year, when a flutter of applause came from balcony and floor, as a few persons mistakenly thought the broad cadence of the seventh variation was the end of the piece.

Debussy's "Iberia," that lush and elegant masterpiece of French Impressionism, with an overlay of Spanish rhythmic and melodic facets, has become a specialty of Munch. This performance of it was the best yet from him. It was full of controlled passion and it was a model of orchestral clarity. The capricious turns of speed and nuance were all in place as details of a large tonal canvas. Even the final cadence was broadened a little.

For Debussy, as for the Tchaikovsky "Pathetic" which followed, Dr. Munch insisted upon richness and sweetness of tone to an extent greater than he has shown many a time in his 12 years with us. The result was true splendor.

Tchaikovsky's life - cycle "Pathetic," which seems to emerge from the darkness of non-being and end in that of the grave after an existence of lamentation punctuated with gaiety and grim battle, received one of the most coherent and consistent performances I ever have heard.

It was a wonder, and especially in the fact that Munch, who often is fired to rush the tempo, never yielded to that temptation even in the march movement. The speed there was even all the way, and there was no coarseness, no clouding of instrumental timbres, no shrill hysteria.

But there was infinite polish and beauty, and in this respect the solo playing of Messrs. Cioffi, clarinet; Walt, bassoon, and Mayes, cello, was superlative.

We have heard the season superbly begun, and may look forward to more of the same, in Dr. Munch's valedictory year.

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Morning Globe
BOSTON, Mass.
Circ. 191,991

SEP 30 1961

Two Newcomers In Symphony

The opening of the Boston Symphony Orchestra's 81st season yesterday found two newcomers in the ranks.

They are Gerald Gelbloom, who comes to Boston from the post of concertmaster in the Hartford Symphony, and Matthew Ruggiero, bassoon. Ruggiero has been a member of the New York Opera orchestra and the Philadelphia Little Symphony.

Gelbloom and Ruggiero succeed, respectively, Emil Kornsand and Theodore Brewster, who have retired.

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Jewish Advocate
BOSTON, Mass.
Weekly - Circ. 27,809

OCT 5 1961

At Symphony Hall

Dr. Munch Opens B S O Season

By ALLAN SLY

Symphony Hall last Saturday evening was dominated by thoughts set in motion as we listened to and watched Dr. Munch open his last season among us. We shall observe this regime, this era, slowly draw to its close; one cannot but grow reflective.

As though mirroring our mood Dr. Munch evoked from the Brahms Haydn Variations an unfamiliar gentleness, a leisurely re-exploring of its subjective nature, as though there were more to be found there than we had yet realized. The orchestra, drawing on its own vast experience, met Dr. Munch more than half way, so that what we saw was the edifying and inspiring demonstration of an elder sharing his experience, his insights, with those most qualified to receive them.

There can be many different sorts of orchestral performance, according to the occasion. Our portion for this season is evidently to become a very treasured memory in the future.

This is not to say that the Brahms entirely lent itself to this treatment. Three years ago it had stronger impulsion and no less clarity. But if Dr. Munch wants to show us a new aspect of a work there is virtue to be had in sharing his confidence; only the inflexible listener will balk and who wants to be inflexible?

The Debussy Iberia had its own and entirely different transports. Here the BSO's inexhaustible resources of color and nuance brought out from its conductor his most exalted sense of tone wizardry, of characterization, of insinuation, suggestion, persuasion. Debussy soared high above our earth-bound tonal "systems," the refuge of frustrated talent, of prostrate genius. There was none of that modern malady in the Iberia. In passing let it be asserted that no percussion department ever played so well as did the BSO's in this work.

The Tchaikowsky sixth was played with utter devotion to the integrity of a great composer, spokesman for a great composer, spokesman for a great people. What sombre hues, what foreboding, and yet what songlike release and joie de vivre, what heroics, what submission! In fact the whole program drew deep draughts of the humanities, the music seeming more than ever like a ritual undertaken to reveal greater wisdom yet.

Of the concert as a whole one must admit to noticing a minor infelicity here and there in the execution, but no great organism should be equated with a perfect machine, and let us not pretend that a perfect performance is necessarily a great one. Saturday's performance carried far beyond the confines of the Back Bay or of the new season's opening.

MUSICAL AMERICA
NEW YORK, N.Y.
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NOV 1961

Changing Faces

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A year hence, two faces exceedingly important to these concerts will have changed altogether. Charles Munch will have retired as music director, to be succeeded by Erich Leinsdorf; and Richard Burgin will retire as concertmaster, but will continue as associate conductor.

Accordingly, when Mr. Munch strode out on the stage to begin his 13th and last season in Boston, the Orchestra and audience rose in greeting as usual. But this time they stood applauding a little longer than usual, and Mr. Munch stood bowing and smiling a little longer. These courtesies at season's beginning and end in Boston are not only pleasant formality—they also manifest genuine affection.

Mr. Munch kept to the standard repertory for this concert and its repetition on Sept. 30—Brahms's Variations on a Theme by Haydn, Debussy's *Iberia* and Tchaikovsky's *Pathetique* Symphony. But the performance of both conductor and Orchestra reached an extraordinary peak of finesse and tonal richness that not even the Boston Symphony and Charles Munch always manage to attain.

To be sure, Mr. Munch did not vitalize a score inherently a bit stodgy —for Brahms's Variations, while technically excellent, do represent that north German, square-cut aspect of the composer that Vienna never was quite able to eliminate—and propriety and slow tempos reigned.

With Debussy's *Iberia,* matters changed abruptly. This lush and elegant masterpiece of impressionism, with its overlay of Spanish piquancy, has become a Munch speciality, and the performance was gorgeous and exceedingly clear.

The *Pathetique* was the high point, both for its own emotional voltage and for the extraordinary reading Munch gave it. Here, again, were utmost clarity, both of orchestral sound and instrumental detail. Mr. Munch often tends during a performance to speed up tempos, but in the March-Scherzo the pace was steady from first to last. The solo playing of Messrs. Cioffi, clarinet; Walt, bassoon; and Mayes, cello, was superlative. —Cyrus Durgin

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
SEP 30 1961

Munch Begins His Last Season With Symphony

THE BOSTON SYMPHONY ORCHESTRA yesterday afternoon began at Symphony Hall its 81st season, and the 13th and last season as music director of Dr. Charles Munch. The program, which will be repeated tonight at 8:30: Brahms' Variations on a Theme by Haydn; "Iberia" by Debussy, and the "Pathetic" Symphony by Tchaikovsky.

By CYRUS DURGIN

When Dr. Charles Munch strode out upon the stage of Symphony Hall yesterday afternoon, the Boston Symphony Orchestra and the audience rose in greeting, as they have done for a dozen years past.

But this time they stood applauding a little longer than usual, and Dr. Munch stood bowing and smiling a little longer, because all knew this is to be his 13th and last season as music director. The custom of a rising salute to the artistic head of the Orchestra is more than formality. There is a degree of affection involved, and yesterday that seemed intensified.

But perception, not affection, was what governed my analytical ears, and that found yesterday's concert a marvel of sheer sound and instrumental virtuosity. Not always is even the Boston Symphnoy this great, or Dr. Munch either.

To be sure, his cool, detached way with Brahms' Variations on a Theme by Haydn did not vitalize a score inherently a bit stodgy. These technically are excellent variations, but they show something of the North-German, square-cut aspect of Brahms which Vienna never quite eliminated. Propriety was Munch's keynote here, propriety and slow tempi. It became evident there are new members of the Friday audience this year, when a flutter of applause came from balcony and floor, as a few persons mistakenly thought the broad cadence of the seventh variation was the end of the piece.

Debussy's "Iberia," that lush and elegant masterpiece of French Impressionism, with an overlay of Spanish rhythmic and melodic facets, has become a specialty of Munch. This performance of it was the best yet from him. It was full of controlled passion and it was a model of orchestral clarity. The capricious turns of speed and nuance were all in place as details of a large tonal canvas. Even the final cadence was broadened a little.

For Debussy, as for the Tchaikovsky "Pathetic" which followed, Dr. Munch insisted upon richness and sweetness of tone to an extent greater than he has shown many a time in his 12 years with us. The result was true splendor.

Tchaikovsky's life cycle "Pathetic," which seems to emerge from the darkness of non-being and end in that of the grave after an existence of lamentation punctuated with gaiety and grim battle, received one of the most coherent and consistent performances I ever have heard.

It was a wonder, and especially in the fact that Munch, who often is fired to rush the tempo, never yielded to that temptation even in the march movement. The speed there was even all the way, and there was no coarseness, no clouding of instrumental timbres, no shrill hysteria.

But there was infinite polish and beauty, and in this respect the solo playing of Messrs. Cioffi, clarinet; Walt, bassoon, and Mayes, cello, was superlative.

We have heard the season superbly begun, and may look forward to more of the same, in Dr. Munch's valedictory year.

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Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly - Circ. 27,809
OCT 5 1961

At Symphony Hall

Dr. Munch Opens B S O Season

By ALLAN SLY

Symphony Hall last Saturday evening was dominated by thoughts set in motion as we listened to and watched Dr. Munch open his last season among us. We shall observe this regime, this era, slowly draw to its close; one cannot but grow reflective.

As though mirroring our mood Dr. Munch evoked from the Brahms Haydn Variations an unfamiliar gentleness, a leisurely re-exploring of its subjective nature, as though there were more to be found there than we had yet realized. The orchestra, drawing on its own vast experience, met Dr. Munch more than half way, so that what we saw was the edifying and inspiring demonstration of an elder sharing his experience, his insights, with those most qualified to receive them.

There can be many different sorts of orchestral performance, according to the occasion. Our portion for this season is evidently to become a very treasured memory in the future.

This is not to say that the Brahms entirely lent itself to this treatment. Three years ago it had stronger impulsion and no less clarity. But if Dr. Muhch wants to show us a new aspect of a work there is virtue to be had in sharing his confidence; only the inflexible listener will balk and who wants to be inflexible?

The Debussy Iberia had its own and entirely different transports. Here the BSO's inexhaustible resources of color and nuance brought out from its conductor his most exalted sense of tone wizardry, of characterization, of insinuation, suggestion, persuasion. Debussy soared high above our earth-bound tonal "systems," the refuge of frustrated talent, of prostrate genius. There was none of that modern malady in the Iberia. In passing let it be asserted that no percussion department ever played so well as did the BSO's in this work.

The Tchaikowsky sixth was played with utter devotion to the integrity of a great composer, spokesman for a great composer, spokesman for a great people. What sombre hues, what foreboding, and yet what songlike release and joie de vivre, what heroics; what submission! In fact the whole program drew deep draughts of the humanities, the music seeming more than ever like a ritual undertaken to reveal greater wisdom yet.

Of the concert as a whole one must admit to noticing a minor infelicity here and there in the execution, but no great organism should be equated with a perfect machine, and let us not pretend that a perfect performance is necessarily a great one. Saturday's performance carried far beyond the confines of the Back Bay or of the new season's opening.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
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Morning Globe
BOSTON, Mass.
Circ. 191,991
SEP 30 1961

Two Newcomers In Symphony

The opening of the Boston Symphony Orchestra's 81st season yesterday found two newcomers in the ranks.

They are Gerald Gelbloom, who comes to Boston from the post of concertmaster in the Hartford Symphony, and Matthew Ruggiero, bassoon. Ruggiero has been a member of the New York Opera orchestra and the Philadelphia Little Symphony.

Gelbloom and Ruggiero succeed, respectively, Emil Kornsand and Theodore Brewster, who have retired.

Second Week

Second Program

FRIDAY AFTERNOON, OCTOBER 6, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 7, *at* 8:30 *o'clock*

COPLAND ..... Quiet City, for Strings, Trumpet and English Horn
Trumpet: ROGER VOISIN English Horn: LOUIS SPEYER

BEETHOVEN ..... Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace

INTERMISSION

BRAHMS ..... *Symphony No. 1, in C minor, *Op.* 58

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

SOLOIST
MICHÈLE BOEGNER
Miss BOEGNER uses the Steinway Piano

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
OCT 7 1961

Photo Maywald

Michèle Boegner, French pianist, is making her American debut with the Boston Symphony Orchestra at the weekend concerts in Symphony Hall.

New England Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
OCT 2 1961

French Pianist To Make Debut With Symphony

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Born at Lyons (France) 1941, Miss Boegner began her musical studies at the age of five.. A pupil of Marguerite Long and Rose Lejour, Miss Boegner—at the age of 17 and in competition with 52 contestants from 19 nations— was awarded the Second Grand Prize at the Concours Georges Enesco in Bucharest. At 18 she made her Paris orchestral debut in a concert with the Orchestre Lamoureux conducted by Igor Markevitch (December 6, 1959).

Dr. Munch will conduct the first of ten Tuesday evening concerts at Symphony Hall Oct. 3. His program will include Brahms' Variations on a Theme by Haydn, "Ibéria" by Debussy, and the Symphony No. 6 by Tchaikovsky.

The first concert of the annual Sunday afternoon series will be given next Sunday (Oct. 8) and the first of the Providence concerts will be given Oct. 10.

Nikita Magaloff will make his Boston Symphony debut at the Symphony Hall concerts of Friday-Saturday, Oct. 13-14, in a performance of the Piano Concerto in F minor by Chopin. The program, to be conducted by Dr. Munch, will also include Howard Hanson's "Elegy to the Memory of My Friend Serge Koussevitzky" and Beethoven's Symphony No. 3.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
OCT 7 1961

-Boegner in Symphony Debut

French Pianist Plays Beethoven's No.4

By Harold Rogers

Perhaps it is too early in the season to say, but it looks as if Charles Munch intends to trot out the standards during his final season and enjoy himself in the playing of them. Last week it was the Tchaikovsky Sixth, this week it is the Brahms First, and next week it will be the "Eroica" of Beethoven. The pattern is forming.

Along with the Brahms First at the concert yesterday afternoon Dr. Munch programed Beethoven's Fourth Piano Concerto, in which Michèle Boegner made her United States debut. Publicists who deal in 20-year-old pianists are eager to give prospective listeners the impression that anyone of this tender age who appears with the Boston Symphony is indeed worth hearing, and Mlle Boegner, true enough, is a musician of talent.

But some of us find it dispiriting to contemplate what a 20-year-old will do with Beethoven's No. 4: it would be difficult to name a work that would depend more upon an artist's interior forces. In this subjective area of music one does not get excited over the prospect of hearing a youngster at the keyboard; one gets excited over the announcement of a Backhaus, a Richter, a Serkin, or even a Rubinstein.

Young musicians, however talented, seldom have lived long enough, thought long enough, or prayed long enough to plunge beneath the surface of Beethoven's No. 4 and come up with the rich ore to be mined there. That Mlle Boegner played it as gracefully as she did, and at times as poetically as she did, is indeed to her credit. She is gifted with a fluent technique, with an appealingly warm tone, though the fullness of power may still be wanting. She essayed the long cadenza of the first movement with a great deal of command; the final Rondo, too, was equally well done.

But it is in the middle Andante con moto that a masterful projection of poetry is required, and here Mlle Boegner has much growing to do. Outwardly she played it beautifully — considered, warm, and just. But she did not enter deeply enough into the substance of the music to take us along. With the right artist the heavens can open.

* * *

This movement is especially interesting in its structure. The orchestra is demanding, even willful in its aggressive monologue. This mood is ignored by the piano; it goes its quiet and serene way as if engaged in prayer. As the movement proceeds, the willful orchestra retires while the contemplative piano comes to the fore. At the conclusion the piano—or the prayer—is triumphant; and the orchestra—or the aggression—has been conquered.

Mlle Boegner was acclaimed by her Symphony Hall listeners. She has a fresh, appealing personality and the prospects of a successful career before her.

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As stated above, the pièce de résistance this week is the Brahms First, and yesterday it was filled with all the sweep and grandeur that Dr. Munch could muster.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
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THEATER—Frederick Knott's "Write Me a Murder" at the Wilbur was highly praised for plot, writing, acting and directing. The Musical "Bye-Bye Birdie" at the Colonial was well received. "The reat God Brown" at the Charles found the audience "genuinely enthusiastic."

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Herald (m)
BOSTON, Mass.
Circ. 177,105
OCT 7 1961

The Symphony

Young French Pianist Displays Big Talent

By ROBERT TAYLOR

And if you are 20 and chestnut-haired and slim and tall and bursting with youth, like Michele Boegner, the French pianist who made her American debut with the Boston Symphony Orchestra yesterday, does the prospect of Beethoven's formidable Fourth Piano Concerto daunt you?

Not at all. Miss Boegner, wearing a short pale-green frock that somehow emphasized a coltish vulnerability, bowed with solemn composure to this strange audience in an alien country, then strode to the piano bench, took her time adjusting it, and finally beamed expectantly at Charles Munch, her senior by some 50 years.

She was sure about her talent; and, as matters turned out, her faith was justified. It is a big talent, indeed. The Fourth is not the easiest of Beethoven's five piano concertos. In fact, the qualities of the score demand the tact of maturity.

Gaudy Splash

That a young performer should select it, when other scores reveal more flash and dazzle and virtuosic boldness, all the elements of a gaudy debutante splash, seems in itself remarkable. The Concerto speaks so gently, and is so intermingled with the orchestral material that the solo performer does not appear in high relief.

Although less technically demanding than the "Emperor," the word "challenging" nevertheless applies to No. 4; the moods of poignance, of sweet melodic intimacy, require subtlety of a lofty order. From the delicate opening utterance, Miss Boegner's reasons of choice became plainer. The shape of her gift is lyric and romantic.

This was an exceedingly youthful interpretation, in the best sense: bouyant, fresh and high-spirited. The artist's phrasings, delicately-modelled, attained significance by their refinement and simplicity.

At times, in the heroic dialogue between the staccato piano octaves and the strings, for instance, she exhibited a scrupulous rhythmic feeling that was almost stiff, and her tone occasionally lacked depth, though containing an enamelled surface of color—but that was integral, too.

Work Precise

Miss Boegner commands volume when she needs to use it, and the most tender of pianissimos. The articulation of her work is precise and carefully proportioned; not an accent was unclear. She allowed the andante to melt into frail serenity, then the final rondo built into a smooth and inevitable pattern.

In short, a thoroughly musical reading from an admirable pianist. One would like to hear more from Michele Boegner, to assess her talent in various contexts: but she is definitely a prodigious technician and an artist whose development may be followed with interest.

The orchestral role—a major one here—offered close rapport under Charles Munch, who permitted the soloist a sprightly pace while retaining tight control over the thematic lines.

Bright Texture

Dr. Munch's triumph of the afternoon, however, came in the Brahms First. Seldom has he projected it with such directness and dramatic vigor. His tempi were not overly fast, though a nervous intensity of beat in the final movement gave one the impression that the pace had accelerated.

The structural and dynamic balances, the bright textures and emphatic climaxes made this one of the more emotional readings of the work. Yet Dr. Munch's desire to keep things moving did not stand in the way of a pervasive mellow warmth, and at the end he received a tumultous ovation, entirely merited.

Opening the program, Aaron Copeland's "Quiet City" demonstrated a plangent, muted suite of moods. The score is a minor one, but evocative and fetching thanks to the grace of a dreamy atmospheric dark style. The soloists, Roger Voisin, trumpet, and Louis Speyer, English horn, acquitted themselves, as always, with glory.

Next week Nikita Magaloff will be the soloist in Chopin's Piano Concerto No. 2, in F. minor, Op. 21. Charles Munch has also scheduled Hanson's "Elegy in Memory of Serge Koussevitsky," Op. 44, and Beethoven's Symphony No. 3, in E-flat major, Op. 55, "Eroica."

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the second program of the 81st season yesterday afternoon in Symphony Hall. Michele Boegner, piano; was the soloist. The program will be repeated tonight at 8:30:

Quiet City ..... Copeland
Piano Concerto No. 4, in G major, Op. 58 ..... Beethoven
Symphony No. 1, in C minor, Op 58 ..... Brahms

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
OCT 1 1961

Boston Symphony Concerts

Michele Boegner, French pianist just turned 20, will make her North American debut as soloist in Beethoven's G major Piano Concerto at the concerts by the Boston Symphony Orchestra in Symphony Hall, Friday at 2:15 and Saturday at 8:30. Dr. Munch also will conduct Aaron Copland's "Quiet City" and the C minor Symphony by Brahms.

Born at Lyons, France, Aug. 12, 1941, Miss Boegner began her musical studies at the age of 5. A pupil of Marguerite Long and Rose Lejour, Miss Boegner at the age of 17 and in competition with 52 contestants from 19 nations, was awarded the Second Grand Prize at the Concours Georges Enesco in Bucharest. At 18 she made her Paris orchestral debut with the Orchestre Lamoureux conducted by Igor Markevitch, Dec. 6, 1959.

The first of the 10 Tuesday evening concerts will be performed Oct. 3 at 8:30 in Symphony Hall. Dr. Munch will conduct Brahms' Variations on a Theme by Haydn; "Iberia" by Debussy, and the "Pathetic" Symphony of Tchaikovsky.

The Sunday afternoon series at Symphony Hall will begin Oct. 8.

Pianist Nikita Magaloff will appear for the first times with this orchestra as soloist in the F minor Concerto of Chopin at the Symphony Hall concerts in the Friday-Saturday series, Oct. 13 and 14. Dr. Munch's program further will include Howard Hanson's Elegy to the Memory of My Friend Serge Koussevitzky, and the "Eroica" Symphony of Beethoven.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m-e)
BOSTON, Mass.
Circ. ———
OCT 2 1961

OCT. 6 FIRST SYMPHONY

Charles Munch has invited Michele Boegner to make her North American debut with the Boston Symphony Orchestra at the Orchestra's concerts on Friday, 2:15, and Saturday, 8:30, at Symphony Hall. Miss Boegner will be heard in the Piano Concerto No. 4 by Beethoven.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
OCT 1 1961

French Pianist in Debut With Symphony This Week

Charles Munch has invited Michele Boegner to make her North American debut with the Boston Symphony Orchestra at the concerts this Friday at 2:15 p.m., and Saturday at 8:30 p.m. at Symphony Hall. Miss Boegner will be heard in the Piano Concerto No. 4 by Beethoven; the remainder of Doctor Munch's program will consist of "Quiet City," for Trumpet, English Horn and Strings, by Aaron Copland and Brahms' Symphony No. 1.

Born at Lyons, France, on Aug. 12, 1941, Miss Boegner began her musical studies at the age of five. A pupil of Marguerite Long and Rose Lejour, Miss Boegner — at the age of seventeen and in competition with 52 contestants from 19 nations — was awarded the Second Grand Prize at the Concours Georges Enesco in Bucharest. At eighteen she made her Paris orchestral debut in a concert with the Orchestre Lamoureux conducted by Igor Markevitch.

Charles Munch will conduct the first of ten Tuesday evening concerts at Symphony Hall Oct. 3. His program will include Brahms' Variations on a Theme by Haydn, "Iberia" by Debussy and the Symphony No 6 by Tchaikovsky.

The first concert of the orchestra's annual Sunday afternoon series will be given next Sunday, Oct. 8, and the first of the orchestra's Providence concerts on Oct. 10.

Nikita Magaloff will make his Boston Symphony debut at the Symphony Hall concerts of Friday-Saturday, Oct. 13-14, in a performance of the Piano Concerto in F minor by chopin. The program, to be conducted by Charles Munch, will also include Howard Hanson's "Elegy to the Memory of My Friend Serge Koussevitzky" and Beethoven's Symphony No. 3.

Drive-In Bills

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 143,950
OCT 2 1961

Soloist With Symphony Pianist Michele Boegner

THE BOSTON SYMPHONY ORCHESTRA, Dr. Charles Munch, music director, played at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the second program of the Friday—Saturday series. Michele Boegner, French pianist, made her American debut as soloist in the G major Concerto of Beethoven. Dr. Munch began with Aaron Copland's "Quiet City," and concluded with the C minor Symphony of Brahms.

By CYRUS DURGIN

Beethoven's G major Piano Concerto is not for the quite young, but Michele Boegner performed the solo part of it with the Boston Symphony, yesterday afternoon, in a manner which did her credit. She is only 20, a musician born in Lyon, and she was making her American debut. That would be an occasion to unnerve the middle-aged and famous. Miss Boegner plainly was uneasy as she hitched about a little on the piano bench when first she sat down.

There was little trace of nervousness in what followed, for Miss Boegner is broadly and richly talented. She played fluently, with a bright, almost percussive tone, a good sense of rhythm. What was lacking here was the artistic maturity, the emotional depth to make the most of the subtleties in this great and endlessly demanding masterwork. One test of an experienced artist is the phrasing of the final sequence of notes in the slow movement; he who can do it just right inevitably is a master. Miss Boegner is not yet a master, though I suspect that after a few years she will become one.

The Friday audience received her with pleasing cordiality. She looked very appealing, bowing, smiling, seemingly a little shy, the skirt of her turquoise gown (as it appeared to a male glance) whirling as she walked in a forthright, athletic stride. I do wish, however, some other work had been selected for her debut.

Dr. Munch began the afternoon with a merited revival of Aaron Copland's admirable miniature, "Quiet City," a bit of mood music with fine structure and substance. "Quiet City" further served to give us the bravura trumpet playing of Roger Voisin, and Louis Speyer's exquisite mastery of the English horn. Both artists were singled out by Dr. Munch for bows of their own; each richly deserved the honor.

Brahms' First Symphony was pure eloquence from the first chord in C minor to the last unison C. This was a spacious reading, soulful, dramatic, revelatory of all the majesty in this grand peak among later 19th Century symphonies. Except for speeding up a little too soon, in the final movement, Dr. Munch's tempi were of that moderate order which serves Brahms best. The harmonizing inner voices he stressed a little more than he used to do, to excellent effect, and never too much. No wonder that applause broke in upon the final notes. People cannot contain themselves when they are stirred as was yesterday's audience.

Next week Nikita Magaloff will appear with the Boston Symphony for the first time, in the F minor Piano Concerto of Chopin. Dr. Munch will begin with Howard Hanson's Elegy to the Memory of My Friend Serge Koussevitzky, and will conclude with Beethoven's "Eroica" Symphony.

• Tonight & Tomorrow

Springfield Concert

NewEnglandNewsclipAgency,Inc.
Box 2075, Boston 6 • Richmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 99,973
OCT 3 1961

HOUSE FILLED AS SYMPHONY OPENS SERIES

Dr. Munch in Final Appearance Here Before Retirement

The Junior League Concert Series for 1961-62 was opened on Monday night in Municipal Auditorium with a performance by the Boston Symphony under the conductorship of Dr. Charles Munch.

Retires Next Summer

Several things were significant about the concert—it was Dr. Munch's final appearance in Springfield before his retirement next summer, and the well-known orchestra was heard on the heels of a successful season at Tanglewood.

With this latter thought in mind, it was wondered just what size audience would appear. Would music lovers wait for some other type of concert?

The answer must have been reassuring to all concerned. A well-filled house and a warm response made the evening successful.

Solid Program

Perhaps sentiment both for the retirement of Dr. Munch and his orchestral selections influenced those in attendance. It was a solid program built around Brahms, Debussy and Tschaikowsky.

It would be almost unfair to point an accusing finger at the rendition of any opening number on a concert program. The symphony prefaced its major playing with the Brahms "Variations On a Theme by Haydn." The reading was academic and somewhat arid in texture.

"Iberia" (Images, No. 2), written by Debussy — the connoisseur in sensitivity — proved many things. "Par les Rues et Par les Chemins" (Through the Highways and Byways) began firmly and the brass section showed itself to be as brilliant as a burning sun. "Les Parfums de la Nuit" (The Perfumes of the Night) made all the more shadowy with the use of muted strings and poignant passages for English horn, mirrored the same mystical quality of the composer. In sharp contrast, the orchestra held a strong grip on the closing section, "Le Matin d'un Jour de Fete" (Holiday Morning).

Debussy Enjoyed

It was sensed that Dr. Munch really enjoyed conducting the Debussy—he knew it displayed his orchestra at its most artistic and persuasive being.

Tschaikowsky's gigantic "Pathetique" symphony closed the program. Dr. Munch was not paralyzed by any past performances of this work, as is often the case when the familiar themes can—and do—become sticky under less capable direction. The symphony, aptly titled, has all the habiliments of melancholy stressed in the minor mood. Its stupendous developments were kept in proportion by a central mind, Dr. Munch.

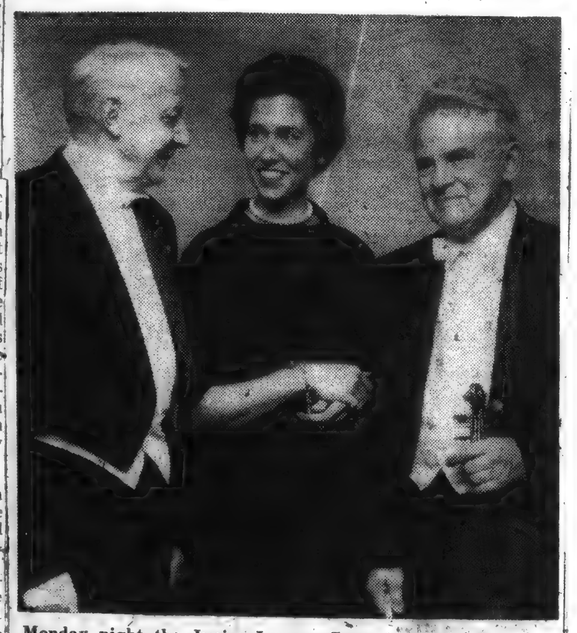
The next concert will be Dec. 12 when Boris Goldovsky's Grand Opera Theater will perform "The Barber of Seville."

M. H.

Boston Symphony Impresses Concert Goers

Intermission time at the Junior League Concert Series, which opened last night at Municipal Auditorium with the Boston Symphony under the baton of Dr. Charles Munch, saw opening night patrons chatting about the musical presentation given by the famed Hub orchestral aggregation.

First in Concert Series



Monday night the Junior League Concert series began in Springfield Municipal Auditorium. The Junior League, through the Concert Association of Greater Springfield, presented the famed Boston Symphony Orchestra under the baton of conductor Charles Munch. Left to right are, Dr. Munch, Mrs. Edward F. Bridgman, chairman of the Artist Committe for the 1962-63 season, and Richard Burgin, associate conductor of the Boston Symphony.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 99,973
OCT 8 1961

Boston Symphony Gives Memorable Concert Here

Famed Orchestra, Under Baton of Dr. Charles Munch, Opens Junior League Series

With an instantaneous and instinctive communication between orchestra and conductor, Dr. Charles Munch, distinguished and renowned conductor of the Boston Symhony Orchestra, once again, produced a memorable concert last night in Springfield's Municipal Auditorium to open the Junior League Concert Series for 1961-1962.

With the exception of the gray hair and the slight stoop, Dr. Munch betrays none of his 70-plus years. His vibrant approach to the work of the evening and uninterrupted rapport with the members of the orchestra was never so evident as in the moving interpretation of Tchaikovsky's Symphony No. 6 in B minor, Op. 74, better known as "Pathetique." A master of melody, Tchaikovsky's melancholic nature forms the basic weave to most of his works. In "Pathetique" there is a repeated stressing of this minor mood which is heightened by the depths to which he is able to plunge the spirit of the music. A moment's break, the slightest inattention and the all important, all obvious mood is lost. Dr. Munch, the master, is in control at all times.

Although the Auditorium was not filled to the capacity such a performance should command and despite some lapses on the part of the audience concerning their punctuality and demeanor the occasion was memorable. In all probability this was the last appearance of Dr. Munch with the orchestra in this city prior to his retirement which has been announced for next summer.

The orchestra opened its program with Brahms Variation on a Theme by Haydn, Op. 56, a fine piece and done well; but it remained for their performance of Debussy's Iberia ("Images," No. 2) to really show their spirit and form. It is a bright, dramatic piece depicting in sound the Iberian character with some melodic landscape work. Through the sensuous swellings of rhythm and vitality which give way to calm expanses of musical peace the orchestra led by the celebrated Dr. Munch played with the excitement of a first attempt but the confidence of long experience.

In the performance of "Pathetique" the symphony was able to draw to perfection the musical sketch complete with its shadings. The crashing roar of the exuberant Tchaikovsky and the abysmal depths of his mood were well portrayed by the orchestra. Their musical victory and professional competence was nowhere proved better than in the absolute silence they commanded at the end of the piece. Truly the Boston Symphony was able, once again, to capture another city's hearts.

J. E. K.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 169,783
OCT 6 1961

A Student Idea

'Night School' At Symphony In 10th Year

By GAIL KREDENSER

The Boston Symphony's "night school" will begin its 10th year Oct. 12 when the first of 10 open rehearsals is held at Symphony Hall.

The series could well be called the Symphony's "night school." Among its "graduates" are Russell Stanger, recently appointed assistant to New York Philharmonic conductor Leonard Bernstein, and many other musicians and music teachers.

In fact, students actually were responsible for the creation of the series, founded in 1951 by Symphony director Charles Munch.

In 1950, a Harvard Crimson editorial pointed out that, although the orchestra was listed in college catalogues as one of Boston's chief cultural attractions, tickets were scarce and few students could afford regular concert prices.

In response, Munch decided to open several rehearsals to the students, charging reduced prices compatible with their budgets.

If they are students, Munch reasoned, why not let them study? Attending the rehearsals might serve as a sort of "music laboratory" where they could watch one of the world's best orchestras in action.

Since the series began, thousands have flocked to some 85 rehearsals. The majority of the audience remains college students.

Like the rush line for the Friday afternoon concerts, the Wednesday and Thursday evening rehearsals have their own ritual.

Doors open promptly at 6:45, and fleet-footed students, many carrying school books or scores, scramble for their favorite seats. Rehearsal audiences may sit anywhere in the hall, and everyone has his own opinion of where the best spot is.

Those who are studying instruments generally sit as close to their instrument section as possible in order to watch fingering, breathing and other techniques.

Some listeners prefer sitting in the center, floor, while others prefer the balconies because they have a theory that the "music floats up."

Some second balcony-ites just wouldn't be comfortable anywhere else.

The orchestra, like the audience, is garbed informally. But, if the atmosphere is informal, it is also a working atmosphere. The silver-haired conductor—who is due to retire at the end of this season—brooks no nonsense from the audience.

When an occasional musical mishap generates a snicker, a stamp of the Munch foot, a "sh!" or an eloquent glare and the audience meekly settles into silence.

Rehearsal goers sometimes get treats which regular concert buffs miss: composer Aaron Copland, in a stint as guest conductor, explaining his own works; Leonard Bernstein, acting as soloist, conductor and lecturer for a Mozart piano concerto.

Munch, sniffing at two daffodils left on his music stand, climbing from the podium to offer them to first flutist Doriot Anthony Dwyer—those are a few of the memories rehearsal fans collect as other people collect stamps.

Rehearsal audiences have heard soloists such as Leonid Kogan, the Russian violinist; Greek contralto Elena Nikolaidi, violinist Isaac Stern and pianist Robert Casadesus.

Watching is very much a part of the rehearsal tradition, and among conductors the audiences have intently observed are Pierre Monteux; BSO Associate Conductor, Richard Burgin, the late Guido Cantelli, Ernest Ansermet and Aaron Copland.

Music runs the gamut from classical and modern works for orchestra and/or soloists to great choral - orchestral masterpieces such as Berlioz's "Damnation of Faust" and Verdi's "Requiem."

The first rehearsal will be held at 7:30 p.m. on Columbus Day—which has nothing to do with the phone number of Symphony Hall: CO 6-1492.

THE SYMPHONY REHEARSES WITH COMBINED HARVARD AND RADCLIFFE GLEE CLUBS

Third Week

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 43,185
OCT 14 1961

Music

Dr. Munch Honored At First Rehearsal

By Alfred Burke

LOWELL — A capacity audience was in attendance at the initial open rehearsal program of the season last evening in Symphony hall, Boston, to shower greetings on Dr. Charles Munch, his guest artist, Nikita Magaloff, pianist, and the talented membership that makes up the roster of the Boston Symphony orchestra.

Dr. Charles Munch

Among those in attendance were a group of musical educators representing 18 states, and the members of the celebrated Russian Ballet company who will be seen on tour in this country.

No doubt, the ballet group were desirous to not only see the famous orchestra in performance, but also to see how a fellow countryman is received here. They were amazed by the orchestra's tremendous capacity for superb playing, and thrilled by the reception accorded the talented artist from their native land.

Turning to Mr. Magaloff everyone present was completely satisfied that he is a fine pianist. He possesses the basic requirements for both technical execution as well as the ability to become a part of the overall picture while performing with an orchestra. However, his performance on the Chopin Concerto No. 2 in F major, though quite acceptable failed to produce the full scope of what the music can provide.

We are ready to admit that this work is not a giant Chopin or a blazing example of orchestral creation, but it does however, contain the means of producing many moments of pianistic style that can hold the listener in a vice of artistic steel

Somewhere along the line the pianist provided moments when his runs and scales were bright and beautifully balanced, but at no time were there passages that vibrated with life and dazzling color

It is possible that some other composition might have done more for the visiting artist and it is also possible that he was endeavoring to find his musical platform which would assure his security. It would be worth waiting for if Mr Magaloof were to return next season with the orchestra, in an entirely different type of music and also with the poise and assurance that the "second time around" provides

Opening with Dr. Howard Hanson's "Elegy in Memory of Serge Koussevitzky," the orchestra responded to Dr Munch's creative ideas with a brilliance and styling that was the final word in artistry. This does not mean that the conductor was completely satisfied, because he stopped the orchestra time and again to explain and rehearse a group of passages that somehow failed to unfold

BUT HERE AGAIN, the orchestra rallied and went forth to prove to everyone that it really is the finest of musical ensembles. How true, where could any other orchestra in the world provide such perfect tonal effects and with such color of interpretative purity

Not to be forgotten by those present was the reading and rhythmitical pace as that displayed last evening? We of Beethoven's "Eroica." Is any string section in the musical world capable of such dynamic force, tonal progression think not, and the almost wild response on the part of the Russian group more than supported this opinion

The program that Rosalind Elias will sing in her Andover Celebrity series recital in George Washington hall, Andover, on Friday evening, Oct 27, has been announced and is as follows: Almighty Gods of Night from "Alcester," Gluck; Non so liu cosa son, Mozart; Io mi levai, Santoliquido; Fiocca la neve, Cimara; La Ermita de San Simon, Castelnuovo-Tedesco; Aria, Stride la Vampa, "Il Travatore," Verdi; L'aio de Rotso, Canteloube; Dos Cantares populares and El Vito, Obradors; Velvet Shoes, Thompson; followed by Samba, Berger; Visions, Sjoberg and "He's Got the Whole World in His Hands, Forrest.

It has been announced by Mrs. Bernice R. Bigelow, director, that the soloists for the annual presentation of the Messiah by the combined choirs of the Pelham, N. H., Congregation and First Congregational churches of Lowell have been selected. Included will be Lois Penn, soprano; Anne Sousa, contralto; Wesley Copplestone, tenor and Ray Fennelle, bass. Richard Chadwick, organist-choir director of the Lowell church will be the organist.

New England Newsclip Agency, Inc.
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Evening Globe
BOSTON, Mass.
Circ. 143,950
OCT 13 1961

Hub Symphony, Russian Ballet Ignore Cold War

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It was the visit of the Leningrad Kirov Ballet members that turned the first annual open rehearsal of the season of the Boston Symphony Orchestra into a pleasant turmoil.

The Russian dancers pranced into the practice session with the exuberant anticipation of hearing the famed orchestra renowned throughout the world.

Many of the Russian dancers had seen the group when they toured the Soviet Union. Others had looked forward to their Boston visit and the chance to hear the Boston orchestra for the first time.

There was an excited reunion between the orchestra members and the interpreter for the ballet group. She is Helen Konstantinovskaya who had been with the Symphony Orchestra throughout its entire tour of Russia, including Leningrad and Moscow.

Among the Russian group were Olga Zabotkena, a star and soloist in the ballet, the artistic director, Constantine Sergeieff and ballet conductors Dubovsoi and Kalentiev.

At the end of the rehearsal the group, with a show of enthusiastic approval, paid their respects to conductor Charles Munch.

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News (e)
SOUTHBRIDGE, Mass.
Circ. 5,181
OCT 13 1961

Russians, Dr. Munch Swap Talk

BOSTON Oct. 13 (UPI)—Members of the Russian Kirov Ballet and the Boston Symphony Orchestra met last night in an impromptu cultural exchange.

The informal exchange took place when Helen Konstantinovskaya, the ballet's official interpreter, who has served as interpreter for the Boston Symphony when it toured Russia five years ago arrived at Symphony Hall last night with six Kirov Ballerinas, the ballet's artistic director, Konstantin Sergeiev, and ballet conductors Dubovskoi and Kalentiev.

Dr. Charles Munch, conductor of the Boston Symphony and members of the orchestra met with the visitors and carried on a conversation in English, Russian and French.

The Kirov Ballet, on tour in this country, will perform tonight and Saturday afternoon at Boston Garden.

Third Program

FRIDAY AFTERNOON, October 13, *at* 2:15 *o'clock*

SATURDAY EVENING, October 14, *at* 8:30 *o'clock*

HANSON ..... Elegy to the Memory of My Friend, Serge Koussevitzky, *Op.* 44

CHOPIN ..... Piano Concerto No. 2, in F minor, *Op.* 21

I. Maestoso
II. Larghetto
III. Allegro vivace

INTERMISSION

BEETHOVEN .....*Symphony No. 3, in E-flat major, *Op.* 55, "Eroica"

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

SOLOIST
NIKITA MAGALOFF
Mr. Magaloff uses the Steinway Piano

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

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Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
OCT 12 1961

First Symphony Appearance Slated Here for Magaloff

Orchestra to Hold First of Ten Open Rehearsals Tonight

Charles Munch has invited Nikita Magaloff to make his first appearance with the Boston Symphony Orchestra.

Mr. Magaloff will be guest at the Friday and Saturday concerts this week in a performance of Chopin's Piano Concerto no. 2, in F minor. Doctor Munch will open these concerts with Hanson's "Elegy to the Memory of My Friend Serge Koussevitzky" and conclude with the Symphony no. 3, "Eroica", by Beethoven. An open rehearsal of this program, the first of ten to be given this year, will be held at 7:30 this evening in Symphony Hall.

Although born in Russia, Nikita Magaloff and his family soon fled to Finland to escape the Russian Revolution. Encouraged by Serge Prokofiev, a family friend, Nikita Magaloff first studied with A. Siloti, pupil of Franz Liszt, and later with Isidore Philipp at the Paris Conservatoire.

The orchestra and Doctor Munch will be on tour the week of October 16 to perform in Rochester, Cincinnati, Lexington, Columbus, Detroit and Ann Arbor.

The orchestra will be heard in a special concert for the Eighth National Conference of the United States National Commission for UNESCO at Symphony Hall on October 24. Richard Burgin will conduct the orchestra's concerts on October 27 and 28 and Charles Munch has invited Lukas Foss and Adele Addison to be his guests at the Symphony Hall concerts on November 3 and 4

Third Week

New England Newsclip Agency, Inc.
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Sun (e)
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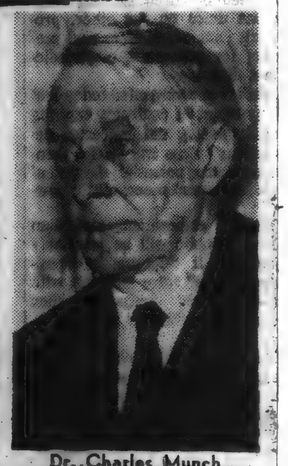

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CHOPIN ..... Piano Concerto No. 2, in F minor, *Op.* 21

I. Maestoso
II. Larghetto
III. Allegro vivace

INTERMISSION

BEETHOVEN ..... *Symphony No. 3, in E-flat major, *Op.* 55, "Eroica"

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

SOLOIST
NIKITA MAGALOFF
Mr. MAGALOFF uses the Steinway Piano

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

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Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
OCT 12 1961

First Symphony Appearance Slated Here for Magaloff

Orchestra to Hold First of Ten Open Rehearsals Tonight

Charles Munch has invited Nikita Magaloff to make his first appearance with the Boston Symphony Orchestra.

Mr. Magaloff will be guest at the Friday and Saturday concerts this week in a performance of Chopin's Piano Concerto no. 2, in F minor. Doctor Munch will open these concerts with Hanson's "Elegy to the Memory of My Friend Serge Koussevitzky" and conclude with the Symphony no. 3, "Eroica", by Beethoven. An open rehearsal of this program, the first of ten to be given this year, will be held at 7:30 this evening in Symphony Hall.

Although born in Russia, Nikita Magaloff and his family soon fled to Finland to escape the Russian Revolution. Encouraged by Serge Prokofiev, a family friend, Nikita Magaloff first studied with A. Siloti, pupil of Fyang Liszt, and later with Isidore Philipp at the Paris Conservatoire.

The orchestra and Doctor Munch will be on tour the week of October 16 to perform in Rochester, Cincinnati, Lexington, Columbus, Detroit and Ann Arbor.

The orchestra will be heard in a special concert for the Eighth National Conference of the United States National Commission for UNESCO at Symphony Hall on October 24. Richard Burgin will conduct the orchestra's concerts on October 27 and 28 and Charles Munch has invited Lukas Foss and Adele Addison to be his guests at the Symphony Hall concerts on November 3 and 4

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Morning Globe
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By CYRUS DURGIN

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Magaloff is almost new in this city because until yesterday he had been heard here but once, in a small hall in 1949. This first appearance as soloist with the Boston Symphony Orchestra, in the F minor Concerto of Chopin, was a most happy occasion. While the music is hardly more than glorified salon stuff —Chopin wore the symphonic style uneasily, and his concerti are nearly the least of his work — the performance was superb.

Magaloff has a technic of notable evenness and polish. Under his fingers all the notes are beautifully articulated and they sing. His rhythm is unfailingly steady, rubato always taken within the measure and never straddling the principal beat. He got along splendidly with the Orchestra.

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Dr. Munch's Beethoven Is Singularly His Own

By ROBERT TAYLOR

Had the standard of performance not been so high, yesterday's Symphony might have ranked among the least attractive of the season.

Patently, there was nothing wrong with the music. Howard Hanson's elegaic tribute to Serge Koussevitzky, touched by a dark and meditative nobility, exhibits poignant grandeur; the Chopin F minor Piano Concerto contains numerous melodic felicities and inventive ideas, even if it is a trifle frail and inhibited in comparison with Chopin's shorter forms; and the Beethoven "Eroica" may be accounted among the classical staples.

Yet in sequence this program does not mirror or enhance the relationships of the scores. The somber opulence of Hanson's stately reverie casts a long shadow over the delicate subtleties of the Concerto. As for the "Eroica" was it not Beethoven's express wish that the symphony should always occur first on any evening of music on which it was performed? It is a wish honored today but seldom.

Scant Space

These objections aside, however, the admirable state of the interpretations left scant space for reservation. The program introduced the Russian-born pianist, Nikita Magaloff, who, though he has successfully toured America and Europe, made his Boston debut in a glittering performance. The balance and quality of sound in the moving Koussevitzky homage disclosed the Orchestra in its vintage estate. And Dr. Munch's reading of the "Eroica" proved one of his best, and testimony that as a Beethoven conductor he has evolved each year and attained superb control and authority.

Mr. Magaloff, now a Swiss citizen, brought to the F minor concerto grace of ornamentation, brilliance of passagework and the proper rubato. His Chopin style combines both dramatic power and the slender cantabile symmetry so characteristic of the composer.

This was an exceedingly musical and intelligent performance. In common with Beethoven's Fourth Concerto, which Michele Boegner offered last week, the F minor imposes difficulties that do not permit the soloist opportunity to display splashy virtuosity. The scale is refined, the lack of spectacular dimension permits the cultivation of nuance.

Span of Hands

As Mr. Magaloff firmly demonstrated, however, in the central recitative which demands the span of hands an octave apart, the technical requirements are high and lie within his compass. Nevertheless I was more impressed by the sensitivity of his tone than by his vigor, rhythmic imagination and generally judicious accuracy—qualities he has in abundance, and needed to give coherence to the themes of a poetic but occasionally wandering score.

It is a tone adroitly articulated and crystalline in character. Mr. Magaloff did not let the bravura element betray him into the high contrasts that can translate the F minor as fustian. Rather, the clarity of his tone contributed to a flowing cumulative effect of phrasing that moulded the concerto into fine-grained, expressive statement. Here was not Chopin playing that stressed sentimentality, the tuberoses, Beardsley-like line and all the rest of it; but quietly-stated emotion that avoided lingering over the obvious, and serenely passed on to the next idea. The accompaniment of Charles Munch, which must have seemed an ungrateful task, even with the Klindworth emendation, was equally idiomatic.

Inner Voices

The Beethoven Third, though, presented Dr. Munch with a chance to project an eloquent command. His reading was spacious and heroic and affecting. A wealth of detail marked the inner voices, while the outline of the symphony unfolded in a relaxed and graphic sweep.

The tempos were far from metronomic and revealed concise force; in fact, the conductor seemed to allow the broad melodic finale to take its own way, and his refusal to overinterpret the score resulted in astonishing vigor and freshness. Dr. Munch's Beethoven is not "French": but, instead, singularly his own, gracious and Promethean. As for the Hanson opening the program, this too, received ample outline and depth of texture, a fitting tribute to a great man.

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The Symphony

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Elegy to the Memory of My Friend, Serge Koussevitzky, Op. 44 ..... Hanson
Piano Concerto No. 2, in F minor, Op. 21 ..... Chopin
Symphony No. 3, in E-flat major, Op. 55, "Eroica" ..... Beethoven

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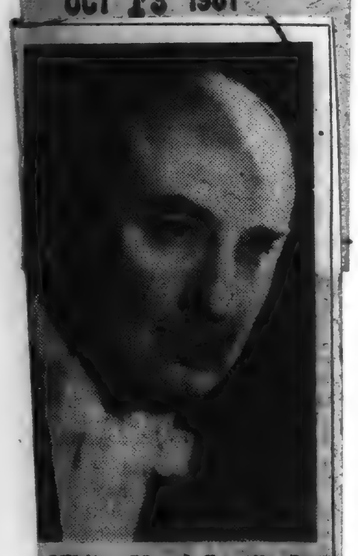

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These objections aside, however, the admirable state of the interpretations left scant space for reservation. The program introduced the Russian-born pianist, Nikita Magaloff, who, though he has successfully toured America and Europe, made his Boston debut in a glittering performance. The balance and quality of sound in the moving Koussevitzky homage disclosed the Orchestra in its vintage estate. And Dr. Munch's reading of the "Eroica" proved one of his best, and testimony that as a Beethoven conductor he has evolved each year and attained superb control and authority.

Mr. Magaloff, now a Swiss citizen, brought to the F minor concerto grace of ornamentation, brilliance of passagework and the proper rubato. His Chopin style combines both dramatic power and the slender cantabile symmetry so characteristic of the composer.

This was an exceedingly musical and intelligent performance. In common with Beethoven's Fourth Concerto, which Michele Boegner offered last week, the F minor imposes difficulties that do not permit the soloist opportunity to display splashy virtuosity. The scale is refined, the lack of spectacular dimension permits the cultivation of nuance.

Span of Hands

As Mr. Magaloff firmly demonstrated, however, in the central recitative which demands the span of hands an octave apart, the technical requirements are high and lie within his compass. Nevertheless I was more impressed by the sensitivity of his tone than by his vigor, rhythmic imagination and generally judicious accuracy—qualities he has in abundance, and needed to give coherence to the themes of a poetic but occasionally wandering score.

It is a tone adroitly articulated and crystalline in character. Mr. Magaloff did not let the bravura element betray him into the high contrasts that can translate the F minor as fustian. Rather, the clarity of his tone contributed to a flowing cumulative effect of phrasing that moulded the concerto into fine-grained, expressive statement. Here was not Chopin playing that stressed sentimentality, the tuberoses, Beardsley-like line and all the rest of it; but quietly-stated emotion that avoided lingering over the obvious, and serenely passed on to the next idea. The accompaniment of Charles Munch, which must have seemed an ungrateful task, even with the Klindworth emendation, was equally idiomatic.

Inner Voices

The Beethoven Third, though, presented Dr. Munch with a chance to project an eloquent command. His reading was spacious and heroic and affecting. A wealth of detail marked the inner voices, while the outline of the symphony unfolded in a relaxed and graphic sweep.

The tempos were far from metronomic and revealed concise force; in fact, the conductor seemed to allow the broad melodic finale to take its own way, and his refusal to overinterpret the score resulted in astonishing vigor and freshness. Dr. Munch's Beethoven is not "French"; but, instead, singularly his own, gracious and Promethean. As for the Hanson opening the program, this too, received ample outline and depth of texture, a fitting tribute to a great man.

Next week the Orchestra will be on tour in the Midwest. On Oct. 27-28 Richard Burgin will conduct the first Boston performances of Hartmann's Symphony No. 6 and Bartok's Four Orchestral Pieces, Op. 12; and Shostakovitch's Symphony No. 5, Op. 47.

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the third program of the 81st season yesterday in Symphony Hall. Nikita Magaloff, piano, was the soloist. The program will be repeated tonight at 8:30:

Elegy to the Memory of My Friend, Serge Koussevitzky, Op. 44 ..... Hanson
Piano Concerto No. 2, in F minor, Op. 21 ..... Chopin
Symphony No. 3, in E-flat major, Op. 55, "Eroica" ..... Beethoven

40

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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
OCT 14 1961

Nikita Magaloff Debut With Boston Symphony

THE BOSTON SYMPHONY ORCHESTRA, Dr. Charles Munch, music director, played in Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the third program of the Friday-Saturday series. Howard Hanson: Elegy to the Memory of My Friend Serge Koussevitzky; Chopin: Piano Concerto No. 2, in F minor—Nikita Magaloff soloist (his first appearance with the Boston Symphony); Beethoven: Symphony No. 3, in E-flat major, "Eroica."

By CYRUS DURGIN

The Boston Symphony concert yesterday afternoon ran the gamut, if not from A to Z, from A to M—that is to say, from admirable to mediocre. In between came excellence in the form of a pianist almost new to Boston, Nikita Magaloff, and eloquence, which dwelled in Howard Hanson's Elegy and in parts of the Beethoven "Eroica" Symphony.

Magaloff is almost new in this city because until yesterday he had been heard here but once, in a small hall in 1949. This first appearance as soloist with the Boston Symphony Orchestra, in the F minor Concerto of Chopin, was a most happy occasion. While the music is hardly more than glorified salon stuff —Chopin wore the symphonic style uneasily, and his concerti are nearly the least of his work — the performance was superb.

Magaloff has a technic of notable evenness and polish. Under his fingers all the notes are beautifully articulated and they sing. His rhythm is unfailingly steady, rubato always taken within the measure and never straddling the principal beat. He got along splendidly with the Orchestra.

Beyond technic is a shining gift of tone-poetry, lyrical and lovely, not common even in a day of numerous fine pianists. The Chopin style was genuine, rich and broad, the phrases arched gracefully, and feeling never crystallized into sugar. No wonder that the audience burst in with applause before the final chord was over, and recalled Magaloff to bow several times.

Howard Hanson must have designed the string voices of his Elegy in Memory of My Friend Serge Koussevitzky, to sound with the vibrating intensity and the blaze of color which characterized the Boston Symphony strings when Koussevitzky reigned. The entire piece may be no more than a tasteful tribute, but it is music of emotion and entirely suited to its purpose. Dr. Munch's conducting of it, and the work of the musicians, left nothing to be desired.

The mediocrity of the afternoon, together with part of the eloquence, inhabited the "Eroica." This was a peculiar reading, characterized by ups and downs. Just after the initial two E-flat chords, it seemed that Dr. Munch immediately slowed the tempo, as if to avoid a beginning that might prove too fast. There were strange moments of orchestral unbalance, inner and lower voices now and again too prominent, less than the passion one would like in this movement.

The first theme of the funeral march, sounded in the first violins, was run together, with none of that fine distinction between dotted notes and the shorter ones which follow, that you expect of this section. The fault surely must lie with Dr. Munch. The horns were not quite square on the pitch in the trio of the scherzo, which, further, was a hair too slow. The finale emerged rather better, but taken all in all, the Symphony has been done better by Dr. Munch.

Next week the Orchestra goes on tour. The next Symphony Hall concerts, Oct. 27 and 28, will be conducted by Richard Burgin. He will present Bartok's Four Orchestral Pieces, Op. 12 (first time in Boston); the Symphony No. 6 by Karl Amadeus Hartmann (first time in Boston), and Shostakovich's Fifth Symphony.

Herald (m)
BOSTON, Mass.
Circ. 177,105
OCT 14 1961

The Symphony

Dr. Munch's Beethoven Is Singularly His Own

By ROBERT TAYLOR

Had the standard of performance not been so high, yesterday's Symphony might have ranked among the least attractive of the season.

Patently, there was nothing wrong with the music. Howard Hanson's elegiac tribute to Serge Koussevitzky, touched by a dark and meditative nobility, exhibits poignant grandeur; the Chopin F minor Piano Concerto contains numerous melodic felicities and inventive ideas, even if it is a trifle frail and inhibited in comparison with Chopin's shorter forms; and the Beethoven "Eroica" may be accounted among the classical staples.

Yet in sequence this program does not mirror or enhance the relationships of the scores. The somber opulence of Hanson's stately reverie casts a long shadow over the delicate subtleties of the Concerto. As for the "Eroica" was it not Beethoven's express wish that the symphony should always occur first on any evening of music on which it was performed? It is a wish honored today but seldom.

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Mr. Magaloff, now a Swiss citizen, brought to the F minor concerto grace of ornamentation, brilliance of passagework and the proper rubato. His Chopin style combines both dramatic power and the slender cantabile symmetry so characteristic of the composer.

This was an exceedingly musical and intelligent performance. In common with Beethoven's Fourth Concerto, which Michele Boegner offered last week, the F minor imposes difficulties that do not permit the soloist opportunity to display splashy virtuosity. The scale is refined, the lack of spectacular dimension permits the cultivation of nuance.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
DEC 1961

Boston

Symphony Fare

Nikita Magaloff is not a stranger to Boston, having given a concert here in 1949. On Oct. 13 and 14, he made his first appearance with the Boston Symphony, as soloist in Chopin's F minor Piano Concerto.

Mr. Magaloff is a virtuoso with superb technique and the taste and mind of a first-rate musician. Under his fingers, the Concerto sang, and his rhythm was unfailingly steady. The audience burst in with applause before the final chord had sounded, and recalled him several times.

Mr. Munch began with an eloquent performance of Howard Hanson's *Elegy in Memory of My Friend Serge Koussevitzky*, and concluded with Beethoven's *Eroica Symphony*, which was eloquent in spots but surprisingly slipshod in some details.

The week before, Michele Boegner, from Lyon, France, made her American debut with Mr. Munch and the Orchestra. She is a pretty 20-year-old pianist with an athletic stride and a fluent technique. The work chosen for these concerts was Beethoven's G major Concerto. That huge and inward masterwork is not for the young, who may play all its notes but cannot encompass it musically.

Mr. Munch began the program with Aaron Copland's *Quiet City*, with superb playing by Roger Voisin (trumpet) and Louis Speyer (English horn). The concerts ended with a rich performance of Brahms's C minor Symphony.

The New York Pro Musica opened the season for the Mason Music Foundation at Sanders Theatre, Cambridge, Oct. 8. The program conducted by Noah Greenberg was extraordinary: a realization of music from various sources, on the text of the *Missa Beatae Virginis Mariae*. The voices were augmented by a boys choir from New York's Church of the Transfiguration, and the instruments used were the shawm, sackbutts and cornetto. The portions of the Mass were drawn from Isaac, Des Prés, Verdelot, Schlick and others.

Carlos Montoya, Flamenco guitarist, presented his noble art in Jordan Hall, Oct. 12. Among the pieces by Monterde, Lecuona and others was a new Montoya transcription of Turina's *Sacromonte*, which sounded superb.

—Cyrus Durgin

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
OCT 18 1961

Nikita Magaloff will be piano soloist with the Boston Symphony at its weekend concerts in Symphony Hall today and Saturday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
OCT 11 1961

Amusements

Open Rehearsals

The popular Open Rehearsals of the Boston Symphony Orchestra, originated by conductor Charles Munch, will be launched by him on their 12th season Thursday evening at 7:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
OCT 8 1961

Nikita Magaloff At Piano

★ ★ ★ ★ ★ ★

TO PLAY CHOPIN WITH SYMPHONY

Charles Munch has invited Nikita Magaloff to make his first appearance with the Boston Symphony Orchestra Friday afternoon and Saturday evening in performance of Chopin's Piano Concerto No. 2.

Doctor Munch will open these concerts with Hanson's "Elegy to the Memory of My Friend Serge Koussevitzky" and conclude with the Symphony No. 3, "Eroica," by Beethoven. An Open Rehearsal of this program, the first of 10 to be given this year, will be held at 7:30 p.m. Thursday in Symphony Hall.

Although born in St. Petersburg in 1912, Nikita Magaloff and his family soon fled to Finland to escape the Russian Revolution. Encouraged by Serge Prokofiev, a family friend, Nikita Magaloff first studied with A. Siloti—pupil of Franz Liszt—and later with Isidore Philipp at the Paris Conservatoire.

Since his first tour of the United States in 1947, Mr. Magaloff has performed in South America and South Africa in addition to his annual tours of Europe.

Doctor Munch will conduct the first concert of the annual Sunday Afternoon Series at 3 p.m. today in Symphony Hall. His program will include Aaron Copland's "Quiet City," "Iberia" by Debussy and Brahms' Symphony No. 1.

Samuel Mayes, the orchestra's principal cellist, will be soloist at the first concert of the annual Providence season on Tuesday evening in the Brahms' Variations on a Theme by Haydn, the Violoncello Concerto No. 1 by Saint-Saens and Tchaikovsky's 'Symphony No. 6.

Members of the Friends of the Boston Symphony and subscribers have been invited by the orchestra's trustees to the 28th annual meeting of the Friends in Symphony Hall at 4 p.m. on Wednesday. Doctor Munch and the orchestra will present a private rehearsal and tea will be served in the Gallery.

The orchestra will be on tour the week of Oct. 16 to perform in Rochester, Cincinnati, Lexington, Columbus, Detroit and Ann Arbor.

The orchestra will be heard in a special concert for the Eighth National Conference of the United States National Commission for UNESCO at Symphony Hall on Oct. 24. Richard Burgin will conduct the concerts Oct. 27-28 and Lukas Foss and Adele Addison will be soloists Nov. 3-4.

MUSIC MAGAZINE AND
MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
NOV 1961

BOSTON

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From the beginning of the Boston Symphony programs this year it was plain that Charles Munch is going to have a loving round of his favorite pieces before his last year here is out. But his exuberant, affirmative way with them makes it equally clear that Bostonians will enjoy going right along with him.

His most interesting guest artist to date was Nikita Magaloff, a Swiss pianist of Russian descent who played Chopin's Concerto in F minor. His brand of piano playing is individual but pinpoints his cosmopolitanism, at least musically, to France. He belongs to the thinning ranks of pianists who understand what it means to "play" their instrument, even to coax it gently.

On the same program Charles Munch gave us Beethoven's "Eroica" in a spacious way that again bespoke his own pleasure in the epic work.

The Contemporary Music Society forecast other promised programs of electronic music when they packed in about every composer and critic in town to hear Bethany Beardslee singing electronically-produced music by Milton Babbitt (who was on hand for welcome explanations), followed by Schönberg's *Pierrot Lunaire*, which never seemed so homey by contrast. First on the rafter-rattling program was *Electronic Music, Number One* by the Turkish composer Arel made by laboriously cutting and splicing tapes of electronically produced sounds. Once those sounds lost their initial weirdness, they held a strong sequence, showed both pattern and climax, and sustained a single mood.

Milton Babbitt's piece, *Vision and Prayer* set to a text by Dylan Thomas, calls for a soprano accompanied by several speakers, which stood like lithic sentinels around the floor. Miss Beardslee came to her strange partnership radiantly coiffed, gowned, and jeweled, while the speakers waited in their boxes, noncommittal in an infinity of power to hurt or soothe. During their duet she produced a kind of *Sprechstimme* artistically a telling inch beyond expressionism; call it desperationism.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
OCT 14 1961

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Pianist Plays Chopin In His Boston Debut

By Harold Rogers

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The contemporary piece is Howard Hanson's "Elegy to the Memory of My Friend, Serge Koussevitsky," composed on commission by the Boston Symphony and the Koussevitsky Music Foundation on the occasion of the orchestra's 75th anniversary. On rehearing it yesterday afternoon my earlier impressions were confirmed that it is one of the three or four best works commissioned at that time.

Following the Hanson, which opened the program, came Nikita Magaloff — Russian by birth, Swiss by citizenship—in his Boston debut as piano soloist in the Chopin Concerto No. 2. And Dr. Munch closed with a thoughtfully profound, yet stunning traversal of Beethoven's "Eroica" Symphony No. 3.

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Sunday Herald
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OCT 15 1961

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42

Providence Concert

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553
OCT 8 1961

Symphony Returns Tuesday

SAMUEL H. MAYES III will present cello solo Tuesday night when Boston Symphony appears in Providence.

WHEN THE Boston Symphony Orchestra opens its 80th season in Providence at the Veterans Memorial Auditorium on Tuesday evening at 8:15, among the performers will be Samuel Houston Mayes III.

Mayes, who will present a cello solo, began his professional career at age eight with his native city's orchestra, the St. Louis Symphony.

A Cherokee Indian, he credits Will Rogers as the one person who watered his ambition to pursue a musical career.

Rogers, a cousin of the musician's father, presented young Mayes with a small model cello while on a visit to the latter's home.

At age 12, Mayes was accepted by Felix Salmond to study with him at the Curtis Institute in Philadelphia. He joined that city's symphony orchestra when he was 19 and three years later he was advanced to the first desk of his section. Since 1948 Mayes has been principal cellist of the Boston Symphony.

The cellist, who is 43, counts as one of the most honored moments of his career one of two years ago. He was soloist in the cello concerto of the Russian composer Dmitri Kabalevsky when the composer was conducting the Boston Symphony in Symphony Hall. Pleased with the artistry shown by the cellist, Kabalevsky asked him to repeat his solo part in the concert. It was only the fourth time in the history of the orchestra that a member had played an encore at a symphony concert.

Tuesday's concert will be conducted by Dr. Charles Munch, who will be on the podium for his 13th and final season. He has announced that he plans to retire next spring.

The program:

Variations on a Theme of Haydn..Brahms
Concerto for Violoncello and Orchestra, Op. 33 ..... Saint-Saens
Soloist: Samuel Mayes
Symphony No. 6 ("Pathetique") .... Tchaikovsky

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,175
OCT 11 1961

MUSIC LAST NIGHT

Boston Symphony Opener Draws Capacity Audience

By RUTH TRIPP

The opening concert of the Boston Symphony Orchestra's eighty-first season here, attracted a capacity audience to Veteran's Memorial Auditorium last evening. In fact, many music lovers were turned away.

Charles Munch conducted. This will be his last year as music director. His retirement at the end of the season has been announced. He presided over a program of rich, romantic music by Brahms, Saint-Saens and Tchaikovsky and the orchestra responded to his expert direction with an amazing display of tonal magnificence.

An added attraction was the appearance of Samuel Mayes, principal cellist of the orchestra, as soloist in Saint-Saens Concerto No. 1.

The familiar Brahms Variations on a Theme by Haydn gave great dignity to the occasion. The opening theme was delivered with simple elegance. The fascinating variations followed with their endless variety of rhythms and figurations. Dr. Munch proved that while Brahms may have been skilled in the art of variation, an exposition of it in the superb fashion in which the Boston Symphony Orchestra played this score requires a master hand also.

Samuel Mayes chose one of the best loved of the Concertos for cello. His tone was full and vibrant and his technique was sure. He and the orchestra exchanged the graceful themes with a fine sense of the French romantic style. Saint-Saens' orchestration is well knit and his writing, especially for the soloist, makes heavy demands. There were two harmonic tones in the highest register which were slightly less than perfect. They probably brought more discomfort to Mr. Mayes than to any non-cellist in the audience. It was wonderful to meet a young cellist in the lobby at intermission and find that he too, was annoyed at any mention of so slight a matter. The audience recalled conductor and soloist several times.

Tchaikovsky's Symphony No. 6, the "Pathetique," was brought down for its biennial airing. Every heart-breaking note was there and the music seemed to slip along as if in a well worn groove in my mind. There will be few performances of this work with any more attention to the richness of orchestration and vitality of rhythm. My favorite moment is when the Cossacks seem to come riding over the steppes. The cellos and double-basses did this bit to perfection in the third movement.

The ending of the finale was truly dramatic. As Charles Munch drew it out, it seemed almost that he was showing us the end of an era in which rich melody and opulent orchestration had reached its peak. After last evening's concert there was very little left to say in the language of melody.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 28,133
OCT 11 1961

...AWTUCKET (Rhode Island) TIMES, W...

Music In Review

Boston Symphony Concert Rare, Spiritual Experience

Last night's performance by the Boston Symphony Orchestra in Veterans Memorial Auditorium was a musical, emotional and spiritual experience; one of those rare occasions when composer, conductor and instrumentalists are in perfect agreement. And a capacity audience recalled Charles Munch to the footlights six times at the dramatic end of Tchaikovsky's Sixth Symphony, the "Pathetique."

Before the intermission, the audience was treated to equally delightful performance by Samuel Mayes, cello soloist, who played Saint Saens' technically brilliant and lyrically beautiful "Concerto for Violoncello in A Minor."

But it was after intermission that the orchestra proved its right to the claim of some experts that it is the foremost orchestra in the world. To say that its playing was superb is to understate its quality.

It was sublime, almost celestial in its tranquility, magnificent in its pathos. From the plaintive bassoon entry to the majestic choir of brasses in the finale, there was a sense of absolute, unbroken communication from the composer to the conductor to the musicians to the audience. Dr. Munch directed it without a score and played it not by rote but by heart.

In the hauntingly beautiful second movement, the serenely sad voice of the clarinet touche the heart and started the tears Dr. Munch seemed to enjoy it a much as the audience loved it And his musicians played a though they loved it and love him, too. They embraced every phrase lovingly and caresse every note.

At the close, the audience called and recalled Dr. Munch to the center stage and stood en masse while they applauded.

The opening work was Brahms' "Variations on a Theme by Haydn," a well-played but un exciting curtain raiser.

C. H. L.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,175
NOV 6 1961

For Ruth Tripp

John Pooler in a recent letter-to-the-editor in the Journal made uncalled-for criticism of Ruth Tripp's review of a concert of the Boston Symphony Orchestra.

Since I came to Providence, I have attended many musical events; and while not seeing eye to eye with some of her reviews, I believe she calls her shots as she sees them, and I am all for her.

Mr. Pooler owes an apology (through the columns of the Journal) to Miss Tripp and the orchestra.

David E. Kilby
Providence

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,175
OCT 23 1961

Day's Mail

Music Reviews

After reading music reviews in The Providence Journal for four years now, I have become convinced that your reviewer, Ruth Tripp, does not meet the standards of the rest of the paper's staff.

Her comments do not reflect the viewpoint of either an intelligent listener or a performing musician. Stating the program of a concert, giving a general description of the mood of each composition, and saying that they are performed marvelously do not constitute perceptive critical analysis, yet this format appears almost every time Miss Tripp reviews a concert.

In particular, the recent review of the Boston Symphony concert was a gross misrepresentation of the performance. This listener has never heard the Boston orchestra in poorer form. In those parts of the Tschaikowsky where a theme is passed from section to section, there was a noticeable lack of constancy in time conception, resulting in an awkward break in mood each time a new section took up the theme. Except for the trombone soli chord passages, the brass section sounded outright blatant.

In the Brahms there were several bad entrances by the violins as well as a general lack of cohesive flow. (What a contrast to last year's string performance in the Beethoven Symphony No. 4.) Perhaps Miss Tripp's lack of perception showed up most clearly in her commentary regarding the cello solo. Judging by standards appropriate for a soloist with the Boston Symphony, this performance was just plain inadequate. In addition to the agonizingly embarrassing passage which was passed off in the review as "slightly less than perfect," the soloist made far too many mistakes to be simply ignored. Several times he shook his head in acknowledgment of his difficulties. And most important, the soloist and orchestra were not feeling the music together. There was one long passage where the cellist tried unsuccessfully to move the tempo, even after looking around to the concert master for help.

It is indeed a privilege for the citizens of Providence to be able to hear an orchestra of such quality that one can apply high standards of criticism to it, but this does not warrant waiving that criticism.

John Pooler
Providence

Mid-western Tour

Rochester, N.Y.

ROCHESTER, N.Y.
TIMES-UNION
D. 128,025
OCT 17 1961

Munch, Boston Orchestra Heard

Capacity Audience in Eastman Theater Gives Retiring Conductor, Musicians Ovation

By GEORGE H. KIMBALL

While one generally knows what to expect from the Boston Symphony Orchestra, its annual concerts in Eastman Theater are never "routine" in the final analysis.

Last night's concert, before the expected jam-packed house whose applause matched its size, was a case in point.

Charles Munch, who most likely was making his last Rochester appearance as the Boston's regular conductor (he's scheduled to relinquish the post to Erich Leinsdorf next season), didn't seem as one about to retire.

As commanding and energetic a figure as ever, he maintained his customary control of this finely disciplined group and struck fire as an interpreter, too.

• • •

FOR SOMETHING unusual, Munch and the orchestra did honor to a noted Rochesterian, Dr. Howard Hanson, by performing his "Elegy in Memory of Serge Koussevitzky" as the opening work. At the conclusion, Dr. Hanson was summoned to the stage by Munch to share the applause.

"Elegy", a brilliantly tone-colored tapestry of sound in mystical harmonies with a great, swelling climax, was performed with revealing eloquence.

This, if memory serves, was the second performance of a work that has been played many times by Munch and the Boston since that orchestra introduced it in 1956.

• • •

ONCE RARELY in its Rochester concerts has the Boston Symphony presented a soloist in a concerto as it did last night, with principal cellist Samuel Mayes performing the Saint-Saens Concerto in A minor.

Mayes gave this delightful example of 19th Century musical elegance a reading that, though ultra-reserved, had precision and crystal clarity in its favor.

• • •

FINALLY came one of the finest interpretations of the Brahms First Symphony in C minor that this reviewer can recall. While maintaining the restraint that most of this composer's major works require, Munch managed to make expressive use of it—a kind of musical tight-rope walking that was subtly exciting in soaring lyricism, brooding harmonies and tower climaxes.

It is difficult to say whether the standing ovation that followed was a farewell to Munch or a recognition of the power of the Brahms performance. Maybe it was both.

This concert opened the Civic Music Association's Artist Series. A note in the printed program informed that all of the seats were held by series subscribers plus the few CMA members who were lucky enough to obtain single admissions. No single tickets (except for standing room) were sold to the general public. All of which seems to portend well for at least a part of the CMA's current season.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 126,055 S. 184,493
OCT 17 1961

BIG NIGHT AT EASTMAN

Boston Orchestra Acclaimed

By HARVEY SOUTHGATE

A PILLAR to be tied to in this day of shifting values is the Boston Symphony, which goes about its business of making great music as if this were the main and permanent concern of the human race. An audience that filled the Eastman to standing room last night seemed to agree that the idea is a good one. Music of this sort is the antidote to a lot of world problems.

Last night had its sentimental no less than its musical side. It was probably the last appearance of Charles Munch as conductor of the orchestra, which next year is to pass into the leadership of Erich Leinsdorf. And in playing a work of Dr. Howard Hanson to open the program, Dr. Munch paid a graceful tribute to Rochester. It was a reminder too that this month Dr. Hanson will reach the age of 65.

Above all was the overriding fact that this is a grand orchestra that never seems to do anything wrong. The way it brought out the soul of Dr. Hanson's fine work, "Elegy in Memory of Serge Koussevitzky," was a tipoff on the caliber of the musicians that compose it.

Dr. Hanson wrote the work as a tribute to the former conductor of the Boston orchestra and it is one of his most eloquent compositions. It has depth of feeling, movingly expressed, and the fine craftsmanship of which Dr. Hanson is master. Dr. Munch brought it to a shimmering soft ending and a final organ-like chord that faded into a gentle hush.

* * *

THEN THE PAGE turned to something different, a concerto for orchestra and 'cello by Saint-Saens, the No. 1 in A Minor, a work not much heard of late. The soloist was Charles Mayes, first 'cellist of the orchestra, an artist of virtuoso stature. His tone is silken and his ability to project it unfailingly accurate. Saint-Saens put some appealing lyric ideas into the work, and for the soloist some warm passages that alternate with brilliant technical display. One suspects, however, it needs a performance like that of last night to make it all worth while.

Presumably many in the audience had come to hear the Brahms First Symphony. They were repaid by a performance in the grand manner, shaped with the utmost care and devotion by Dr. Munch and his players. It was taken for the most part in the traditional way, at a moderate tempo, calculated to bring out every light and shade. It is a long work, containing what one sour early critic characterized as "a large quantity of mere surplusage." One hears it today as a work of rich and profound beauty, long but with no waste motions.

It was a joy to hear again the orchestra's enviable assets, the rich strings, the glowing flute of former Eastmanite Doriot Anthony, the impeccable horns and other brass. The audience rose at the end and gave orchestra and conductor an overwhelming tribute.

CINCINNATI, OHIO
POST-TIMES STAR
D, 274,878
OCT 18 1961

The Bostonians in Music Hall

BY ELEANOR BELL

The Artist Series' first call to arms occurred last night at Music Hall and a goodly crew of volunteer listeners marched in somewhat raggedly to observe on the stage the disciplined corps of the Boston Symphony Orchestra under the direction of Charles Munch.

Out here in the sticks we look forward to the coming of the great big major symphony orchestras from the east. We can even be breathless about such an event, but it takes some doing to remain breathless for very long over a program that starts out with Aaron Copland's "Quiet City," an old-hat essay, proceeds to Saint-Saens' Cello Concerto played by the orchestra's first cellist, and ends with Brahms' Symphony No. 1.

ALL THREE of these pieces were rendered in top-notch fashion, of course. Mr. Copland's nightthoughts came in for expert musical interpretation by the orchestra and by Roger Voisin as solo trumpeter, and Louis Speyer on English horn. Both soloists are superior musicians and equal to much larger tasks than were required of them in "Quiet City."

The trumpet, as Mr. Voisin amply demonstrated, is a lovely instrument for making lonely sounds, but "Quiet City" itself is hardly intriguing and barely passes muster as typically American or even contemporary.

SAMUEL MAYES, who was soloist in the Saint-Saens Concerto is, as everyone knows, one of the ablest first-chair orchestra cellists in the business, but the accompaniment to this mild little exercise is hardly a glorious assignment for the Boston Symphony Orchestra. In short, I thought this first half of the program, musically speaking, didn't amount to a hill of beans. It was a waste of Mr. Munch's time and mine.

And it also seemed to me that in playing this part of the program the orchestra merely went through the motions. They were on the stage and Mr. Munch was on the stage, and everybody looked dandy, for all the world as though a concert were going on.

After intermission came the only meat the program had to offer, the Brahms Symphony in C Minor, and here, of course, we heard the refinements, the brilliance, the faultless blending of tone and color for which this orchestra, one of the great ensembles of the world, is justifiably renowned.

ALL THE SECTIONS of the Boston orchestra are wonderfully matched and the sounds it produces are velvety and rich and full-bodied. Mr. Munch inherited a great orchestra and he has kept it that way.

'I see by the scrawls in my program margin that I was annoyed by Music Hall's acoustics last night. This is unheard of and must be attended to. There is no reason for the trumpets to bounce off the back wall and mess up the rhythm as they did last night in the first movement of the Brahms Symphony. The trumpets, of course, were not the offenders. It was the new acoustic screen behind the orchestra. It needs adjustment.

44

Cincinnati, Ohio

CINCINNATI, OHIO
ENQUIRER (KENTUCKY ED.)
D. 217,449 S. 274,296

OCT 18 1961

Boston Symphony Memorable In Munch Farewell Here

BY RONALD S. HURST
Enquirer Music Critic

THE BOSTON Symphony Orchestra played to a packed house at Music Hall last evening and received a standing ovation following the Brahms 1st Symphony. This is the first time such an ovation has been given an ensemble in Cincinnati in recent years.

Much has been said about the Boston Symphony's "new mellow sound" since Charles Munch became conductor. However, this writer was struck by the almost electric intensity with which the ensemble played. Munch is a dynamic conductor who is able to get optimum results with a minimum of theatrics.

The concert opened with a beautiful performance of Aaron Copland's "Quiet City," for strings, trumpet, and English horn. In this work the orchestra's string section showed itself at its best, playing with a clean, fine sound which was at once fullbodied yet subdued as the music demands.

I have not seen the score of "Quiet City" and do not know the dynamic markings in the trumpet part, but most of the passages without mute seemed entirely too loud. One can only assume that this resulted from the performers lack of familiarity with the acoustics of the hall

FOLLOWING the Copland was Saint-Saens 'Cello Concerto No. 1, with the orchestra's first 'cellist, Samuel Mayes, as soloist. Mr. Mayes is a 'cellist of exceptional ability. He played with taste, eloquence, and a thorough command of his instrument.

However, it was the Brahms Symphony which proved the most exciting work of the evening. When I first heard that the ensemble was to perform the Brahms 1st I was inclined to feel that something less familiar might have been a better choice. However, the performance was perhaps the finest I have ever heard of the work.

Dr. Munch's interpretation of the work is aggressive and powerful. The famous opening of the first movement was played with a precision and force which is often missed by many conductors. In Munch's hands the symphony seemed to grow in intensity by the minute.

Most remarkable was the ensemble's performance of the final movement. Munch turned the opening adagio into a section filled with drama and dignity. I was struck by the manner in which he kept the following allegro equally dramatic. Often the lyricism of the rest of the movement causes a drop in excitement, but Munch did not allow this to happen. The music mounted in strength and concluded the concert with an overpowering climax.

THE BOSTON Symphony is an ensemble with remarkably well balanced sections. The brass section proved to be in particularly fine form last evening. They are capable of playing with a fine pianissimo, yet are able to bring forth a fortissimo which is always rich and powerful, without ever being noisy.

Last evening's performance was the Boston Symphony's last in Cincinnati with Dr. Munch as conductor. He retires at the end of this present season. However, after such a superlative performance as Munch gave us last evening, concertgoers are unlikely to forget him. The concert was memorable in every way, a moving farewell performance of one of the world's greatest living conductors.

AMUSEMENTS

CINCINNATI, OHIO
POST-TIMES STAR
D, 274,878

OCT 13 1961

The Social Scene

Wulsins Entertain For Dr. Charles Munch

BY MARGARET WEAVER

Opening the Artist Series season Tuesday night at Music Hall is the Boston Symphony Orchestra. Dr. Charles Munch, the director, is an old friend of Mr. and Mrs. Lucien Wulsin. "We have known him for about 20 years," said Mrs. Wulsin.

She and Mr. Wulsin are entertaining Dr. Munch, Mr. and Mrs. J. Ralph Corbett, Mr. and Mrs. Max Rudolf and "a few intimate friends" at a post-concert supper at their home on Madison road.

Mrs. Weaver

The orchestra's heavy schedule precludes a big party. Dr. Munch arrives in town Tuesday, takes the orchestra to Lexington, Wednesday, and Columbus, O., Thursday.

Saturday. Joseph Fuchs is the guest soloist, playing the William Schuman Concerto.

The new decorating committee of the Women's Symphony Committee is dedicated to beautifying the stage for every concert this year. Assisting Mrs. Robert Bigham and Mrs. Richard G. Arms are the town's leading florists and decorators, plus Mrs. Thomas Pogue, Mrs. Elliott Wentworth, Mrs. Hickok Moffatt, Mrs. Stanley Hooker Jr., Mrs. Eugene Kleiner, Mrs. Joseph Meek, Mrs. W. Leslie Harrison, Mrs. Albert D. Loring, Mrs. Francis Eustis, Miss Helen Huntington, Mrs. Elizabeth W. Crew, Mrs. Lawrence Lewis, Mrs. Roger Clark and Mrs. J. Michael McLellan.

To Minnesota

Mr. and Mrs. Wright C. Sampson III have sold their home on Dog Trot road in Cincinnati and are moving to 11357 Swallow Circle, Coon Rapids, Minn., in November. Their new home has six bedrooms, ample room for Cheri, Wright IV, Cindy, Carol and the new baby, Christel Leanne, born Monday at Christ Hospital.

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IN Society

MR. AND MRS. J. RALPH CORBETT arranged their vacation to end just before the opening of the Artist Series.

Mr. Corbett, Artist Series president, returned to the city from Honolulu late Wednesday and Mrs. Corbett will arrive on Sunday. Aside from recovering from the six hours time difference—Mr. Corbett lost coming back East and is still adjusting—he will be singing the praises of the islands for a long time. Among the highlights of their trip was flying to the different islands of Hawaii to see the country including the fantastic volcano and the island of craters with its popping steam.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.. NOT AVAIL.

DEC 1961

Cincinnati

Season Openers

Practically all of the established music series in Cincinnati are now under way. The only group still unheard from is the Chamber Music Society,. which opens its season in Taft Museum with the Quintetto Chigiano on Nov. 11.

The Cincinnati Symphony opened its 67th season in Music Hall with a pair of concerts on Oct. 6 and 7. The traditional program included Berlioz' *Roman Carnival Overture,* Tchaikovsky's Symphony No. 6 and the Brahms Piano Concerto No. 1, with Rudolf Serkin as soloist.

The orchestra's second program was enlivened by Joseph Fuchs's playing of William Schuman's Violin Concerto, an impressively vigorous work which owes a debt to Mr. Fuchs for fully exploiting its lyric traits. Also on the Oct. 13 and 14 concerts were Mozart's *Prague Symphony* and Elgar's *Enigma Variations.*

In contrast to the well-organized and workmanlike Schuman Concerto was the Menotti Piano Concerto on the next program. Anthony Di Bonaventura did his best to make something out of its weak and trite score.

This program, in honor of the Italian Centennial Celebrations, included Vivaldi's Concerto Grosso in A minor, featuring concertmaster Sigmund Effron and the Orchestra's new assistant concertmaster, Max Rabinovitsj; Goffredo Petrassi's Concerto for Orchestra; Casella's *Italia*; and the Overture to Verdi's *La Forza del Destino.*

The Artist Series opened its season with a concert on Oct. 17 by the Boston Symphony conducted by Charles Munch. The program for the most part did little to display this celebrated orchestra's unique blend of tonal finesse and virtuoso ability. Included were Copland's *Quiet City,* Saint-Saens' Cello Concerto (Samuel Mayes, soloist) and Brahms's Symphony No. 1.

ROCHESTER, N.Y.
TIMES-UNION
D. 128,025

OCT 16 1961

Standing Room For Tonight's Boston Concert

The Standing Room Only sign will be hanging at the Eastman Theater boxoffice tonight for the concert of the Boston Symphony. The Civic Music Association said today that all seats have been sold. Standing room tickets will be available at concert time.

CINCINNATI, OHIO
POST-TIMES STAR
D, 274,878

OCT 17 1961

Boston Symphony Here Tonight

The Boston Symphony Orchestra, conducted by Charles Munch, will open the Artist Series in Music Hall tonight. The concert begins at 8 p. m.

The program:

COPLAND ..... "Quiet City"
For Strings, Trumpet and English Horn
SAINT-SAENS ..... Cello Concerto
In A Minor
Allegro non troppo.
Allegretto con moto.
Come prima.
SAMUEL MAYES
BRAHMS ..... Symphony No. 1
In C Minor
Un poco sostenuto; allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; allegro non troppo ma con brio.

44

Cincinnati, Ohio

CINCINNATI, OHIO
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D. 217,449 S. 274,286
OCT 18 1961

Boston Symphony Memorable In Munch Farewell Here

BY RONALD S. HURST
Enquirer Music Critic

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Cincinnati

Season Openers

Practically all of the established music series in Cincinnati are now under way. The only group still unheard from is the Chamber Music Society, which opens its season in Taft Museum with the Quintetto Chigiano on Nov. 11.

The Cincinnati Symphony opened its 67th season in Music Hall with a pair of concerts on Oct. 6 and 7. The traditional program included Berlioz' *Roman Carnival Overture*, Tchaikovsky's Symphony No. 6 and the Brahms Piano Concerto No. 1, with Rudolf Serkin as soloist.

The orchestra's second program was enlivened by Joseph Fuchs's playing of William Schuman's Violin Concerto, an impressively vigorous work which owes a debt to Mr. Fuchs for fully exploiting its lyric traits. Also on the Oct. 13 and 14 concerts were Mozart's *Prague Symphony* and Elgar's *Enigma Variations*.

In contrast to the well-organized and workmanlike Schuman Concerto was the Menotti Piano Concerto on the next program. Anthony Di Bonaventura did his best to make something out of its weak and trite score.

This program, in honor of the Italian Centennial Celebrations, included Vivaldi's Concerto Grosso in A minor, featuring concertmaster Sigmund Effron and the Orchestra's new assistant concertmaster, Max Rabinovitsj; Goffredo Petrassi's Concerto for Orchestra; Casella's *Italia*; and the Overture to Verdi's *La Forza del Destino*.

The Artist Series opened its season with a concert on Oct. 17 by the Boston Symphony conducted by Charles Munch. The program for the most part did little to display this celebrated orchestra's unique blend of tonal finesse and virtuoso ability. Included were Copland's *Quiet City*, Saint-Saens' Cello Concerto (Samuel Mayes, soloist) and Brahms's Symphony No. 1.

ROCHESTER, N.Y.
TIMES-UNION
D. 128,025
OCT 16 1961

Standing Room For Tonight's Boston Concert

The Standing Room Only sign will be hanging at the Eastman Theater boxoffice tonight for the concert of the Boston Symphony. The Civic Music Association said today that all seats have been sold. Standing room tickets will be available at concert time.

CINCINNATI, OHIO
POST-TIMES STAR
D, 274,878
OCT 17 1961

Boston Symphony Here Tonight

The Boston Symphony Orchestra, conducted by Charles Munch, will open the Artist Series in Music Hall tonight. The concert begins at 8 p. m.

The program:

COPLAND ..... "Quiet City"
For Strings, Trumpet and English Horn
SAINT-SAENS ..... Cello Concerto
In A Minor
Allegro non troppo.
Allegretto con moto.
Come prima.
SAMUEL MAYES
BRAHMS ..... Symphony No. 1
In C Minor
Un poco sostenuto; allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; allegro non troppo ma con brio.

CINCINNATI, OHIO
ENQUIRER (KENTUCKY ED.)
D. 217,449 S. 274,296
OCT 17 1961

Munch Conducts Local Farewell With Boston Symphony

By RONALD S. HURST
Enquirer Music Critic

TONIGHT AT Music Hall the Boston Symphony Orchestra will be heard in the Artist Series' first presentation of the season, Charles Munch, conductor.

The concert will begin at 8 p. m. rather than the series' previous starting time of 8:30.

The Boston Symphony is one of this country's most respected and venerable ensembles. Organized in 1881, with Sir George Henschel as its first conductor, the orchestra came to world prominence under such men as Arthur Nikisch, Karl Muck and, particularly, Serge Koussevitsky, 1924-1948. Dr. Munch succeeded Koussevitsky in 1949.

TONIGHT'S performance will be Dr. Munch's last in Cincinnati. He retires at the end of the 1961-62 season.

Charles Munch first came to the attention of the music world as a violinist. Later, in 1933, he made his debut as a conductor in Paris with the Lamoureux and Paris Symphony Orchestras. Since then he has taught in Paris and appeared with major orchestras the world over.

The orchestra will play Aaron Copland's "Quiet City," the Saint-Saens First Concerto for Violoncello and Orchestra, and the Brahms 1st Symphony. Samuel Mayes, principal 'cellist with the orchestra, will be soloist fo rthe Saint-Saens concerto.

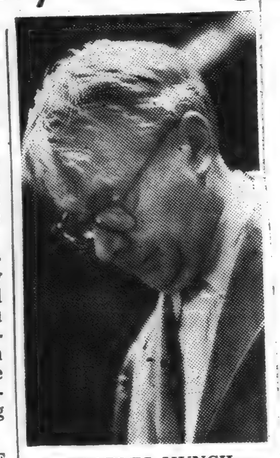
Mr. Mayes, from St. Louis, joined the Boston Symphony in 1948. He first appeared with the St. Louis Orchestra at the age of eight and later joined the Philadelphia Orchestra at 16.

Readers should find this year's Artist Series presentations particularly varied and interesting. Later programs will include "Mazowsze," Polish Song and Dance Company, "Gilbert and Sullivan's "Pirates of Penzance," the San Francisco Ballet, David Barlllan, pianist, and a Festival of Song which ends the series in May.

Charles Munch
In Rehearsal

CINCINNATI, OHIO
POST-TIMES STAR
D. 274,878
OCT 16 1961

Mr. Munch Discusses Contemporary Llstening



CHARLES MUNCH
. . . sell-out for 50 years

All conductors of symphony orchestras receive complaints from concertgoers who object to contemporary music. A classic answer has been written by Charles Munch, music director of the Boston Symphony Orchestra which will give the opening concert in the Artist Series at Music Hall Tuesday.

Dr. Munch to one complainer: "Thank you very much for the warm and partisan interest that you take in our work. I am always pleased to hear from listeners, since they let me know what we have succeeded in communicating from the stage.

"YOU REPROACH ME for playing too much contemporary music, and I understand your point of view since you came to concerts for amuse ent or distraction or perhaps for consolation—surely for pleasure.

"But we are asking you to do something, to participate actively in an exchange between performer and public when we want you to listen to something new, something difficult to understand, even difficult to listen to, especially at first encounter.

"I consider it our duty to devote, let us say, one-quarter of a concert—which is truly the minimum—to the music written in our time. It is our duty to make live agin not just the masterpieces of the past.

"We must also make heard the music that represents the artistic expression of the time we live in, music that may at the same time prepare for the future.

"It is duty to the young to give them the opportunity to be heard. Music written on paper must be realized and considered. The painter's work or the sculptor's work, when completed, exists for all to see. Music to exist must be played, and who is to play it if we do not?

"I tell you frankly that it would be easier for us to play only older music just is it would be easier for you as a listener, but if we impose this restriction on ourselves, we should be abandoning our obligation to history"

FOR THE LAST 38 years, under Koussevitsky and Munch, the Boston Symphony Orchestra has averaged three new works every two programs. Thomas D. Perry, the orchestra's present manager, describes the reaction of Boston audiences:

"Though Bostonian, and some of them elderly, they have no misgivings about their ability to like new things. They've had many years of musical adventure and it's made them about as openlminded as audiences can be. Enduring evidence of this lies in the fact that for a full half-century, the Boston Symphony Orchestra has regulary and effortlessly sold out, in advance, its season concert series tickets."

DAYTON, OHIO
NEWS
D. 148,317 S. 182,446
OCT 8 1961

Munch, Bostonians Will Play Oct. 17 at Cincy

CINCINNATI, Oct. 7—Charles Munch, who will retire as conductor of the Boston Symphony orchestra at the end of the season, will make his final appearance here with the orchestra Tuesday, Oct. 17.

The Boston orchestra will be presented in concert at Music hall for the opening concert of the season for the Artist series sponsored by the College-Conservatory of Music of Cincinnati.

The program, which will begin at 8 p.m., will open with Aaron Copland's Quiet City and include Saint-Saens' Concerto with Cello Soloist and the Brahms Symphony No. 1.

MUNCH has been at the helm of the orchestra since 1949, following the retirement of Serge Koussevitzky who had occupied the post for 25 years. When Munch went to Boston 13 years ago he was one of the foremost musicians in France and had been conductor of four orchestras in Paris.

During the 43 years before Koussevitzky, the orchestra was directed by Pierre Monteux, Henri Rabaud, Max Fiedler, Karl Muck, Emil Paur, Artur Nikisch and Wilhelm Gericke. The first director was George Henschel, a young German conductor brought to this country by Henry Lee Higginson who spent 37 years and his fortune in establishing the Boston Symphony.

After the First World War, the orchestra's owner bowed to inevitable change. The orchestra became what all orchestras had to be: a public trust, the property and responsibility of the community it served. The annual operating budget is $2,225,000. The orchestra earns 90 per cent of its expenses by ticket sales, revenue from recordings, radio, television and broadcasting fees. The earned income is supplemented by private contributions from the Friends of the Boston Symphony. In the 1959-60 season, about 4,500 Friends contributed $255,000.

CINCINNATI, OHIO
ENQUIRER (KENTUCKY ED.)
D 217,449 S. 274,296
OCT 12 1961

Farewell For Munch

DR. CHARLES MUNCH, the world-famous Music Director of the Boston Symphony Orchestra, who will conduct his farewell concert at Music Hall on Tuesday evening, was recently honored before Congress by Representative Silvio Conte (R., Mass.).

In his remarks to the House of Representatives, Mr. Conte said: "It is with true sorrow and wonderful memories that I bring to the attention of the House the coming retirement of one of the greatest artists in the musical world. With the end of the 1962 season, at the age of 70, Dr. Charles Munch will leave Boston. It will be the end of an era, for conductors of the quality of Dr. Munch are individuals who bring their interpretations to music, just as literature produces genius of approach to a theme."

Tickets for Dr. Munch's farewell concert here are on sale now at the Community Ticket Office at Baldwin's, 415 Race Street. Telephone: Cherry 1-1038.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 126,055 S. 184,493

OCT 1 1961

SCANNING THE SCORES

With HARVEY W. SOUTHGATE

Launching a Musical Career May Have Rocket Possibilities

LAUNCHING parties are not often within the province of the music department. Last week, however, we had the opportunity to watch a sendoff that was neither a ship, a rocket nor a political campaign. It was the launching of a musical career, which in terms of human values may be as exciting in its way as anything that happens at Cape Canaveral.

Dick Rogers

It was takeoff night for young Richard Tosti, Aquinas graduate who under the name of Dick Rogers has been knocking on the best sellers' door with his vocal recordings. Surrounded by friends and relations, brought together at Logan's restaurant by Dick's "discoverer," Ken Charles, Dick absorbed a lot of praise and some sound advice preparatory to starting on a night club, radio and television tour that will decide his future.

The final stop, according to Charles, will be Hollywood, where Dick hopes to get a trial for the movies.

If good wishes will do it, Dick is already in orbit. These were all good friends sincerely interested in seeing him get his big chance. There was almost no professionalism about the party. Dick's father and mother, Mr. and Mrs. Nicholas Tosti of 43 Paddy Hill Road, were by his side, his grandfather was near by. Rev. Albert Shamon of St. Andrew's Seminary gave a good, practical talk. Sheriff Skinner was a guest.

Joe Christy and his Knights, an excellent ensemble of guitars, drums and sax, played a few numbers, and Dick sang a few songs.

Dick's dad, who was himself a successful band leader in the early forties, explained that the name Dick Rogers was selected "because you cannot make puns on Rogers." Certainly everybody present hoped also that it will be a name that many people will come to know, puns or no puns.

The launching, at least, was a big success. A talented, personable and determined youngster is now on his own in a difficult course where he will need heavy reserves of stamina, skill and luck.

A PIANO CAREER that was interrupted abruptly by arthritis apparently has blossomed out again in full flower. Roy Hamlin Johnson, one of the Eastman School's prize graduates, who is now back there studying for a doctor's degree, proved at a recital Friday afternoon that he has lost none of the classic distinction that he showed in his student days.

Last year he suffered a crippling attack of arthritis in his hands that compelled him to lay off the piano. This was soon after a triumphant appearance at a University of Rochester alumni concert in Strong Auditorium which in turn was followed by a recital in New York, that won impressive reviews.

Friday he played a taxing program including Bach's English Suite No. 2 in A Minor; a Mozart Adagio; Samuel Barber's Sonata for Piano, and 12 Chopin Etudes from Op. 10. Here was a program calling for strength, dexterity, musicianship of the highest order, touching both classic and modern schools. The whole was delivered with the authority and sensitivity of an exceptional artist. The audience was obviously delighted to find Mr. Johnson back at top form.

* * *

HOW DOES A conductor feel about the music that is set before him in concert after concert? Believe it or not, he has his likes and dislikes the same as anybody else.

Dr. Charles Munch, conductor of the Boston Symphony, has a particular liking for Dr. Hanson's work, "Elegy in Memory of Serge Koussivitzky." He likes it so well that he included it in many of the programs he played in the Boston orchestra's European tour, and he is programming it for a number of his concerts this year.

"This is a beautiful work," he said to Dr. Hanson recently. Then in a whisper, "You know I have to play a lot of modern music that I don't like."

The work will be on the program presented by the Boston players at the Eastman Monday, Oct. 16. It was written by Dr. Hanson as a tribute to the eminent musician who was conductor of the Boston Symphony for 25 years and a close friend.

ANN ARBOR, MICH.
MICHIGAN DAILY
D. 6,800

OCT 2 2 1961

PROGRAM NOTES:

Dancers To Perform Classical Russian Ballet

The Leningrad Kirov Ballet will appear Oct. 27-29 at the Masonic Auditorium in Detroit. The first performance, at 8:15 p.m. Friday, will be a Gala Program opening with Bayaderka. The Cossack Scene from Taras Bulba, the Sabre Dance from Gayane, and the Nutcracker, Act II, will follow, with other shorter works. This program will be presented again at 2:15 Saturday. At 8:15 p.m. Saturday and 2:15 p.m. Sunday, the Leningrad troupe will give a full-length performance of Swan Lake.

Boston Symphony . . .

The Boston Symphony Orchestra, conducted by Charles Munch, will present the third concert of the Choral Union series at 2:30 p.m. today at Hill Aud. The program will open with "The Quiet City," for trumpet, English horn and strings, by Aaron Copland, followed by "Iberia" by Claude Debussy. "Symphony No. 3 (Eroica)", by Beethoven, will close the concert.

Playbill Opening . . .

The University of Michigan Players' Playbill season will open with "The Trial" by Franz Kafka, at 8 p.m. Oct. 25-29 at Lydia Mendelssohn Theatre. A drama of guilt and the irrationality of man, "The Trial concerns a young bank executive who awakens one morning to find himself under arrest. For a year he struggles against a nameless Charge before a peculiarly prejudiced jury and an unknown Judge.

Tickets will be available beginning Monday at the Lydia Mendelssohn Theatre Box Office. The office will be open daily 10 a.m.-5 p.m., and until 8 p.m. performance nights.

Polish Dancers . . .

The Mazowsze Polish Song and Dance Company will present the first concert in the Extra Series at 8:30 p.m. Tuesday in Hill Aud. The program will consist of songs and dances from different areas of Poland.

Bill of Rights . . .

The University of Michigan Television Center will broadcast three programs of three current series this morning. "The Blessings of Liberty" series will present "The Bill of Rights" at 8:30 a.m. on station WXYZ, to be followed at 9 a.m. by "A City is Full of People," featuring the work of Philadelphia photographer Ed Wallowitch, in the series "Understanding Our World." "The Heart Wand," a survey of the uses of the cardiac catheter in the living human heart, will be presented at 12 noon on station WWJ in "The Seekers" series on modern medicine.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 126,055 S. 184,493

SEP 29 1961

Hanson's Elegy to Koussivitzky On Boston Symphony Program

ONE OF THE numbers on the program of the Boston Symphony in the Eastman Theater on Monday, Oct. 16, will be Dr. Howard Hanson's "Elegy in Memory of Serge Koussivitzky," written five years ago in memory of the distinguished conductor of the Boston orchestra, who held that post for 25 years.

The work was programmed by Dr. Charles Munch, who will conduct the concert here, in part as a tribute to Dr. Hanson's 65th birthday, which falls on Oct. 28. Dr. Munch is also including it in programs at Boston on Oct. 13 and 14; at Ann Arbor on Oct. 21; at Cambridge on Oct. 31; again at Boston on Nov. 6 and 7, and in New York on Nov. 18.

The Cambridge performance will be on local television stations and later distributed to the National Educational Television Network. At each performance attention will be directed to Dr. Hanson's birthday.

Dr. Hanson was a close friend of Koussivitzky. The Elegy was first played by the Boston Symphony and Dr. Munch included it in many of his programs when the orchestra toured Europe.

MIDDLETOWN, OHIO
JOURNAL
D. 22,200 S. 27,704

OCT 8 1961

Boston Symphony Performance Opens Artist Series Season

On Tuesday, Oct. 17, at Music Hall Cincinnati will say farewell to the noted Charles Munch as conductor of the world - famous Boston Symphony Orchestra. Mr. Munch, the orchestra's music director since 1949, will retire at the end of this season.

When he came to Boston 13 years ago he was one of the foremost musicians in France and had been conductor of four orchestras in Paris. He was more than a French artist. Strasbourg, his native town, has two languages and lies beween two cultures. Dr. Munch's mother was French, his father was Alsatian. He grew up literally surrounded by the music of Bach, for his father, Ernest, in Strasbourg and his uncle, Eugene, in Mulhouse, were leaders of Bach's music in the churches of each city. Another Alsatian, Albert Schweitzer, who was once the pupil of Eugene, is a relative by marriage of Charles Munch.

Dr. Munch is not in the least concerned with describing his own attainments. He is essentially a modest man. In "I Am a Conductor," Leonard Burkat's introduction says: "He is a man of adventure and action rendered almost immobile, tied down to the demands of one of the most exacting of professions. He is a libertarian who has arrived at a point of achievement in the freedom-loving world of the arts where he must wield authoritarian powers that would be the envy of many a tyrant. In a world of complexity, sophistication, vanity and severity, he remains simple, gentle and warm."

The fame of Munch and his magnificent Boston Symphony Orchestra seem inseparable, but this was also true in 1948 when his predecessor, Serge Koussevitzky, announced his retirement. In 1924, Koussevitzky, a magic figure in Europe, began what was to be the longest term for a single conductor — 25 years. He brought with him the European repertoire plus an encouragement to the American composer which resulted in a new era for the Orchestra.

During the 43 years before Koussevitzky, the Boston Orchestra was directed by Pierre Monteux, a guest conductor of Cincinnal Symphony, Henri Rabaud, Max Fiedler, Karl Muck, Emil Paur, Artur Nikisch and Wilhelm Gericke. The first director was George Henschel, a young German conductor, brought to this country by Henry Lee Higginson, who spent 37 years and his fortune in establishing the Boston Orchestra. After the First World War, the Orchestra's owner bowed to inevitable, change. The Boston Orchestra became what all orchestras had to be: a public trust, the property and responsibility of the community it served. The approximate annual operating budget is $2,225,000. The Orchestra earns 90 percent of its expenses by ticket sales, revenue from recordings, radio, television and broadcasting fees, perhaps the highest of any major orchestra in the United States. The earned income is supplemented by private contributions from the Friends of the Boston Symphony Orchestra. In the 1959-60 season approximately 4300 Friends contributed $255,000.

Tickets for the Boston Symphony Orchestra's performance on October 17 are now on sale at the Community Ticket Office at Baldwin's 415 Race Street, Cincinnati 2, Ohio.

CINCINNATI, OHIO
ENQUIRER
D. 217,449 S. 274,296
OCT 8 1961

Joseph Fuchs, Violinist, To Appear With Symphony

Joseph Fuchs, famous violinist, will be soloist with the Cincinnati Symphony Orchestra Friday afternoon at 2 and Saturday evening at 8:30, under the direction of Max Rudolf.

Mr. Fuchs, who is making his third appearance with the CSO, will play William Schuman's Violin Concerto. This is in keeping with the versatility of the virtuoso. On his last appearance here he played Mozart, this time his choice is contemporary. He has none of the understandable reluctance of many concert artists to seek out, prepare and introduce works by contemporary composers.

In addition to the concerto, Max Rudolf and the orchestra will present Mozarts' Symphony in D major and Elgar's "Enigma" Variations. In the audience of the Saturday evening concert will be members of the Music Critics Association, meeting in Cincinnati this weekend.

Tickets for the concerts are available at the new Symphony box office at Baldwin's, 415 Race St., CHerry 1-2538.

Munch Great Orchestra Leader

VIOLINIST AND CONDUCTOR—Joseph Fuchs, violinist, will be the soloist for the Cincinnati Symphony Orchestra at Music Hall concerts Friday afternoon and Saturday night. Dr. Charles Munch conducts the Boston Symphony Orchestra for the Artist Series concert at Music Hall Tuesday, October 17, at 8 p.m.

CHARLES MUNCH, conductor of the Boston Symphony Orchestra, coming to Music Hall, Tuesday evening, October 17, has remained modest, gentle and warm in a world of complexity, vanity and sophistication. As a conductor, Dr. Munch must wield authoritarian powers that would be the envy of many a tyrant. Yet he considers his work a priesthood, not a profession. He says, "Like all sacred callings, that of a conductor means total self-renunciation and a profound humility."

An example of this famed conductor's regard for himself occured last summer while he was listening to a report on foreign students expected to register at the Berkshire Music Center. He heard that there would be a "boy from Italy, a boy from Israel, a girl from Mexico," and so on. Dr. Munch added, "and one boy from Alsace." (He is an Alsacian.)

Although Dr. Munch is an artist of international affiliations and tastes, his early years bred in him traditions of two great musical countries, France and Germany. His father was a staunch Alsatian, with a name derived from the German word Monch, meaning "monk." His mother, Celestine Simon, was French, daughter of a Protestant minister in Paris.

To those who know Charles Munch personally, he is Gallic to his finger tips. His devotion to the music of Berlioz, Debussy, Roussel is well known. On the other hand, the music of Bach is his Bible, a natural result of a boyhood closely surrounded by the music of that master.

Young Munch was conscripted as technically a German citizen in World War I. During World War II he held his post as conductor of the Paris Conservatory Orchestra with complete independence, secretly contributing to the underground resistance. His country house was an important way-station that helped Allied plane crews escape and return to England. He is known to have performed many dangerous deeds on behalf of French musicians of the Jewish faith, who were deprived of their livelihood and whose lives were often in danger during the occupation. He holds the rank of Commander in the French Legion of Honor.

Under Dr. Munch, the fame of the Boston Symphony has reached great heights. On its tour of Russia in 1956, a Moscow critic said, "Charles Munch is a great artist, whose mastery is as evident in old as in contemporary music. If I should try to define his mastery, I would say that it lies in his interpretative power, combining breadth of conception with delicacy of detail. More important than his technical mastery is Munch's human, sincere and deeply felt musical insight. He possesses the strong intellect of a wise man and the fresh approach of a young soul."

Tickets for this Artist Series concert are on sale at the Community Ticket Office, Baldwin's, 415 Race St.

COLUMBUS, OHIO
DISPATCH
D 208,595 S. 276,407
OCT 1 1961

Copland's 'Quiet City' Inspired by Shaw Play

The American work listed by Charles Munch for the concert of the Boston Symphony Orchestra at Veterans' Memorial, Oct. 19, is not actually a novelty for Columbus listeners. That is not surprising, for Aaron Copland's "Quiet City" is a good 20 years old.

According to the composer's own story, "Quiet City" happened in this fashion:

"IN THE spring of 1939 I was asked by my friend Harold Clurman, director of the Group Theater, to supply the incidental music for a new play by Irwin Shaw. It was entitled "Quiet City," and was a kind of realistic fantasy concerning the night thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpeter whose playing helped to arouse the conscience of his fellow-players and of the audience.

"The play was given two try-out performances in April, 1939, then withdrawn for revision.

"SEVERAL friends urged me to make use of the thematic material in my score as the basis for an orchestral piece. This I did the next summer, borrowing the name, the trumpet and some themes from the original play. I worked in a barn-studio two miles down the road from Tanglewood and completed the orchestration in September, 1940. The first performance was the following January in Town Hall, New York, by the Saidenberg Little Symphony, Daniel Saidenberg conducting."

Other items on the Boston program, first concert of the Symphony Club's season and farewell appearance here of the conductor, Mr. Munch, are Debussy's "Iberia" and the Beethoven Eroica Symphony. Although single tickets for this event go on sale this week, series tickets are available at Summers' for the four Symphony Club concerts, comprising in addition the great orchestras from Berlan, Minneapolis and Philadelphia.

DAYTON, OHIO
JOURNAL HERALD
D. 85,026
OCT 14 1961

Columbus Club Sets Schedule

The 38th season of the Symphony Club of Central Ohio will open with a concert of the Boston Symphony orchestra on Thursday, at 8:30 p.m. at the Veteran's Memorial hall in Columbus.

The Boston orchestra, under the direction of Charles Munch will present Aaron Copland's "Quiet City," Claude Debussy's "Iberia," and Beethoven's Symphony No. 3 ("Eroica").

Other orchestras to be heard in the club's current season are the Berlin Philharmonic (Oct. 31), the Minneapolis Symphony (Feb. 8) with Byron Janis as piano soloist, and, as in previous years, the finale with the Philadelphia Orchestra and Eugene Ormandy (May 1).

COLUMBUS, OHIO
DISPATCH
D 208,595 S. 276,407
SEP 24 1961

Symphony Club Details First Concert Program

For his farewell appearance before a Columbus audience as conductor of the Boston Symphony Orchestra, Charles Munch has designed a program of wide appeal.

The composers are a contemporary American, a turn-of-the-century Frenchman and the greatest of the German romantics:

Quiet City ..... Aaron Copland
Iberia ..... Debussy
Symphony No. 3 in E flat (Eroica) Beethoven

The concert at Veteran Memorial, Thursday evening, October 19, is the first of four by great visiting orchestras to be presented this season by the Symphony Club of Central Ohio.

IN ADDITION to the distinguished Bostonians, the series includes the Berlin Philharmonic under Herbert von Karajan on October 31, the Minneapolis Symphony, led by Stanislaw Skrowaczewski, on Feb. 8, and, again finishing the season on May 1, the Philadelphia Orchestra and Eugene Ormandy.

The Minneapolis concert in February will present as soloist the pianist, Byron Janis, heard and applauded here in previous seasons. This orchestra will also present the Symphony Club's annual Concert for Young People, Feb. 8 at 3:30 at Veterans Memorial.

Charles Munch has brought the Boston orchestra to these Symphony Club concerts seven times in his dozen years as conductor there. Last spring it was announced that the 1961-62 season would be his last, and that his successor would be Erich Leinsdorf, who will take up his duties a year from now.

48

CHILLICOTHE, OHIO
GAZETTE
D. 15,530

OCT 9 1961

Boston First On Symphony Schedule

Since 1923 the Symphony Club of Central Ohio has been bringing to music lovers within reach of Columbus opportunities to hear the world's greatest orchestras. Beginning modestly with an annual series by the Cleveland Orchestra, the Club expanded its activities to include virtually all the American and many European orchestras which were on tour.

The 38th season of the Symphony Club opens with the concert of the Boston Symphony Orchestra, Thursday evening, Oct. 19, at 8:30 at Veterans' Memorial. Charles Munch will conduct a program embracing a contemporary American, a turn-of-the-century Frenchman and the greatest of the German Romantics:

"Quiet City" ... Aaron Copland
For trumpet, English horn and strings

"Iberia" ..... Debussy

Symphony No. 3, "Eroica".... Beethoven

This is a farewell Ohio appearance for the distinguished French conductor, who has just passed his 70th birthday and will retire at the end of this season.

Other orchestras to be heard in the Symphony Club's current season are the Berlin Philharmonic conducted by Herbert von Karajan (Oct. 31), the Minneapolis Symphony (Feb. 8) under its new maestro, Stanislaw Skrowaczewski, with Byron Janis as piano soloist, and on May 1 for finale as in many another season, the Philadelphia Orchestra and Eugene Ormandy. The Minneapolis engagement also includes the annual Young People's Matinee.

ROCHESTER, N.Y.
TIMES-UNION
D. 128,025

OCT 13 1961

Munch Tells Program for Boston Date

The Boston Symphony has programmed Howard Hanson's "Elegy to the Memory of My Friend, Serge Koussevitzky"; the Saint - Saens Concerto fo rVioloncello in A Minor, and the Brahms First Symphony in C Minor for its Monday night appearance at the Eastman Theatre.

Charles Munch will make his final appearance in Rochester as conductor of the Boston at the 8:15 concert. There are no seats available for this event, the Civic Music Association reports.

The Hanson "Elegy' is being performed by the Boston orchestra in honor of Dr. Hanson's 65th birthday which the Eastman School director celebrates Oct. 28.

The Saint-Saens Concerto will be performed by the Boston Symphony's principal cellist, Samuel Mayes, who has been with the orchestra since 1948. Prior to joining the Boston Symphony he was first cellist with the Philadelphia Orchestra, a position he attained at the age of 21.

CINCINNATI, OHIO
ENQUIRER
D. 217,449 S. 274,296

OCT 1 1961

The Boston Symphony Orchestra, Charles Munch conducting, will be the opening attraction of the Artist Series season, October 17 at Music Hall.

Munch, Boston Symphony In Artist Series

On Tuesday, October 17, at Music Hall, Cincinnati will say farewell to Charles Munch, conductor of the world-famous Boston Symphony Orchestra. Mr. Munch, the orchestra's music director since 1949, will retire at the end of this season.

When he went to Boston 13 years ago he was one of the foremost musicians in France and had been conductor of four orchestras in Paris. He grew up literally surrounded by the music of Bach, for his father, Ernest, in Strasbourg and his uncle, Eugene, in Mulhouse, were leaders of Bach's music in the churches of each city. Another Alsatian, Albert Schweitzer, once a pupil of Eugene, is a relative by marriage of Charles Munch.

The fame of Dr. Munch and the Boston Symphony Orchestra appear to be inseparable, but this was also true in 1948 when his predecessor, Serge Koussevitzky, announced his retirement. In 1924, Mr. Koussevitzky, a magic figure in Europe, began what was to be the longest term for a single conductor—25 years. He had with him the European repertoire plus an encouragement to the American composer that resulted in a new era for the Orchestra.

During the 43 years before Koussevitzky, the Boston Orchestra was directed by Pierre Monteux, a beloved guest conductor of our Cincinnati Symphony, Henri Rabaud, Max Fiedler, Karl Muck, Emil Paur, Artur Nikisch and Wilhelm Gericke. The first director was George Henschel, a young German, brought to this country by Henry Lee Higginson, who spent 37 years and his fortune in establishing the Boston Orchestra.

Tickets for the Boston Symphony Orchestra's performance in the Artist Series are now on sale at the Community Ticket Office, Baldwin's, 415 Race Street. Telephone: CHerry 1-1038. Box office hours are from 9:30 to 4:30 daily.

Paul Newman and **Louis Armstrong** make with the music in **"Paris Blues,"** next at Keith's Theater.

COLUMBUS, OHIO
DISPATCH
D 208,595 S. 276,407

OCT 8 1961

BOSTON'S FIRST TRUMPET

Roger Voisin, first trumpet of the Boston Symphony Orchestra, has a featured role in Aaron Copland's "Quiet City," which is listed for the Symphony Club's first concert, Oct. 19, at Veterans Memorial.

COLUMBUS, OHIO
CITIZEN JOURNAL
D. 85,872 S. 89,278

OCT 10 196[illegible]

Featured Soon In Columbus

Among the many attractions on tap for Columbus theater-goers during the next few weeks are the faces pictured above. Left to right are Ramine, who plays Turia in the new Cinerama, "South Seas Adventure," which opens Wednesday at the RKO Grand; Charles Munch, who will conduct the Boston Symphony in concert at Veterans Memorial Thursday, Oct. 19; Ray McKinley, who heads up the Glenn Miller Band at the Capital University homecoming dance Saturday, Oct. 21; and Edith Gordon, who will sing the role of Rosina in "The Barber of Seville," Saturday, Oct. 14, at Veterans Memorial.

LEXIN
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OCT 1

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Lexington, Kentucky

CINCINNATI, OHIO
ENQUIRER
D. 217,449 S. 274 296
SEP 24 1961

Munch In Finale With Artist Series

Charles Munch, great conductor of the world famous Boston Symphony Orchestra, knows Cincinnatians' discriminating taste in music and has arranged a particularly noteworthy program for his concert at Music Hall on Tuesday evening, October 17, under auspices of the Artist Series. Included are the Brahms "Symphony No. 1," the "Concerto with Cello Soloist," by Saint-Saens, and "Quiet City," by Aaron Copland.

This will be the last time Dr. Munch will direct in Cincinnati. He has announced his retirement at the end of this season. He has brought many honors to the Boston Symphony Orchestra during his 13-year tenure. Five New York Music Critics Circle Awards have been given to compositions which he introduced.

The Orchestra has received two American International Music Fund Awards; Dr. Munch was awarded the National Academy of Recording Arts and Sciences Award for his recording of Debussy's "Images." During his tenure the Boston Orchestra has received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

In addition to extensive concert series in this country, Dr. Munch has taken the Boston Orchestra on three foreign tours: to Europe in 1952, and 1956, when the orchestra was the first Western orchestra to perform in the Soviet Union, and an eight-week tour of Japan, Taiwan, the Philippines, Australia, and New Zealand last year.

His book, "I Am a Conductor," was published in Paris in 1954 and in translation, in New York, 1955 Oxford University Press); London, 1956; Zurich, 1957; Moscow, 1960.

The Boston Symphony Orchestra has a 50-week season totaling 221 concerts before more than 700,000 persons. This is the longest concert season of any privately supported orchestra in the world.

It presents five different series in Boston's Symphony Hall during the 31-week winter season, plus five series in other cities and some 20 tour concerts, then the Boston Pops and the free open-air Esplanade Concerts with Arthur Fiedler, followed by the eight-week Berkshire Festival and the Berkshire Music Center at Tanglewood, Lenox, Mass.

Mail orders for this Artist Series opening concert are being received at the Community Ticket Office, Baldwin's, 415 Race St.

LEXINGTON, KY.
HERALD-LEADER
SUN. 60,746
OCT 15 1961

The Boston Symphony Orchestra.

Boston Symphony Will Open Music Series Wednesday Night In Memorial Coliseum

The Central Kentucky Concert and Lecture Series will present Wednesday night the Boston Symphony Orchestra under the direction of Charles Munch as the opening attraction for the 1961-62 season. The orchestra this year is celebrating its 80th season.

In 1881, an orchestra of the highest European standards was a point of aspiration in the United States. As a music student in Vienna, Henry Lee Higginson, of Boston was exposed to the Viennese tradition and devotion to Beethoven, Mozart and Schubert. After his return from Europe and he acquired the means, he proceeded to build an organization that this country had never known—a permanent orchestra which would devote its sole energies toward the performances of symphonic music. He spent a fortune on this project and after 37 years he left a heritage far richer than a fortune.

Higginson assembled the best musicians available in the United States and Europe and engaged a young German conductor, George Henschel. The first concert was held in the Boston Music Hall on Oct. 22, 1881, just 80 years ago.

Charles Munch, the present conductor, who retires at the end of the current season, was born in Strasbourg, the son of Ernest Munch, a distinguished member of a musical family.

In 1946, Charles Munch visited the United States for the first time. He conducted the Boston Orchestra as a guest and a month later made the first of numerous appearances with the New York Philharmonic. He was engaged in the spring of 1948 to succeed Serge Koussevitzky as music director of the Boston Symphony to begin with the season of 1949-50.

For the Lexington concert the orchestra will perform "Quiet City," for Strings, Trumpet and English Horn, by Aaron Copland, with Roger Voison and Louis Speyer as soloists on these respective instruments.

Iberia ("Images", No. 2) for Orchestra by Claude Debussy.

Symphony No. 3, in E-flat Major, Opus 55, "Eroica", by Ludwig van Beethoven.

The concert management stresses again that no tickets will be sold for a single concert or lecture and there will be no ticket sales at the door of Memorial Coliseum.

The Coliseum is open at 7:15 and the program begins at 8:15. No children under school age will be admitted and after the 14th birthday the price of admission is $8. No seats will be reserved.

LEXINGTON, KY.
LEADER
D. 25,723
OCT 18 1961
BURKE PAGE ONE CERTIFIED

Boston Symphony At The Coliseum

The Boston Symphony Orchestra will open the Central Kentucky Concert-Lecture Series at 8:15 tonight with a concert in Memorial Coliseum.

One of the world's foremost musical organizations, the orchestra will be conducted by Charles Munch, who retires at the close of the current season.

In line with the policy of the association, no single tickets will be sold for the concert.

LEXINGTON, KY.
HERALD
D. 44,258
OCT 19 1961

Boston Symphony's Concert Heard By Record Audience

By Lew Horton

An exquisite program was exquisitely played by the Boston Symphony Orchestra under its revered conductor, Charles Munch, last night in Memorial Coliseum. This was the opening event of the season for the Central Kentucky Concert-Lecture Series, and a more glorious opening concert can hardly be imagined. Appropriately, a record audience filled the Coliseum to the rafters.

Absolutely nothing may be said on the negative side of the ledger concerning this concert. Director Munch himself said that he would have programmed something "bigger" by Copland than the "Quiet City" music, if he had remembered the size of the auditorium, but it was a charming piece of music, admirably rendered. Originally written for a play by Irwin Shaw in which "the author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience," and scored for clarinet, saxophone, and piano, "plus the trumpet of course, in the stage version," the rather brief, but wholly expressive work becomes important music when scored for "strings, English horn and trumpet." Soloists were Roger Voisin, trumpet, and Louis Speyer, English horn, artists of superlative ability.

Charles Munch is the very personification of artistry and efficient, authoritative directing, which is always and continuously evident in the conducting of this master-conductor who, according to the orchestra's publicity, is making his farewell tour this season.

Debussy's suite "Iberia" came next. The composer had spent but a few hours in Spain (which, with Portugal, constitutes the Iberian peninsula, of course,) but it was none less than Manuel de Falla, the greatest of the Spanish composers of the 20th century, who said, "The echoes from the villages, a kind of sevillana'—the generic theme of the work—which seems to float in a clear atmosphere of scintillating light, the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of guitars (and other instruments) . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music."

Forgive this reviewer, please, for falling back on program notes for a description of a work too precious for his own description. This preciosity was completely realized by the orchestra, with thrilling solo work by the first oboe, and the rhythmic contribution of castanets and tambourine, plus, of course, Debussy's inevitable pair of harps.

The final work was the monumental "Eroica Symphony" of Beethoven. It was a huge delight to hear this great work admirably interpreted by one of world's greatest orchestras. Despite the great length of the second movement, which Beethoven labeled "funeral march," this milestone in the history of music emerged as a thrilling expression of various aspects of the human spirit, expressed in the traditional sonata form as modified and expanded by Beethoven.

Munch is one of the great artist-musicians of our time. As a conductor he is one who knows the score completely, comprehends completely the intent of the composer, derives that objective from his players and communicates it to his audience. There may be conductors who equal him, there may be orchestras who equal the Boston Symphony Orchestra, but they are not surpassed by any.

LEXINGTON, KY.
HERALD
D. 44,258
OCT 19 1961

Boston Symphony And Mr. Munch Acclaimed For Brilliant Concert

What appeared to be a record opening-night audience greeted the Boston Symphony Orchestra in Memorial Coliseum to give a brilliant start to the now famous Central Kentucky Concert-Lecture Series.

A sense of expectancy was discernible as Charles Munch, distinguished conductor, walked briskly to the podium, raised his baton and began the melancholy strains of Aaron Copland's "Quiet City," strange music hereabouts, but the audience listened intently. It wasn't like the customary overture-type that many conductors select for a rousing introductory. Copland, however, managed to sketch a somber picture of nightfall in a city, large or small. The music features the trumpet, expertly played by Roger Voison, and the English horn, skillfully interpreted by Louis Speyer, both of whom won plaudits of conductor and listeners.

Copland's music is confined largely to the strings. The brasses and winds were not on stage for "Quiet City."

Claude Debussy's "Iberia" was something else again. The composer paints scenes of passing through "Highways and Byways," "Perfumes of the Night" and "Holiday Morning." The music was outstanding for impeccable playing, its delicacy, refinement and sheer glowing musicianship. The magnificent strings fairly glistened with spontaneous delight and subtle nuance, while the oboe and flute sang with lyric beauty. Mr. Munch, a thoroughly relaxed conductor, gracefully communicated with his players to obtain sensitive projection of every line.

Beethoven's Symphony No. 3, the "Eroica," is played over and over again by orchestras throughout the world, yet it remains one of the masterpieces of all time. Mr. Munch's interpretation was one of unfailing precision, finesse and natural ease. He employed but two trumpets and the French horns in the brass sections of "Eroica," a departure from standard practice. Perhaps Beethoven didn't have any trombones at hand. The work was magnificent throughout. Such gorgeous playing by the strings is seldom heard in our Coliseum. The Boston French horns, by the way, are models of perfection.

At the close, Mr. Munch was recalled repeatedly, the audience clamoring for an encore—something light, maybe. Boston patrons of their great orchestra are not accustomed to encores. It's considered blase. The encores are left to the famous Boston Pops orchestra.

Mr. Munch, who retires at the close of the current season, will go down in Boston's fine musical tradition as one of the greatest.

Charles Dickerson

LEXINGTON, KY.
HERALD
D. 44,258

OCT 23 1961

Program By String Group One Of Finest

By Lew Horton

It isn't the frequency of concerts this week that confounds me, it's the very superior quality. We heard the Boston Symphony Orchestra Wednesday night in one of the best such concerts we had ever heard. Yesterday afternoon we heard one of the finest University Musicales that we had heard. Finally, last night the New York String Sextet played one of the finest chamber music programs that we've ever heard, as the opening concert of the season's series of the Chamber Music Society of Central Kentucky.

This group of great artists—two violins, two violas and two cellos—is one of the most finely integrated ensembles in existence. We have heard Paul Doktor here twice before with the Rococo Ensemble. He is one of the outstanding violists of the day; but "so are they all honorable men." Violinists Renato Bonacini and Kees Kooper, violists Doktor and Clifford Richter, and cellists Janos Scholz and George Koutzen are superior artists, in my book, in every respect.

They opened with a most pleasant "Sextet in F major, Opus 24, No. 5" by Boccherini, consisting of a succinct "allegro moderato," a minuet and a short "grave" leading to the finale—and won the clamorous applause of the rather substantial (for a chamber music) audience immediately.

The high point, in my opinion, was the Mozart quintet which followed, the "Quintet in G minor, K. 516," a mature and altogether thrilling work, especially when so admirably interpreted. In this work, we had a chance to hear the players in twos and threes, in addition to fours and "tutti," so that the artistry of the individuals was quite apparent. Tone, unity of ensemble in balance and rhythm, and variety of tone color, overlaying the discerning musicianship of the players, made the hearing of this work a truly exciting experience. Only one cello is used in this quintet, but the genial gentelman who played that instrument made every tone count, whether bowed or pizzicato; and he, as did the rest of the ensemble, seemed to be enjoying himself as much as we were.

Perhaps the great superiority of this Mozart work accounts for my slightly negative reaction to the Brahms sextet which was last on the program, his "Sextet No. 1" in B flat major, Opus 18." Brahms, like Beethoven, wrote a lot of worthy music before he ever attempted a symphony. Judging from this relatively early sextet, it was wise to wait. Somehow, I felt the work ponderous, with occasional over-complexity of rhythms, and a kind of "sforzato ostinato" (to invent a term) that trod in wooden shoes, whereas the Mozart danced in ballet slippers. The "andante" movement, a theme and variation uses plenty of devices for variety but never gets off the ground. It was still a great work, magnificently played, but this particular Brahms work seemed to lose by its proximity to this particular Mozart work.

However, the audience was still enthusiastic, bless them, and an encore had to be played. We were given a chance to hear a glowing performance of the "finale: allegro" of a sextet by Quincey Porter, director of the Boston Conservatory, who has produced a considerable quantity of splendid chamber works, principally for string quartet. This movement was a gem, and we might have profited by having the entire work as second on the program with a Mozart work concluding.

Anyhow, the season was opened most auspiciously. Now anything can happen and we still can't complain.

LEXINGTON, KY.
HERALD-LEADER
SUN. 60,746

OCT 15 1961

MOSTLY MUSIC

Beethoven's Third Symphony

By Dew Horton

Beethoven's third symphony probably is better known for its legend than for the music itself. The second or slow movement, a funeral march, despite the magnificence of the Beethoven craftsmanship, is quite long, so the work is to rarely played.

The Youth Orchestra of Central Kentucky has played the work in its entirety under its present conductor, Robert King; but we understand that its performance by the Boston Symphony Orchestra in the Coliseum Wednesday night will be the first local performance of it by a major symphony orchestra.

The legend: Beethoven dedicated the symphony to Napoleon Bonaparte, but, on hearing that his hero had allowed himself to be declared emperor, the composer violently tore off the dedication, threw it to the floor and stamped on it. The violence of the scene is probably exaggerated, but it is a fact that he substituted for the original dedication a statement in Italian, which, in translation, reads, "Heroic symphony, composed to celebrate the memory of a great man." Hence the work is referred to as the "Eroica (heroic) Symphony" since that time, though Beethoven himself still referred to it as the "Bonaparte" in some correspondence.

Horton

The grandeur of the first and last movements, and the almost irreverent jocularity of the scherzo, which follows the funeral march, compensate for any strain made on one's span of attention by the slow movement.

The finale is a grand theme and variations in which the theme evolves into an accompaniment for a new theme, which in turn is varied and developed. In the majestic process of working out and accumulating, the movement finally explodes in a magnificent fugue.

* * *

Frequency modulation (FM) is the right medium for broadcasting fine music. It's out of the range of frequency of static—electrical interference, which is why the audio on your television set is free of static while your AM radio is subject to interference. All over the country, an "explosion of culture" is manifesting itself in one aspect by the increase of broadcasting of fine music by FM stations.

This is not to say that we don't appreciate the very worthy AM broadcasting of fine music, such as the Boston Symphony Orchestra at 1 p.m. on Sundays by Station WBLG (1300 KC,) the New York Philharmonic Orchestra at 8 p.m. on Sundays by Station WVLK (590 UC), and programs of similar nature and stature from WHAS, Louisville, and WLW, Cincinnati.

But now comes the announcement that about Nov. 1, WVLK-FM will start a daily schedule of 18 hours of the world's greatest music, according to Kenneth Hart and Charles Farmer, WVLK executives. Frequency is to be 92.9 megacycles; power 32,000 watts, enough to make it available to schools, college and homes in a radius of 60 miles from Lexington.

Classical and folk music, opera, and the best of jazz and Broadway shows will be included. The world's greatest artists, conductors and ensembles will be heard. The programs are from the famous "Heritage" series, of the sort that pioneering eastern station, WQXR, has been featuring in the New York City neighborhood for years.

Highlights of one day's program include works by Liszt, Wagner, Mozart, Rachmaninoff, Beethoven, Dvorak, Debussy and Schumann. Such orchestras as the Berlin Philharmonic, the RCA Symphony and the NBC Symphony are included. Conductors include Karajan, Toscanini, Wallenstein and all the other greats.

Also, don't forget the continuing fine broadcasts of the University of Kentucky's FM station, WBKY (91.2 megacycles.) The quarterly listing of programs for this station has reached this dest, and it look better than ever.

The continuous program, "Kaleidoscope" feature of the University's broadcasting must rely on private financial contributions for its continuance. Contributions should be sent to (and checks made out to) the University of Kentucky Research Foundation, earmarked for the perpetuation of "Kaleidoscope."

LEXINGTON, KY.
LEADER
D. 25,723
OCT 20 1961

BURKELLE'S PAGE ONE

Concert Crowd And Coliseum Acoustics Are Discussed

(EDITOR'S NOTE: Shlomo Shafir, writer of international affairs for Davar, one of Israel's largest newspapers, is on assignment to The Leader.)

By SHLOMO SHAFIR

The increasing interest of the American public in classical music and the growth of regular concert series had been pointed out to me at home before coming to Lexington.

But I realized this fact fully, only when I attended on Wednesday the opening of the season of the Central Kentucky Concert Series by the Boston Symphony Orchestra. The audience that filled the Memorial Coliseum made a great impact on me, although there was a special reason. The fame of the performing orchestra and its conductor, Charles Munch, whom I had heard twice conducting the Israeli Philharmonic Orchestra in Tel-Aviv, goes all over the world.

Shafir

The Concert and Lecture Series seem to have really been a great success here. The manifold crowd that flocked into the Coliseum showed that interest in serious music is in no way limited to a small group of concert-goers but covers a fairly wide range. And although I was told that UK students paid only a small fee included in their tuition, I was impressed by the great number among them attending the concert. I am sure that sporting events attract even greater numbers of people to the great hall. But I think that the audience which gathered on Wednesday cut a very impressive figure.

Frankly speaking, I would prefer a smaller number in a real Concert Hall, where performances are given in various series. Without entering the field of music criticism, for which I am not qualified, the Coliseum which has been built mainly for sports has some limitations in the field of acoustics. Those acoustic faults, the noise made by latecomers and early-leavers, the open doors and the ringing of the telephone detract somewhat from the magnificent performance. If Lexington really wants to become a musical center, it will have to make a decisive step and build a Concert Hall.

The Coliseum — not in its hugeness, but in its acoustics — reminded me of the trouble our own Philharmonic had in Tel-Aviv and in Jerusalem until the modern 3,000-capacity Mann Auditorium was completed in 1957. Although the orchestra had been established 25 years ago and had attracted a large number of first-class Jewish performers from all over Europe, it had to play for many years in an unsuitable hall in Tel-Aviv and in a movie theater in Jerusalem. Only four years ago it received its modern headquarters. In Jerusalem a hall of like capacity is nearing completion.

Making this comparison, I have to underline the major role played by the Israeli Philharmonic Orchestra in the cultural life of the nation. The orchestra, which was established by the Jewish violinist Bronislau Hubermann and given an unique start by the great Arturo Toscanini, has become the most important institution on our cultural scene. It gives about 200 concerts a year and offers from 10 to 14 different programs. I would guess it has about 25,000 regular subscribers.

The orchestra has achieved international standard and has conducted tours of the United States, Canada, Europe and some Asian countries. It has played under the baton of the most famous conductors, such as both the late Koussevitsky and Mitropoulos, Eugene Ormandi, Bernstein, Solti, Kubelik, Kripps, Sir John Barbirolli and others. It has also played host to illustrious soloists like Arthur Rubinstein, Menuchin, Milstein, Francescatti, Arrau, Richard Tucker, etc. For the last years it has also staged excellent operatic performances, besides the regular performances of the Israel National Opera whose level is lower.

The Philharmonic is not the only orchestra in Israel. There exist the orchestra of the Broadcasting Service, the Army Band, and various local orchestras. Interest in music is not limited to the immigrants from European countries. The young people born in Israel show very great interest it it, and major strides have been made in the field of musical education.

Another highlight of music in Israel was the First Musical Festival, which took place this fall and which assembled a group of famous musicians: The 83-year-old cellist Pablo Casals, Isaac Stern, Rudolf Serkin, Maureen Forrester and the Budapest String Quartet. Although the emphasis was on chamber music, nearly all of the performances were sold out and the 12 concerts were heard by approximately 36,000 people.

Concert

(Continued From Page 1)

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Columbus, Ohio

COLUMBUS, OHIO
DISPATCH
D. 208,595 S. 276,407
OCT 15 1961

CONSTANT TO AMERICAN COMPOSERS

In the program which the Boston Symphony Orchestra will play for the Symphony Club in Veterans Memorial Thursday evening, Charles Munch has exemplified his constant principles of program-building. In the 12 years he has been music director of the Bostonians, he has been a consistent champion of contemporary American composers—and one of them, Aaron Copland, is represented on the Columbus list by his "Quiet City." His repertory during this period has included some 30 native composers, more than one work by some of them. He has offered world premieres of 13 American works, U.S. premieres of three.

COLUMBUS, OHIO
CITIZEN JOURNAL
D. 85,872 S. 89,278
OCT 20 1961

Burgin's Eroica Brightly Paced

By ABE ZAIDAN
Citizen-Journal Staff Writer

When word arrived that Charles Munch would not direct the Boston Symphony Orchestra in its program launching the 38th season of the Symphony Club of Central Ohio, at least one question was raised concerning this particular appearance.

The cornerstone of Thursday night's concert in Veterans Memorial was Beethovens indomitable Eroica, and the question was simply whether Associate Conductor Richard Burgin's presence on the podium would represent Munch or Burgin.

MUNCH'S STRENGTH, and he is credited with high attainment in both the romantic and modern, does not reveal itself in an affinity for Beethoven.

Burgin's direction of the Eroica last night seemed to carry over this premise in at least one respect: This was a rapidly-paced performance that offered the well-established virtuosity and outstanding section work of the orchestra to its finest degree without dwelling upon the moments of intensity and sheer strength of the music itself.

This was not a stormy Eroica. The dynamic range of the symphony was scaled to a brighter, less dramatic canvas. This became evident in the early moments of the score, where Burgin chose easier releases rather than sharply intensified cut-offs. It was carried out with a consistent conception the remainder of the way.

TO SOME listeners, this will be a virtue. To those who like Beethoven in a whirlpool of fury, it will be less interesting.

A high point of the evening was the playing of Saint-Saens' first 'cello concerto by first-desk 'cellist Samuel Mayes (and we wonder how many first-desk men of this venerable orchestra could not provide some high points!). The soloist's instrument sounded the romantic voice of the concerto with excellent tone and gifted execution.

Burgin led off with Brahms' joyous "Academic Festival Orchestra," which is as good a way as any to set the audience in a happy mood.

COLUMBUS, OHIO
DISPATCH
D. 208,595 S. 276,407
OCT 20 1961

MANY SURPRISES

Outstanding Concert By Boston Orchestra

By ROSEMARY CURTIN HITE

The Boston Symphony Orchestra's concert on Thursday night at Veterans Memorial held an unexpected bonus for the large audience. Samuel Mayes, principal 'cellist of the orchestra for many years, appeared as soloist in the Saint-Saens Cello Concerto.

As familiar as Mr. Mayes' excellent work as orchestra 'cellist is to Columbus listeners, most of these present were quite unprepared for the sheer wonder of his artistry as a solist.

And wonderful it was: such silken tone, such eloquence of phrase, such delicacy of feeling have rarely been heard on this or any other instrument. The Saint-Saens in Mr. Mayes' hands is nothing short of rapturous.

ONE MIGHT also call Richard Burgin's appearance as conductor an unexpected bonus, although his reputation as a conductor is so firmly established as to preclude any surprise at the brilliant results he achieved.

Yet a slight misgiving on the part of the concert-goer that the orchestra might not be up to par in the absence of its regular conductor might be forgiven. Such was not the case, however. If anything, the orchestra played more brilliantly than ever, and Mr. Burgin's conducting bore the stamp of true authority.

HE OPENED the concert with Brahms Academic Festival Overture in an interpretation rather more brilliant than sonorous. The main work of the evening, the Beethoven Third Syphony followed intermission. In this, as in the Saint-Saens, the incredible perfection of this orchestra struck the listener anew. No demand is beyond its scope; every least nuance is turned with such skill and such expertness as to seem to rise above the usual human limitations.

Mr. Burgin's forthright Germanic concept of the first movement was realized with a sparkling clarity. The second movement, enhanced by the exquisite woodwind playing of flutist Doriot Anthony, oboist Ralph Gomberg, and bassoonist Sherman Walt, was so moving that one felt a sense of loss at its conclusion.

After, the third and fourth movements (rollicking, ebullient, and tender in turn), the Symphony Club of Central Ohio patrons left the hall with a feeling close to awe at having participated in an event of such consummate artistry.

COLUMBUS, OHIO
DISPATCH
D. 208,595 S. 276,407
OCT 18 1961

FIRST CELLIST BOSTON SOLOIST

Samuel Mayes, first cellist of the Boston Symphony, will play the Saint-Saens A-minor Concerto at the concert the orchestra gives in the Veterans Memorial on Thursday evening for the Symphony Club of Central Ohio. Richard Burgin will conduct.

REYNOLDSBURG, OHIO
RECORD
W. 1,500
OCT 12 1961

Symphony Club Season To Open

The 38th season of the Symphony Club opens with a concert of the Boston Symphony Orchestra, Thursday, Oct. 19, 8:30 p.m. at Veterans' Memorial.

Charles Munch will conduct a program embracing a contemporary American, a turn-of-the century Frenchman and the greatest of the German romantics:

"Quiet City," by Aaron Copland; "Iberia," by Debussy and "Eroica," Beethoven.

This is a farewell Ohio appearance for the distinguished French conductor, who has just passed his 70th birthday and will retire at the end of the season.

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Detroit, Michigan

DETROIT, MICH.
MICHIGAN CHRONICLE
W. 32 852
OCT 21 1961

BY ROBERT NOLAN

Musical Jottings

Due to the demand for space in last week's Chronicle our discussion on 'Charles D. Coleman's 'Bridging' the gap from his school, to the Concert stage,' was cut. Herein, we'd like to give you the remainder of that 'unfinished symphony' of Coleman events.

Recently returned from Nashville, where, at the Spruce Street Baptist church in the vicinity of Fisk University, Coleman was accorded a thunderous ovation of acclaim for his organ recital debut performance there.

Acclaimed Dr. John Work, a veteran composer, arranger and head of Fisk's Music Department: "Wow, what a brilliant technique!"

In a few days, Coleman will perform a piano recital for students of the Sampson School here.

Already a degree-member of the American Guild of Organists, he (in 1957), was one of two American organists invited to attend the International Congress of Organists in London.

As a composer and arranger, Coleman has written works (some published by reputable firms), for organ, piano, voice, violin, choral and small orchestra. He has also written works for special occasions, like weddings, Freedom movements and for commemorative community observances.

Last, but certainly not least, he is married to Juanita, who is also a Wayne State University 'Master' grad., an instructor at the Marcy Elementary school, and part-time instructor at the Northwestern School of Music.

She is also an exceptional pianist and accompanist.

Together, they are the parents of Clifton, 6, and Ronald 18 months. And by a previous marriage, there are Charles, 14, and Charlotte, 10, all of them evidencing alert response and interest in the fine arts.

We were recently honored with a short visit from Mrs. Charlotte Perry, of Windsor, where she teaches at the City College.

She dropped in to personally present to us an autographed copy of a song she has just composed, titled: "Plenty For All." 'Tis a gem of a ditty . . . immediately catchy and popular in appeal.

* * *

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DETROIT, MICH.
NORTH-END NEWS
W. 6,560
OCT 12 1961

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DETROIT, MICH.
FREE PRESS
D. 501,115 S. 522,202
OCT 21 1961

A RESOUNDING TRIPLE

Boston Symphony Proves Its Greatness

BY COLLINS GEORGE
Free Press Music Writer

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The program opened with Aaron Copland's "Quiet City" music, indicative of the great assistance the orchestra, under both Koussevitsky and Charles Munch, has given to modern American music.

The second work, DeBussy's "Iberia," represented the native affinity that Munch, like our own Paul Paray, has for music of Gallic origin.

The program closed with that great classic, Brahms' First Symphony, a staple in any orchestra's repertory.

The orchestra, as was to be expected, was exemplary throughout.

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THE FIRST two pieces are both descriptive and evocative. Copland's "Quiet City"—for strings, trumpet and English horn—suggests the essential loneliness of a large American metropolis, particularly in the very early hours when most of the city is asleep.

The plaintive songs of the trumpet and English horn only serve to emphasize this loneliness. Roger Voisin, on the trumpet, and Louis Speyer, on the English horn, made the solo passages ever so poignant.

This work directly contrasted with the second work, "Iberia."

Like the Copland work, it is descriptive of a place, Spain, and a Spanish town at that.

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BUT THERE is no loneliness there. The first and last sections tell of action on highways and streets on the morning of a holiday.

The middle section tells of the perfumes of the night. It is a languorous night, but one of shared solitude—not loneliness.

Throughout it all, there are the shifting and contrasting Spanish rhythms which give a complete picture in music.

In the Brahms work, with its massive harmonies and stirring progressions, one noted the precision and the glorious tones of the string sections for which the Boston Symphony is noted.

The tall, white-haired, benign director of the orchestra, Dr. Munch, was conducting his last concert in Detroit. He retires from the orchestra at the end of this season to be replaced by Erich Leinsdorf.

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NEWS
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The phrasing in the second movement clarified Brahms' sometimes meandering ideas, and a stunning musical entity was created out of this single movement.

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COLUMBUS, OHIO
CITIZEN JOURNAL
D. 85,872 S. 89,278
OCT 19 1961

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Detroit, Michigan

DETROIT, MICH.
MICHIGAN CHRONICLE
W. 32,852
OCT 21 1961

BY ROBERT NOLAN

Musical Jottings

Due to the demand for space in last week's Chronicle our discussion on Charles D. Coleman's 'Bridging' the gap from his school to the Concert stage,' was cut. Herein, we'd like to give you the remainder of that 'unfinished symphony' of Coleman events.

Recently returned from Nashville, where, at the Spruce Street Baptist church in the vicinity of Fisk University, Coleman was accorded a thunderous ovation of acclaim for his organ recital debut performance there.

Acclaimed Dr. John Work, a veteran composer, arranger and head of Fisk's Music Department: "Wow, what a brilliant technique!"

In a few days, Coleman will perform a piano recital for students of the Sampson School here.

Already a degree-member of the American Guild of Organists, he (in 1957), was one of two American organists invited to attend the International Congress of Organists in London.

As a composer and arranger, Coleman has written works (some published by reputable firms), for organ, piano, voice, violin, choral and small orchestra. He has also written works for special occasions, like weddings, Freedom movements and for commemorative community observances.

Last, but certainly not least, he is married to Juanita, who is also a Wayne State University 'Master' grad., an instructor at the Marcy Elementary school, and part-time instructor at the Northwestern School of Music.

She is also an exceptional pianist and accompanist.

Together, they are the parents of Clifton, 6, and Ronald 18 months. And by a previous marriage, there are Charles, 14, and Charlotte, 10, all of them evidencing alert response and interest in the fine arts.

We were recently honored with a short visit from Mrs. Charlotte Perry, of Windsor, where she teaches at the City College.

She dropped in to personally present to us an autographed copy of a song she has just composed, titled: "Plenty For All." 'Tis a gem of a ditty . . . immediately catchy and popular in appeal.

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53

Ann Arbor, Michigan

ANN ARBOR, MICH.
MICHIGAN DAILY
D. 6,800
OCT 2 3 1961

HOMECOMING CONCERT:

Boston Symphony: Excellence per Usual

THE IMPECCABLE BOSTON SYMPHONY opened a well received concert last night with American Howard Hanson's contemporary, "Elegy in memory of Serge Koussevitzky." As one learns to expect from the Bostonians, splendid orchestral sonority and balance highlighted this lyrical and subtly colored work. Nevertheless, in all probability, it will not become an enduring example of American orchestral writing, although hints of extreme originality were evident—notably in the haunting close of the work.

In Saint-Saens popular Violincello Concerto No. 1, soloist Samuel Mayes displayed a warm, vibrant tone but not always precise intonation. The French "joie de Vie" which permeates much of Saint-Saens' music was not at all times apparent, although in the darker, lyrical passages, Mayes revealed much depth and rhapsdic flow of line. At times it is difficult to say whether dramatic lapses in this work were the fault of the composer or the conductor; one is inclined to say that the fault lies with Saint-Saens. Nevertheless, the intense lyricism of this work became immensely moving through the romantic and sensitive interpretation that one expects and invariably gets from Munch.

* * * *

IN THE FAMILIAR Brahms Symphony No. 1, Munch revealed an inspired reading that was at once songful yet dramatic, sensitively lyrical yet driving with strong, forceful energy. There was a feeling of stature and musical proportion throughout. Perhaps the only fault was the inevitable tendency of many conductors to flatten out the familiar C-major melody in the last movement into something lachrymose and sentimental. But never did Munch let his French sensuousness and lyricism allow the destruction of the noble, strong and sweeping Teutonic splendor that belongs to Brahms at his greatest.

—Alan Gillmor

Munch . . . last local concerts

ANN ARBOR, MICH.
MICHIGAN DAILY
D. 6,800
OCT 24 1961

AT HILL AUDITORIUM:

Ovation for Munch: Genuine, Rational

AARON COPELAND'S **Quiet City** made an effective transition between a splendid autumn afternoon and the concert hall at Sunday's performance of the Boston Symphony. Conductor Munch, in his last Ann Arbor appearance, drew forth lovely quiet sustained sounds from his string section in this duo for trumpet and English horn. The solo instruments complement each other nicely. The English horn can be like a rich baritone trumpet, and thus the two instruments extend the sound range of each other. A nervous tone marred the trumpet part somewhat, but Copland's work remained a pleasing piece in a conservative contemporary idiom.

It was fresh to have both this and Saturday's concert begin with subdued music rather than the usual off-and-running overture. Variety was aided in both concerts by inclusion of American, French and German works. Both programs were designed to build dramatically to the end, and sections within the works were interpreted with similar effect in mind. This tampering with the dynamics and tempos of a piece can become boring if done repeatedly; but it's good showmanship, if that's what you want.

Debussy's **Iberia** is Spain seen through a veil of incense and mist. Munch's romantic inclinations are well suited to this type of music. His suave, easy conducting establishes a level from which he ca command nuances, many unwritten, which are a major component of his style.

He often selects slow tempos which allow an exciting accelerando, but it is precisely these slow tempos and frequent alterations of speed that destroy the dynamic drive of sections where cross rhythms and syncopation are predominate.

* * * *

RHYTHMIC DRIVE is intrinsic to Beethoven, but it was lacking in Munch's reading of the "Eroica." Beethoven's masterpieces of musical achritecture are carefully timed and are dramatically successful when played as he wrote them.

In the funeral march, Munch's fine sostenuto was effectively applied about half way through the movement at the return to C minor. There was a feeling of strength as the sustained sound grew. It would have been more effectively capped by a trumpet tone which had less fuzz and more solid concentrated sound.

A delightful reading of the Scherzo sparkled with Mendelssohian lightness. Munch excels in this type of music and in sostenuto passages. Although seemings sometimes to overbalance, the timpani was especially effective in the last seventeen bars of the finale.

I wonder how many standing ovations in history have been fully genuine and rational . . .

—Donald Matthews

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Fourth Week

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
OCT 26 1961

Munch & Burgin To Share Podium In Coming Week

Richard Burgin, the Boston Symphony Orchestra's Associate Conductor, will conduct the Orchestra at Symphony Hall Friday (October 27, 2:15) and Saturday (October 28, 8:30). Mr. Burgin's program will consist of the first performance by the Orchestra of Bartok's Four Orchestral Pieces, Op. 12, the first Boston performance of Karl Amadeus Hartmann's Symphony No. 6, for Large Orchestra, and the Symphony No. 5 by Shostakovitch which Mr. Burgin introduced to Boston at the Orchestra's concerts on Jan. 20-21, 1939.

The Orchestra's Second Open Rehearsal of the season will be held at 7:30 p.m. Thursday, November 2. This will be the Orchestra's final rehearsal for the concerts of November 3-4 which are scheduled to include the first Boston performance of "Time Cycle (for Soprano and Orchestra)" by Lukas Foss. Mr. Foss, with Adele Addison as his soloist, will conduct his composition. The November 3-4 concerts will also include the Symphony No. 5 by Schubert and the "Bacchus et Ariane" Suite by Roussel, conducted by Charles Munch.

Doctor Munch will open the Orchestra's annual Cambridge series on October 31st and the first of the new Monday evening concerts at Symphony Hall on November 6 with Howard Hanson's "Elegy in Memory of Serge Koussevitzky," "Iberia" by Debussy and Tchaikovsky's Symphony No. 6.

The complete programs:

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Tuesday, Oct. 31, 8:30, Sanders Theatre, Cambridge; Charles Munch conducting: Hanson, Elegy in Memory of Serge Koussevitzky, Op. 44; Debussy, Iberia ("Images," No. 2); Tchaikovsky, Symphony No. 6, in B minor, Op. 74, "Pathetique"

Thursday, Nov. 2, 7:30, Symphony Hall: Open Rehearsal

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Sunday Herald
BOSTON, Mass.
Circ. 287,665

NOV 5 1961

From the Aisle

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★ ★ ★

SCREEN—"West Side Story," at the Gary Theater, was found "a film masterpiece," a superb musical made even better on the screen. "The Mark," at the Metropolitan, a "courageous and unconventional" picture, handled its delicate subject with tact, honesty and feeling. The reviewer of "Mr. Sardonicus," the horror film at the Paramount, seemed preoccupied with the audience participation poll. "Leda," the "new wave" French film at the Telepix, was sometimes bewildering but beautifully photographed and strongly acted.

★ ★ ★

MUSIC—Last Friday's Symphony concert, under the direction of Richard Burgin, introduced the Sixth Symphony of Karl Amadeus Hartmann, heavy, but sonorous and likable. Norma Auzin's Boston violin debut was charming, and, by the end, feelingly dramatic. On Saturday the Berlin Philharmonic, conducted by Herbert von Karajan, returned to Symphony Hall in triumph, disciplined, warm and stirring. Galina Vishnevskaya's soprano recital on Sunday was a splendid musical occasion.

Stowe Conc...

Fourth Program

FRIDAY AFTERNOON, October 27, *at* 2:15 *o'clock*

SATURDAY EVENING, October 28, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

BARTÓK . . . . . Four Orchestral Pieces, *Op.* 12

I. Preludio: Moderato
II. Scherzo: Allegro
III. Intermezzo: Moderato
IV. Marcia Funebre: Maestoso
(First performance in Boston)

HARTMANN, KARL AMADEUS . . . Symphony No. 6, for Large Orchestra

I. Adagio
II. Toccata variata
(First performance in Boston)

INTERMISSION

SHOSTAKOVITCH . . . . . Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
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OCT 22 1961

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Record-American (m-e)
BOSTON, Mass.
Circ. ———

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THEATER—"Nine O'Clock Revue" was less a revue than a supper club show, and Lena Horne did not need the two microphones, but she did handsomely by a varied and generous selection of songs. Boston University's production of "Cock-a-Doodle-Dandy" was a chance to see Sean O'Casey's rarely presented comic fantasy.

★ ★ ★

SCREEN—"West Side Story," at the Gary Theater, was found "a film masterpiece," a superb musical made even better on the screen. "The Mark," at the Metropolitan, a "courageous and unconventional" picture, handled its delicate subject with tact, honesty and feeling. The reviewer of "Mr. Sardonicus," the horror film at the Paramount, seemed preoccupied with the audience participation poll. "Leda," the "new wave" French film at the Telepix, was sometimes bewildering but beautifully photographed and strongly acted.

★ ★ ★

MUSIC—Last Friday's Symphony concert, under the direction of Richard Burgin, introduced the Sixth Symphony of Karl Amadeus Hartmann, heavy, but sonorous and likable. Norma Auxin's Boston violin debut was charming, and, by the end, feelingly dramatic. On Saturday the Berlin Philharmonic, conducted by Herbert von Karajan, returned to Symphony Hall in triumph, disciplined, warm and stirring. Galina Vishnevskaya's soprano recital on Sunday was a splendid musical occasion.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
OCT 22 1961

MUSICAL CALENDAR

Richard Burgin, the Boston Symphony Orchestra's associate conductor, will conduct the orchestra at Symphony Hall, Friday and Saturday.

Mr. Burgin's program will consist of the first performance by the Orchestra of Bartok's Four Orchestral Pieces, Op. 12, the first Boston performance of Karl Amadeus Hartmann's Symphony No. 6, for Large Orchestra, and the Symphony No. 5 by Shostakovitch which Mr. Burgin introduced to Boston at the Orchestra's concerts on Jan. 20-21, 1939.

The orchestra's second Open Rehearsal of the season will be held at 7:30 p.m. Thursday, Nov. 2. This will be the orchestra's final rehearsal for the concerts of Nov. 3-4 which are scheduled to include the first Boston performance of "Time Cycle (for Soprano and Orchestra)" by Lukas Foss. Mr. Foss, with Adele Addison as his soloist, will conduct his composition.

The Nov. 3-4 concerts will also include the Symphony No. 5 by Schubert and the "Bacchus et Ariane" Suite by Rousel, conducted by Charles Munch.

Dr. Munch will open the orchestra's annual Cambridge series on Oct. 31 and the first of the new Monday evening concerts at Symphony Hall on Nov. 6 with Howard Hanson's "Elegy in Memory of Serge Koussevitzky," "Iberia" by Dubussy and Tchaikovsky's Symphony No. 6.

RICHARD BURGIN

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m-e)
BOSTON, Mass.
Circ. ———
OCT 23 1961

Associate To Conduct

Richard Burgin, the Boston Symphony Orchestra's associate conductor, will conduct the orchestra at Symphony Hall Friday at 2:15 p. m. and Saturday at 8:30 p. m.

Mr. Burgin's program will consist of the first performance by the orchestra of Bartok's Four Orchestral Pieces, Op. 12, the first Boston performance of Karl Amadeus Hartman's Symphony No. 6, for Large Orchestra, and the Symphony No. 5 by Shastakovitch, which Mr. Burgin introduced to Boston at the orchestra's concerts on Jan. 20-21, 1939.

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Herald (m)
BOSTON, Mass.
Circ. 177,105
OCT 28 1961

THE SYMPHONY

Fine Music but Bit Heavy

By ROBERT TAYLOR

The Sixth Symphony of the contemporary German composer, Karl Amadeus Hartmann, which Richard Burgin introduced in its first Boston performance at Symphony Hall yesterday, brings forth still another musical heir to the traditions of Gustav Mahler.

An extraordinarily interesting work, the Sixth owes much to Mahler—and, of course, Wagner—and also of the tone row procedures of Schonberg and Berg. It remains, however, an intricate and individual work, though partaking of these masters. And some of its virtues and all of its limitations derive from the character of German symphonic vision.

Huge Orchestra

The oversized orchestra is, perhaps, the first prominent trait. Hartmann calls for the conventional forces, an augmented percussion element. The latter involves such voices as piano (four hands), glockenspiel, woodblock, jazz cymbal, tom-tom, two xylophones, and indeed, most of the color-groups exploited by the modern baroque conception. This is Wagnerian.

Hartmann's use of his huge orchestra, though, resembles Mahler rather than Wagner. The composer frequently explores the possibilities of solo or smaller instrumental clusters balanced against each other or the mass, as in the jagged dialogue between piano and kettledrum in the second movement. Where Hartmann breaks with the past and acquires validity, it seems to me on one hearing, resides less in his piquant timbres than his reaction against 12-tone compression and austerity.

The Sixth Symphony is in two parts, marked "Adagio" and "Toccata variata." The chromatic first movement is anything save sensuous as it builds toward a massive triple forte by full orchestra. The strings and the woodwinds dominate here, and the small tone steps create a basic mood of the contemplative, blazing into passion, then fading away.

Related Fugues

In the last section we hear three related fugues, beginning with the strings and then endowed with more depth and pigmentation reaching a stormy coda. Always, the musical ideas disclose ingenuity and wit; but Hartmann drives them home with a sledgehammer. He is rather like a raconteur who insists on repeating his punch line three times in case anyone in the audience missed the point.

Compared to Hartmann, the lumbering jocosity of Beethoven and Brahms appears rapier-like. Teutonic thoroughness has seldom received a more vigorous application. Despite his elephantine humors, I liked the Sixth Symphony, which is surcharged with feeling and indicative of the melodic freedom present in dodecaphony. Karl Amadeus Hartmann's utilization of the resources of 12-tone thinking gives us the weirdly beautiful sonorities of the school; but his density and cadences suggest an older western style.

Mr. Burgin conducted the formidable work with the competence and musicality of his several guest appearances in the conductor's role, and his reading of the rest of the program conveyed identical control. It was a serious and slightly ascetic program that he arranged, three severe compositions only slightly variant in terms of loudness. One would have appreciated a random frivolity.

I suppose the Shostakovitch Fifth does not absolutely merit the description of severity, since it is propelled by a lively romantic vigor. Contrary to much contemporary criticism, I'm afraid it's an extremely mixed bag. The Fifth, with the landler rhythms and the glowing brass and the rich array of felicities that distinguish certain passages, also declares the drawbacks of hyper-emotionalism. Often the grandiose is confused with grandeur, the ring of rhetoric with sincerity. Mingling intense, personal statement with trumpery that Sousa might have confected more skillfully, the Shostakovitch Fifth is a flawed masterwork.

The Symphony

The Boston Symphony Orchestra, Richard Burgin conducting, presented the fourth program of the 81st season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:

Four Orchestral Pieces, Op. 12 .. Bartok
Symphony No., 6, for Large Orchestra Hartmann
Symphony No. 5, Op. 47 .. Shostakovitch

Munch to Return

But Mr. Burgin's treatment was clear enough, as was his beat in the first Boston performance of Bartok's "Orchestral Pieces." Here again we had romanticism, but fashioned so soundly that it never seems bombastic. The plastic line of the prelude and the firm sweep of the set display pure integrity of form. The Pieces reach tumultuous climaxes, yet darkling melancholy touches each one and never betrays the mechanical contrivance of Shostakovitch. In Bartok, the rhapsodic cannot be fabricated, for it is real.

Next week Charles Munch returns to conduct Schubert's Symphony No. 5, in B-flat and Roussel's "Bacchus et Ariadne" Suite No. 2, Op. 43. The highlight of the program finds Lukas Foss conducting the local premiere of his "Time Cycle," for soprano and orchestra, Adele Addison soloist.

New England Newsclip Agency, Inc.
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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
OCT 27 1961

Walter Daran

Richard Burgin will conduct the weekend concerts of the Boston Symphony in Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 191,991
OCT 28 1961

55

New Hartmann Symphony, Rare Bartok From Burgin

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the fourth program of the Friday–Saturday series. Richard Burgin conducted the following program: Four Orchestral Pieces, Op. 12 (first performance in Boston), Bartok; Symphony No. 6, for Large Orchestra (first performance in Boston), Karl Amadeus Hartmann; Symphony No. 5, Shostakovitch.

By CYRUS DURGIN

Richard Burgin, associate conductor of the Boston Symphony Orchestra, gave us an entire program of 20th Century music, as he made his first appearance this season on the stand at Symphony Hall, yesterday afternoon. Nothing was older than 1912, and the Sixth Symphony by Karl Amadeus Hartmann, which received first local performance, was composed early in the 1950s. This was a concert of red-hot pepper and high decibels.

Hartmann's Symphony is designated as for Large Orchestra, and large it is. Two extra percussion men had to be called in to augment the Orchestra's regular five, and tympanist Everett Firth (later congratulated by Burgin) had a half-dozen or more separately-tuned drums to handle. Everybody was busy, busy, busy!

Set in two long movements, an adagio and a toccata with variations, Hartmann's work is undoubtedly the wildest and noisiest music here since Robert Moevs' "Attis" of two seasons ago. It is, however, much more highly organized, even to the presence of three consecutive free fugues at the beginning of the toccata! What is more, it utilizes principles of the 12-tone system without sounding like serial technic, and that is surely a major achievement for any composer.

Hartmann's Sixth is most unlikely to win any popularity ballot, and it will appeal to a small, prevailingly young, minority of the public, and to other musicians. It is exceedingly noisy, and some of it is definitely in the category of "nasty noises." But the noise has logic in its dissonance and true dramatic power in its strength. The play of rhythm is a delight for the analytical ear, and so is the sense of tonality in which the melodic fragments are cast.

Most of all, Hartmann's Sixth, anything but dryly academic despite its complexity, is music brimming with drive and passion. It will prove, I think, to be in its way a monument of later 20th Century composition.

We shall never know, probably, just why Bartok's marvelous Four Orchestral Pieces of 1912 have been so unjustly neglected. They are superb music in every sense. The melodic substance is endearing, and all is clothed in orchestration of splendor.

A carefully listening ear will perceive here technical construction of a fabulous master—for Bartok was that even in his 30s. As with Hartmann, though in a much different way, this music of Bartok exhibits great dramatic intensity. It is this passion which sometimes makes all the difference, in contemporary usage, between theoretical "laboratory" stuff and music which is truly alive. I, for one, hope that before this season is out, the Boston Symphony will have recorded Bartok's Four Orchestral Pieces.

Shostakovitch's Fifth Symphony, which Richard Burgin introduced here in 1939, is quite conservative, compared to Hartmann and Bartok. For the most part, it has worn well in the nearly 25 years since its creation. Once the work repelled and irritated this chronicler, who now must admit that most of it has a fine quality and a certain glory of sound. That is not because the music has improved, for music—like wine in bottles, does not improve, but the listener grows into it.

The march and the finale, however, still impress me as vulgar, although the final peroration on the "How Dry I Am" theme of the six-four dominant chord is a rouser, and peculiarly satisfying.

Little space is left to speak of Burgin's conducting. It was no less than masterly, and deservedly earned him an ovation. To pull together in a week's rehearsals so intricate and difficult a program takes a real master.

Next week Dr. Charles Munch will conduct Schubert's Fifth Symphony and Roussel's "Bacchus and Ariane" Suite. By Dr. Munch's invitation, Lukas Foss will conduct the Boston premiere of his own "Time Cycle," with soprano Adele Addison as soloist.

STAGE IN TOWN

SL

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
OCT 28 1961

Two Boston Premières at Symphony

Burgin Introduces Works by Bartók and Hartmann

By Harold Rogers

Richard Burgin is giving us what may be truly called an adventure in music this weekend as he spells Charles Munch on the Boston Symphony podium, though over territory that not all listeners may care to explore. Never one to think in traditional terms, Mr. Burgin has devised a contemporary program with two Boston premières—contemporary, that is, if Bartók can be considered so. And why not? His Four Orchestral Pieces of 1912 are as pleasantly contemporary as anyone could wish.

With the Bartók as one of the premières, Karl Amadeus Hartmann's Symphony No. 6 for Large Orchestra as the other, and Shostakovitch's majestic masterpiece, his Symphony No. 5, Mr. Burgin managed to set up about as lovely a din as has been heard in Symphony Hall in a long time.

The tamest of the three was the set by Bartók, who seldom frightens people any more; in fact, these days one can think of Bartók as a classicist among moderns. His Four Orchestral Pieces represent him at the age of 31; and they are about as far out as his Concerto for Orchestra that came at the close of his career, which is to say that they aren't far out at all. They represent his rather sturdy brand of impressionism, of gossamer melodies contrasted with granitic harmonies, often spiced with spinning rhythms. Easy, easy listening.

But the Hartmann, alas, is something else again. This German lays one low with the battery — brilliantly so, it's true, but at the same time boringly so. Through a fascinating use of percussion he builds up mountains of sound; but the failure of the symphony, it appears to me, is that he cannot support these decibels with the same measure of emotion. Masses of noise, however ingeniously organized, are not enough.

* * *

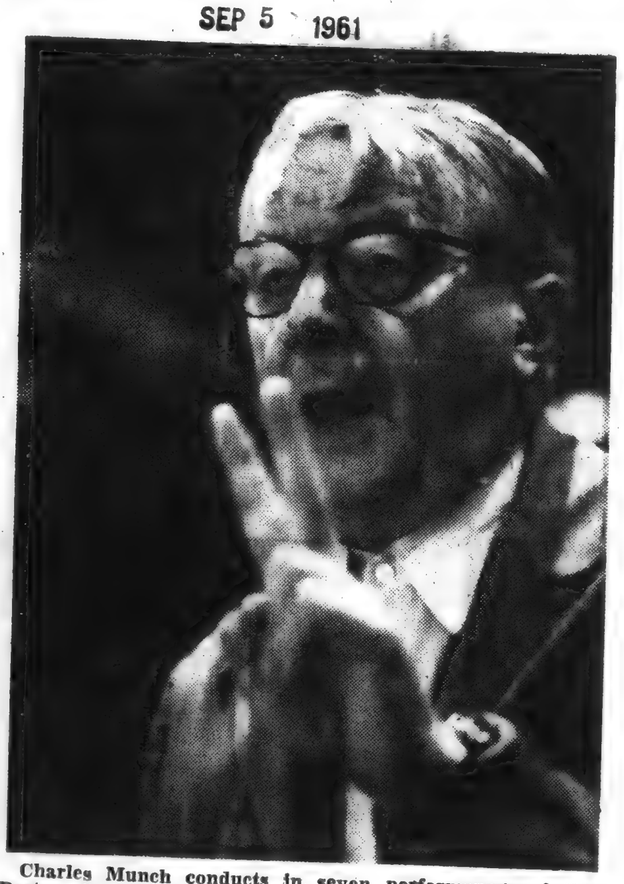
Composed in two movements (the human system could hardly stand more), the first is by far the best. Here we find an other-worldly melody that sings forth now and again, often enough to beguile one into thinking that something richer is in the offing.

But the second is a delusion, even though several fugal passages are neatly constructed. It seems to be intellectually managed, not an effusion of the heart; and contemporary composers will never win their way through intellect alone. Music still is, and always will be, an emotional language. It makes no difference what idiom is chosen; idiom is not the determining factor. It is the message—what is said, not how it is said.

The Shostakovitch Fifth, of course, is a prime example of an emotional statement in contemporary terms. There are all the decibels one could wish, yet the tympanum never takes precedence over the heart. Here we have impassioned melodies, droll humor, deep pathos, massive climaxes trenchant with poetry. Even Shostakovitch has not managed such a superb blend of idiom, emotion, and originality in his subsequent symphonies.

Mr. Burgin let the orchestra have its head, and it galloped off to glory.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
SEP 5 1961



Charles Munch conducts in seven performances of the Boston Symphony Orchestra to be telecast on National Educational Television.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 43,185
OCT 21 1961

Music

Unitarian Players to Present "Damn Yankees"

By Alfred Burke

LOWELL — Following many years of success in the field of the legitimate stage the Unitarian Players of Chelmsford have launched their first campaign into the field of musical comedy. The Players will present the Broadway and film hit, "Damn Yankees" on Nov. 17-18, in the Chelmsford high school auditorium.

Rehearsals are under way and a talented group of leads are scheduled to act and sing their way through the delightful pages of the baseball saga that is now an all-time hit on the American theatrical scene.

Dr. Michael Weidman

This vehicle was selected by the play reading committee. Among the members who selected the musical was Dr. Michael Weidman, who has appeared with the group several times in important roles.

Plans have been completed for the voice recital by Rosalind Elias in the Andover Celebrity series that is scheduled to open next Friday evening in George Washington hall, Andover. Miss Elias will also appear in the Community Concert series in Manchester, N. H., the following week. Next Tuesday evening she will make her initial appearance of the season at the Metropolitan opera in "Cosi Fan Tutti."

The entire artist list for the Greater-Lowell-Lawrence series for the coming season promises a varied and well-balanced series of events. The famed Met baritone, Robert Merrill is expected to head the list, and the celebrated chamber ensemble, I Musici from Italy also gives promise of an evening of fine musical entertainment. The gifted young award winning pianist, Lee Luvisi, will also be heard. Mr. Luvisi was top prize winner at the Brussels Piano competition last year.

THE GREATER-LOWELL Choral society is holding regular rehearsal sessions. The group is under the direction of Dr. Domenic R. Procopio. There will be other programs presented this season in addition to the regular Christmas and spring concerts.

Walter Targ, violinist, of this city, will be a member of the Minneapolis Symphony orchestra when it appears in Nashua, N. H., during the Community Concert season of 1961-62. Mr. Targ, who has been a member of the orchestra for several years was previously a member of the Indianapolis Symphony orchestra. While at Indianapolis he was first violinist of the orchestra's string quartet.

Richard Burgin, the Boston Symphony orchestra's associate conductor, will conduct the orchestra at Symphony hall Friday and Saturday of next week. Mr. Burgin's program will consist of the first performance by the orchestra of Bartok's Four Orchestral Pieces, Op. 12, the first Boston performance of Karl Hartmann's Symphony No. 6, for Large Orchestra, and the Symphony No. 5, by Shostakovitch which Mr. Burgin introduced to Boston at the Orchestra's concerts on Jan. 20-21, 1939.

The orchestra's second open rehearsal of the season, will be held at 7:30 p.m., Thursday, Nov. 2. This will be the orchestra's final rehearsal for the concerts of Nov. 3-4, which are scheduled to include the first Boston performance of "Time Cycle (for Soprano and Orchestra)" by Lukas Foss. Mr. Foss, with Adele Addison, soprano, as his soloist, will conduct the composition. The Nov. 3-4 concerts will also include the Symphony No. 5, by Schubert and the "Bacchus et Ariane" Suite by Roussel, conducted by Charles Munch.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553

OCT 29 1961

Good Music for This Week

A live Boston Symphony Orchestra concert will be telecast by Channel 2 on Tuesday, from Sanders Theater, Harvard, beginning at 8:30 p.m. For this program Charles Munch has chosen *Iberia* by Debussy and the *Symphony No. 1 in C minor* by Brahms. To open the concert Mr. Munch will perform *Elegy to the Memory of My Friend, Serge Koussevitsky,* a rarely heard composition by American composer Howard Hanson.

A choral work for women's voices by Messiaen and the first appearance with the orchestra by the cellist Zara Nelsova will be among the highlights of the New York Philharmonic concert conducted by Leonard Bernstein and broadcast on WEAN and WPJB-FM at 8:30 p.m. on Saturday. The Messiaen composition will be *Trois Petites Liturgies do La Presence Divine.* Participating in its performance will be the Women's Chorus of the Choral Art Society, under the direction of William Jonson. Miss Nelsova will be the soloist in Bloch's *Schelomo,* Hebrew Rhapsody for Violoncello and Orchestra.

A complete recording of Puccini's opera *Turandot,* featuring Birgit Nilsson, Renata Tebaldi, Jussi Bjoerling and Giorgio Tozzi, will be played on *Opera House,* today at 8:06 p.m. on WPFM-FM. The Rome Opera House Orchestra and Chorus is under the direction of Erich Leinsdorf.

WPJB-FM will present *Queen of Spades,* Tchaikovsky's opera in three acts, Friday at 7 p.m. on *At the Opera.* Soloists include Alexander Marinkovich, Jovan Gligor, Dushan Popovich, Melanie Burgarinovich and Valeria Heybalova. Kreshimir Baranovich conducts the Orchestra of the National Opera, Belgrade as well as the Chorus of the Yugoslav Army and the Children's Chorus of Radio Belgrade.

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Kennebec Journal (m)
AUGUSTA, Me.
Circ. 13,928

NOV 7 1961

Good Reception Reported On Test Patterns From WCBB

LITCHFIELD — There's been a new signal on Maine television screens this week.

WCBB is spending two or three hours a day sending out test patterns.

Leo Vincent, transmitter supervisor, said reports had been received of excellent reception in Kennebec and Androscoggin and in the greater Portland area.

There's no definite schedule for the patterns, Vincent added.

The regular Channel 10 programs will start Monday with two classroom shows in the morning.

At 5:30 p.m. an adult show, New Biology, aimed at the college level will be shown. Following it there will be a half hour program for children, then comes the news, a program on international television and the dedicatory program for the station.

The channel with the call letters of WCBB emanates from the tower atop Danforth Hill and will be devoted to educational, informative and cultural programs. Live programming is not planned as the station hasn't any studio. If such eventuality arises, Station WMTW, Poland Spring, has offered its facilities for this use.

Vincent plans to move his family to the area from Gorham, H. N. when the station begins operating all day to 10:30 at night. Full operation is expected in about two weeks. Roger Barton, Lewiston, and Garfield Adams, Monmouth, complete the crew at the station. Chief engineer, Roland Desjardins lives in Gorham.

Programs from the station are expected to reach 500,000 persons about 54 per cent of Maine's population. The legal maximum signals, granted by the Federal Communications Commission, are 316,000 watts video and 158,000 audio.

The morning programs will be beamed into classrooms. Adult programs with emphasis on information and high level entertainment will take the evening hours beginning at 6 p.m. Concerts by the Boston Symphony, programs from the Boston Museum of Fine Arts and weekly book reviews are part of the plans.

No program can be interrupted by a commercial. The station will run on funds from Maine's three private colleges, Bates, Bowdoin and Colby.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald
ARLINGTON, Mass.
Weekly Circ. 8,500

OCT 27 1961

PAGE EIGHT

WGBH Live Telecast Of Boston Symphony Concert October 31

A live Boston Symphony Orchestra telecast is always a special event for the Channel 2 audience, but the fact that there will be one on Tuesday, Oct. 31, is almost a miracle.

Despite the fire that gutted studios and facilities Oct. 14, the full-length Symphony telecast will begin as scheduled at 8:30 p.m., direct from Sanders Theatre, Harvard.

There is a lot of work to do at Channel 2's temporary studios on Granby Street in the Back Bay, but all should be in readiness by Tuesday.

These symphony telecasts have won much applause, both in New England and across the country, where they are seen on the National Educational Television Network. Presented once a month throughout the winter by Channel 2, direct from Sanders Theatre, the TV concerts have gained an ever-growing army of followers.

This is Charles Munch's last season with the Orchestra. For this first TV program he has chosen two much-loved works: "Iberia" by Debussy and the Sixth Symphony of Tchaikovsky. To open the concert Mr. Munch will perform a rarely heard but highly appropriate composition by the American composer Howard Hanson, "Elegy to the Memory of My Friend, Serge Koussevitsky."

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105

NOV 1 196

WHDH HELPS CH. 2 COVER THE SYMPHONY

WGBH-TV, Channel 2, whose Cambridge studios were destroyed by fire only 17 days ago, brought the first Boston Symphony Orchestra concert of the season to its viewers without a hitch last night, thanks to an assist from WHDH-TV, Channel 5.

WHDH supplied the educational channel with four cameras to record the concert and a mobile unit which was set up at Sanders Theater at Harvard.

From the control room in that unit sound and picture were sent by microwave relay to the temporary studio of Channel 2 in the Catholic Television Center in the Back Bay.

From there the signal was relayed to the WGBH transmitter on Great Blue Hill in Milton. WGBH cited the assist as an outstanding example of the generous help commercial stations have given to Channel 2 since the fire and said that without it the concert could never have gone on.

WGBH was also able to record the concert for presentation on the 56 National Educational Television affiliated stations at a later date.

The taping was done in the mobile videotape unit of Channel 2, parked outside the CTC studios on Granby street. The unit was one of the few pieces of equipment not damaged by the fire.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

OCT 26 1961

BSO on TV

A concert of the Boston Symphony Orchestra will be telecast live from Sanders Theatre, Cambridge, on Channel 2 next Tuesday evening, Oct. 31 at 8:30 p.m. Charles Munch will conduct a program including Debussy's "Iberia"; Tchaikowski's Symphony No. 6 and Howard Hanson's "Elegy to the Memory of My Friend, Serge Koussevitsky."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

OCT 29 1961

Symphony on Channel 2

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New England Newsclip Agency, Inc.
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Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 14,167

OCT 26 1961

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Political Advertisement

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553
OCT 29 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Kennebec Journal (m)
AUGUSTA, Me.
Circ. 13,928
NOV 7 1961
047

Good Reception Reported On Test Patterns From WCBB

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Leo Vincent, transmitter supervisor, said reports had been received of excellent reception in Kennebec and Androscoggin and in the greater Portland area.

There's no definite schedule for the patterns, Vincent added.

The regular Channel 10 programs will start Monday with two classroom shows in the morning.

At 5:30 p.m. an adult show, New Biology, aimed at the college level will be shown. Following it there will be a half hour program for children, then comes the news, a program on international television and the dedicatory program for the station.

The channel with the call letters of WCBB emanates from the tower atop Danforth Hill and will be devoted to educational, informative and cultural programs. Live programming is not planned as the station hasn't any studio. If such eventuality arises, Station WMTW, Poland Spring, has offered its facilities for this use.

Vincent plans to move his family to the area from Gorham, H. N. when the station begins operating all day to 10:30 at night. Full operation is expected in about two weeks. Roger Barton, Lewiston, and Garfield Adams, Monmouth, complete the crew at the station. Chief engineer, Roland Desjardins lives in Gorham.

Programs from the station are expected to reach 500,000 persons about 54 per cent of Maine's population. The legal maximum signals, granted by the Federal Communications Commission, are 316,000 watts video and 158,000 audio.

The morning programs will be beamed into classrooms. Adult programs with emphasis on information and high level entertainment will take the evening hours beginning at 6 p.m. Concerts by the Boston Symphony, programs from the Boston Museum of Fine Arts and weekly book reviews are part of the plans.

No program can be interrupted by a commercial. The station will run on funds from Maine's three private colleges, Bates, Bowdoin and Colby.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald
ARLINGTON, Mass.
Weekly Circ. 8,500
OCT 27 1961

PAGE EIGHT

WGBH Live Telecast Of Boston Symphony Concert October 31

A live Boston Symphony Orchestra telecast is always a special event for the Channel 2 audience, but the fact that there will be one on Tuesday, Oct. 31, is almost a miracle.

Despite the fire that gutted studios and facilities Oct. 14, the full-length Symphony telecast will begin as scheduled at 8:30 p.m., direct from Sanders Theatre, Harvard.

There is a lot of work to do at Channel 2's temporary studios on Granby Street in the Back Bay, but all should be in readiness by Tuesday.

These symphony telecasts have won much applause, both in New England and across the country, where they are seen on the National Educational Television Network. Presented once a month throughout the winter by Channel 2, direct from Sanders Theatre, the TV concerts have gained an ever-growing army of followers.

This is Charles Munch's last season with the Orchestra. For this first TV program he has chosen two much-loved works: "Iberia" by Debussy and the Sixth Symphony of Tchaikovsky. To open the concert Mr. Munch will perform a rarely heard but highly appropriate composition by the American composer Howard Hanson, "Elegy to the Memory of My Friend, Serge Koussevitsky."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
NOV 1 196

WHDH HELPS CH. 2 COVER THE SYMPHONY

WGBH-TV, Channel 2, whose Cambridge studios were destroyed by fire only 17 days ago, brought the first Boston Symphony Orchestra concert of the season to its viewers without a hitch last night, thanks to an assist from WHDH-TV, Channel 5.

WHDH supplied the educational channel with four cameras to record the concert and a mobile unit which was set up at Sanders Theater at Harvard.

From the control room in that unit sound and picture were sent by microwave relay to the temporary studio of Channel 2 in the Catholic Television Center in the Back Bay.

From there the signal was relayed to the WGBH transmitter on Great Blue Hill in Milton. WGBH cited the assist as an outstanding example of the generous help commercial stations have given to Channel 2 since the fire and said that without it the concert could never have gone on.

WGBH was also able to record the concert for presentation on the 56 National Educational Television affiliated stations at a later date.

The taping was done in the mobile videotape unit of Channel 2, parked outside the CTC studios on Granby street. The unit was one of the few pieces of equipment not damaged by the fire.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
OCT 26 1961

BSO on TV

A concert of the Boston Symphony Orchestra will be telecast live from Sanders Theatre, Cambridge, on Channel 2 next Tuesday evening, Oct. 31 at 8:30 p.m. Charles Munch will conduct a program including Debussy's "Iberia"; Tchaikowski's Symphony No. 6 and Howard Hanson's "Elegy to the Memory of My Friend, Serge Koussevitsky."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
OCT 29 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 14,167
OCT 26 1961

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Political Advertisement

55

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ 157,545
DEC 2 1961

Our Readers Write:

Music for the Last Lifeboat?

(The following letters are in response to Harold Rogers' review of Lukas Foss's "Time Cycle," given its Boston première on Nov. 3-4, by the Boston Symphony Orchestra under the direction of the composer. In his review Mr. Rogers mentioned that many listeners rebelled by leaving Symphony Hall while the music was in progress.)

For More Scholarly Critics

To THE CHRISTIAN SCIENCE MONITOR:

I think that Lukas Foss's "Time Cycle" deserved a more scholarly review than it received from the Boston critics, Cyrus Durgin described it as "way out and queer stuff" and "aesthetically backward-looking." Robert Taylor labeled it a "highly complex systemized brusquely belligerent intellectualism of form" which "felt like the struggle for the last lifeboat on a sinking liner." Harold Rogers outdid them both, declaring that "the entire Boston Symphony Orchestra was made to sound like a chamber group as it twittered, plunked, twanged, and konked," and he concluded by saying that "many of us, numbed by ennui, could do little more than breathe a sigh of relief at its close."

I have been listening to contemporary music for quite a while now, and I can remember a good many compositions which, at first hearing, really did seem quite painful, but the "Time Cycle" did not hang heavily upon my ears at all. To be sure, it was not like anything we are used to, but after all, are we supposed to sit in Symphony Hall until doomsday, censuring everything but Brahms, Beethoven, and Tchaikovsky?

JO BREWER

Newton Highlands, Mass.

Hats Off

To THE CHRISTIAN SCIENCE MONITOR:

My hat off to your reviewer for having the courage to give his candid opinion of the Foss "Time Cycle." I am in complete agreement with him that a composer must first have something to say regardless of the musical language. Paucity of ideas is covered with smart and pretentious orchestrations.

ALFRED AKRON

Hartford, Conn.

Trivial Schubert?

To THE CHRISTIAN SCIENCE MONITOR:

The Lukas Foss piece was no more or no less interesting than the trivial Schubert and boring Roussel heard on the same program.

Let us hope that the incoming Leinsdorf performs more Foss and less of the 19th and 20th century French frauds. I have never seen the impolite Boston boors walk out on Franck, Berlioz, or Honegger.

R. SCHUMANN

Boston

What Needed Saying

To THE CHRISTIAN SCIENCE MONITOR:

Let me commend your critic for his fearlessness in saying what needed to be said about Lukas Foss.

ARTHUR BURKHARD

Cambridge, Mass.

Bad Mannered Audience

To THE CHRISTIAN SCIENCE MONITOR:

Your reviewer presumes too much when he says that "Bostonians are a well-behaved people." I consider that it is very bad manners to walk out and also very stupid not to have the curiosity to try to find out what someone with different ideas from one's own is saying. I am shocked that a critic of one of our leading newspapers did not write a stinging criticism of the audience, and a more perceptive and positive review of the music.

Boston MORNA E. CRAWFORD

Magnificent!

To THE CHRISTIAN SCIENCE MONITOR:

Your critique on Foss magnificent!

Boston MABEL DANIELS

'Musicians With Sidelines'

To THE CHRISTIAN SCIENCE MONITOR:

May I trespass on your time to comment on the recent letter entiled, "Musicians With Sidelines."

The letter writer assures us that "few people enjoy and appreciate good music more than I do." He then goes on at some length to show that the professional musician, in spite of brief concert season, does not fare so badly after all when compared with the remainder of the community.

This is probably true, in a way.

The shining jewel in his effort is where he cites the case of the musician for whom he has the most admiration. One who, when not performing music, goes from door to door selling a nationally advertised product.

He does not state whether it is the musicianship or the salesmanship of this young man which excites this admiration. One infers it is the latter quality.

What sets me wondering is that now, if this young musician, having hitched his wagon to a nationally advertised product finds it so rewarding that he gives up music altogether, would your letter writer consider this to be a social gain?

It is my own view that those who have by study and training become top-grade musicians, should be rewarded adequately for their professional services and thus protected from joining in the rat-race of professional salesmanship.

J. F. LEEKS

Grimsby, England

'Utter Futility'

To THE CHRISTIAN SCIENCE MONITOR:

Spokesmen for the peoples of the world are raising their voices in emphatic protests against atomic tests, fearing that even these few blasts may cause dangerous contamination within the next two years.

How ironic it is that a hundred or so nuclear bombs showered on the U.S.S.R. from the United States might prove as lethal to Japanese, Canadians, and Americans as to Russians. This even if the Soviet Union had been unable to fire one missile bomb.

The utter futility of nuclear war becomes blindingly clear when one realizes that no nation can use nuclear bombs on a major scale without destroying its own people.

Boston WILLIAM YALE

This newspaper welcomes letters from readers. The briefer they are, the better is the prospect of [illegible]

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
NOV 9 1961

BSO Concert

STRANGE NEW FOSS SONG CYCLE

By PETER DAVISON

No one will ever hear again the music that I and the other members of the audience heard last Saturday at Symphony Hall; nor was what we heard the same notes as were played at the Friday afternoon concert. Lukas Foss' Time Cycle, Four Songs for Soprano and Orchestra, had, as an added dimension between each song, a short piece of improvised music, played by Mr. Foss and three soloists, on the piano, cello, clarinet and percussion, respectively. These improvised sections had, according to Mr. Foss' program note, no relation to the music of the song cycle except as a spontaneous commentary, or perhaps an echo of the songs on another "level of performance."

This is very difficult music to describe in words, particularly after only one hearing; but I found it rewarding for the variety and subtlety of sound, even though the structure escaped me. Not so, it appeared, did about a hundred members of the audience, who, with a shameful discourtesy that makes it so easy to accuse Bostonians of deep-dyed provincialism, walked out noisily during the performance. Are there not better ways of dealing with unfamiliar experiences than simply walking out on them?

However, there is no question that the music was unfamiliar in flavor. Following the lead of such modern pacesetters as Webern and Boulez, the songs started out in a crispy, exploratory style, bafling sounds alternating with pregnant silences. The first song, to a text by W. H. Auden, seemed to me arbitrary, as though the composer's intention to display his ideas about time had overcome his feeling for the organic in music. The first improvisation, which followed, likewise reached with trembling hands toward new ranges of sound: weird shrieks from the clarinet, percussive strangenesses from the other instruments, combining to create the sounds and rhythms of nightmare.

Yet, as the song cycle went forward, the music took on flesh. The second song, steeped in the sound of bells, takes lyrics by A. E. Housman; the third (to me the most interesting of the four) illustrated a fantastic passage from Kafka about the difference between the inner time of the personality and the outer time of clocks. The improvisation that followed this gave stronger voice to the inter-relations of the four improvising instruments; and the cycle concluded with a powerful but difficult setting of a poem of Nietzche.

To sum up the first experience of this work, which might well be called "An Experiment with Time," I can only say that I found its sounds and texture exciting; but except in the Kafka song, Mr. Foss' intentions regarding time (which he explains rather elaborately in the program) eluded me. Is it possible that he has strained so hard to deal with philosophical notions in this music that he has done an injustice to his rich musical talent? On one hearing it is impossible to say. At any rate, those members of the Symphony audience who have any curiosity at all about new directions in music were able to hear and see one of our most interesting younger composers conducting and performing in a very challenging new work. It was performed well by that excellent soprano, Adele Addison; and the orchestra stood to it manfully.

Dr. Munch conducted the first half of the program, which consisted of Schubert's bewitching Fifth Symphony in G Minor and Roussel's Bacchus et Ariane ballet, Second Suite, Op. 43. In the Schubert, Dr. Munch, as so often with strictly formal music of the classical period, was unable to provide the music with that inner poise and alertness that gives strightliness and grace. The performance felt rather like a football without enough air in it. Gaiety is a temperament that Dr. Munch's conducting lacks. Passion, yes, sensuousness, yes, but no agility. Consequently the full delight of this symphony was muted by the clumsiness of the performance.

The clamorous sensuousness of Roussel is more in Dr. Munch's line. Bacchus et Ariane makes deliberate and almost rigid what seems to have come with the utmost naturalness to Debussy, with transparent clarity to Ravel. It is, of course, a ballet suite; and in ballet suites melodrama is an inherent danger on the one hand, and vacuity on the other. (Recollect the arid and stuffed-out passages in Ravel's Daphnis and Chloe, for example.) Yet, although this music does not seem to me the highest of artistic achievements, Dr. Munch is doubtless at his best in conducting it. This French music of spectacle, of sensation, of a high-pitched, almost sexual mixture of the senses—in music of this kind few conductors can touch him. Yet isn't Dr. Munch's forte, after all, a rather short chapter in the history of music — from Debussy to Honegger?

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 169,783
NOV 3 1961

At Symphony

Lukas Foss' latest work, "Time Cycle," which won the New York Music Critics' Circle Award last season, is being performed by the Boston Symphony Orchestra at its weekend concerts.

The Lukas Foss Improvisation Chamber Ensemble—piano, 'cello, clarinet and percussion—will participate in this first Boston performance of the work. Adele Addison will be soprano soloist.

Completing the program will be Schubert's Symphony No. 5 and the "Bacchus et Ariane" Suite by Roussel, conducted by Charles Munch.

59

Fifth Week

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665
OCT 29 1961

By ROBERT TAYLOR

Foss to Inject Fresh Dimension With Symphony

PENNY AMBROSE, 15-year-old violinist, who will be soloist at the opening of Harry Ellis Dickson's third season of Youth Concerts at Symphony Hall on Saturday morning at 11 a.m.

"To the classically trained musician," declares the composer, Lukas Foss, "improvisation means something random, makeshift, haphazard. Also, it invariably means solo improvisation to him, and he is likely to regard it as a form of self-indulgence.

"Let us make no mistake about it: solo and ensemble improvisation are two different procedures not to be confused with each other."

How different will be illustrated by Mr. Foss at next weekend's pair of Boston Symphony Concerts. Part of his latest opus, "Time Cycle," which the BSO will introduce, involves episodes of improvisation. Of ensemble improvisation.

The Lukas Foss Improvisation Chamber Ensemble, piano, 'cello, clarinet and percussion, occupies an integral part of this performance, and Mr. Foss describes their role thus:

"They form an added attraction, a spontaneous commentary. The four improvising instruments remain silent during the performance of a composed movement; the conductor, orchestra and singer stand by and the improvising chamber group takes over; then the composition continues with the next song. At no time are composition and improvisation combined."

Concert Preview

Their separate identities and their underlying relationship fascinate Mr. Foss withal. What he does, in effect, stresses the bond. The composed element and the improvised element stand apart, yet reflect upon each other within the frame of the same work. The intent: to supply fresh dimension to the musical experience.

LUKAS FOSS

For those who might wish to hear how this sounds, the new Victor release of "Studies In Improvisation," featuring Mr. Foss (piano), Richard Dufallo, clarinet, Charles Delancey, percussion, Howard Colf, 'cello, and David Duke assisting French horn, acquires added interest as as a kind of concert preview.

While the music of the record involves the players in smaller forms and instrumental combinations (the titles exhibit, say, a "Bagatelle" for piano, clarinet, percussion, 'cello, or a "Variations On a Theme In Unison"), the technique remains basically the same.

★ ★ ★

Guessing Game

Following it on a record could be a guessing game to determine where the composed part leaves off, and the improvisation begins; but Victor has spared the professional reviewer, at least, this embarrassment, by packaging an enclosed guide sheet.

I confess that I came to the record with a disposition to condemn. The value of the spontaneous is high; but to achieve it at the cost of selectivity and form struck me as a cruel sacrifice.

I was wrong. The works on the record turned out to have singular grace and originality, though the perception of such qualities by the listener requires an effort, a struggle expended in shucking off the conventions and prejudices of conventional concert hall notions.

The factor that makes this easier, however, is not the factor of spontaneity. One soon discovers that Lukas Foss's exploration of the music of chance is distinct from the roulette-wheel method of what might be called the music of luck as practised, say, by John Cage.

Controlled Anarchy

For the Foss Ensemble works within a principle of order. Rather than leave the choice of notes to fate, the players improve inside boundaries. Musical freedom occurs among previously accepted limits. The element of planning dominates chance. Or as the composer indicates: "the predetermined coordination of non-predetermined musical ideas."

In a way, this parallel to the developments that have been occuring in other contemporary art forms. The theater of Harold Pinter and Beckett; the novels of Sarraute and Robbe-Grillet; the painting of Debenkorn and David Park, all contain references to each other.

They display a controlled anarchy. We have been through a period of near-complete anarchy in most forms; and it would seem, generally speaking, that artists are less interested in shattering tradition than in altering its shape. With Mr. Foss, at any rate, this has produced a provocative, challenging musical statement.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,353
OCT 30 1961

Station to Feature Boston Symphony

Three concerts by the Boston Symphony Orchestra, two of them live, will be heard over FM Station WAMC this week.

A recorded program at 8:30 p. m. today will offer works by Bartok, Hartmann and Shistakovich.

A concert, will be broadcast at 8:30 p.m. tomorrow from Sanders Theater on the campus of Harvard University. Charles Munch will lead a program of works by Howard Hanson, Debussy and Brahms.

Lukas Foss's latest work, "Time Cycle," will be heard at 2:10 p.m. Friday from Symphony Hall in Boston. Adele Addison, soprano and the Lukas Foss Improvisation Chamber Ensemble, piano, cello, clarinet and percussion will participate. Mr. Munch will conduct the remainder of the program: Schubert's Symphony No. 5 and Roussel's "Bacchus and Ariane" Suite.

"Time Cycle" is set to texts of four philosophical poets. It was awarded the New York Music Critics' Circle Award this past season. Miss Addison sang it this summer at a special Tanglewood program.

Fifth Program

FRIDAY AFTERNOON, NOVEMBER 3, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 4, *at* 8:30 *o'clock*

SCHUBERT . . . . . Symphony No. 5, in B-flat

I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

ROUSSEL . . . . . "Bacchus et Ariane," Suite No. 2, *Op.* 43

INTERMISSION

Foss . . . . . Time Cycle, Four Songs for Soprano and Orchestra, with Improvised Interludes

We're late (W. H. Auden)
Interlude
When the bells justle (A. E. Housman)
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Soloist: Adele Addison

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Charles DeLancey (Percussion) — Lukas Foss (Piano)

First performance in Boston; Conducted by the Composer

Mr. Foss uses the Baldwin Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
OCT 30 1961

Whitestone

Lucas Foss will conduct the Boston Symphony in his "Time Cycle" in Symphony Hall on Nov. 3 and 4. Adele Addison will be the soprano soloist.

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NOV 4 1961

Foss Brings Musical Experiment to Boston

9-61

'Time Cycle' Hangs Heavy on Listeners' Ears

By Harold Rogers

During 14 years of concert-going I have never seen so many people desert a première during its performance. Bostonians are a well behaved people, and there are only two ways in which a Symphony Hall audience can be expected to express its displeasure: (1) by refraining from applause; (2) by making for the door. Yesterday afternoon they did both.

There may come a day when Lukas Foss, like Stravinsky, will be able to look back with pride on the negative reaction his music once produced. If Bostonians were like Parisians, they would have doubtless set upon one another yesterday with tooth and nail, as the Parisians did at the première of "Le Sacre du Printemps." Yet if a Bostonian were to have even a mere urge to hiss, he would quickly squelch it.

It is not likely, however, that Mr. Foss's "Time Cycle" will some day share the stature "Le Sacre du Printemps" now enjoys. At first hearing the "Time Cycle" hardly impresses one as being timeless music; it is so evanescent that time is likely to hang heavy on the listener's ears while the music makes its ineffective way through four songs and three improvised interludes.

It all went something like this:

Charles Munch had devoted the first half of the program to Schubert's Symphony No. 5 (a very neat rendering) and Roussel's "Bacchus et Ariane" (which caught fire magnificently and called down a radiant shower of applause on the conductor's head).

* * *

The post-intermission period was devoted to the first Boston hearing of the Foss work, which evoked a sense of anti-climax as soon as it began under the composer's direction. Adele Addison was on hand to sing it—Mr. Foss had composed it for her on commission by the Ford Foundation Humanities and Arts Program—and sing it she valiantly did, with that wonderful sense of calm she possesses, eloquently phrasing the line of her clear, warm soprano as it followed melodies that leapt like mountain goats among the ledger lines.

On hand, too, was Mr. Foss's Improvisation Chamber Ensemble, and according to the concert bulletin Mr. Foss "has discarded the obvious possibility of improvisations developing from thematic material of the songs." Rather he has conceived a variety of basic textures and pulses which are put in order as the roles are assigned to the four improvising instruments.

* * *

First Miss Addison sang W. H. Auden's "We're late," in which the entire Boston Symphony was made to sound like a chamber group as it twittered, plunked, twanged, and konked. The soloist admirably managed the ungracious intervalic leaps while most of us waited for something to happen that never came.

Then in the first improvisational period Mr. Foss moved to the piano where he and his three colleagues continued this mood of spare intellectualizing while Richard Dufallo, clarinet, Charles DeLancey, percussion, and Howard Colf, cello, skittered gingerly over a surface of sound that burbled, thumped, shivered, and coughed. At this point the desertion began. Listeners made openly for the doors.

Then Miss Addison sang a text by A. E. Housman, "When the bells justle," and this time the orchestra jangled like a gamelan while parts were fragmented among the trumpets and woodwinds. If anyone was longing for a sense of climax with a soaring voice, this was definitely not what Mr. Foss intended to give.

Afterwards came the second wave of desertions. Then the second improvisation brought out a rash of embarrassed snickers from the audience as the clarinetist fanned his fingers over the keys to gain an effect like butterflies in the stomach. The percussionist became more aggressive, bonging his vibraphone and woodblocks in a cold fury.

More desertions.

Two more songs (these in German to texts by Kafka and Nietzsche) and another "jam session" in which the percussionist also attacked the piano strings with his mallets.

Those remaining had evidently settled for an endurance contest. From first to last the performance carried an air of precious pretense, of intellectual exploration, of searching without finding. Many of us, numbed by ennui, could do little more than breathe a sigh of relief at its close.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
OCT 29 1961

Lukas Foss' 'Time Cycle' At Symphony

The Lukas Foss Improvisation Chamber Ensemble—consisting of piano, cello, clarinet, and percussion—will participate in the first Boston performances of Mr. Foss' latest work, "Time Cycle," at the Boston Symphony Orchestra's concerts Friday at 2:15 and Saturday at 8:30. Soprano Adele Addison will also be heard in this performance.

"Time Cycle," set to the texts of four philosophical poets, concerning the contemplations on the passage of time, was awarded the New York Music Critics' Circle Award this past season and has been performed in New York by the New York Philharmonic, in California and, in a chamber version, at Tanglewood.

In discussing his new work and its episodes of improvisation, Mr. Foss has said: "They form an added attraction, a spontaneous commentary. The four improvising instruments remain silent during the performance of a composed movement; the conductor, orchestra and singer stand by and the improvising chamber group takes over; then the composition continues with the next song. At no time are composition and improvisation combined." Foss will conduct his work.

The week-end program, of which there will be an Open Rehearsal at 7:30 p.m. Thursday, will include Schubert's Symphony No. 5 and the "Bachus et Ariane" Suite by Roussel, conducted by Charles Munch.

The revised program for the orchestra's concert at Sanders Theater, Cambridge, Tuesday at 8:30, conducted by Charles Munch, will consist of Hanson's "Elegy in Memory of Serge Koussevitzky," Debussy's "Iberia," and the Brahms Symphony No. 1.

Charles Munch will conduct the first concert in the new Monday Evening Series at Symphony Hall Nov. 6. Pianist Vlado Perlemuter will make his United States debut at the second concert of the orchestra's Tuesday evening series at Symphony Hall, Nov. 7, in Franck's Symphonic Variations and the Ravel Concerto for the Left Hand. Dr. Munch also will present Brahms' Symphony No. 1.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
NOV 12 1961

LETTERS FROM READERS

An Open Letter to Boston's Music Critics

Dear Sirs:

I want to raise one small voice in protest against the attitude of the Boston critics in regard to the "Time Cycle" of Lukas Foss, which was performed by the Boston Symphony last Friday afternoon and Saturday evening.

This piece has already won the New York Music Critics' Circle Award, which is the composer's most coveted award, and I think it deserved a more scholarly review than it received.

Cy Durgin described it as "way out and queer stuff" in one paragraph and "esthetically backward-looking" in the next. Bob Taylor labelled it a "highly complex systemized brusquely belligerent intellectualism of form" which "felt . . like the struggle for the last lifeboat on a sinking liner."

Hal Rogers outdid them both, declaring that "the entire Boston Symphony Orchestra was made to sound like a chamber group, as it twittered, plunked, twanged and konked" . . "jangled like a gamelin" and "many of us, numbed by ennui, could do little more than breathe a sigh of relief at its close."

I have been listening to contemporary music for quite a while and I can remember many compositions which, at first hearing did seem painful, but the "Time Cycle" did not hang heavily upon my ears at all. In fact, when I first heard the broadcast of this piece from Carnegie Hall, I was impressed by the tonal beauty and the originality of the orchestration more than anything else.

Music, like theatre is a living art. We go to the theatre to see new plays. Why, in the age of space travel do we need to find our music in a coffin? Boston is

In America there is no protection for the conservative listener.

rampant with fine museums to which we can repair any time we yearn to admire art long long dead.

The thing about The Symphony concert which really did appear wrong was the programming.

We were given one piece which all but drowned us in a frenzied orgy of eroticism, and were then required to evoke in ourselves a sad and sensitive reticence, an awareness of vaguely disturbing spirituality.

Now contrast is a fine thing, but it has to be tastefully done.

There are certain color combinations (bright scarlet, deep turquoise and pale peach, for instance) which assault one's vision.

The sequence of "Bacchus and Ariadne" and "Time Cycle" was equally an assault upon the sensibilities. If anyone had set about deliberately to sabotage the "Time Cycle," he could hardly have contrived a more fiendish way of doing so.

The second great target for attack was the improvisions, which "burbled, thumped, shivered and coughed," "blew out . . grunts, growls, snorts and snarls," and "plucked . . twits, squeaks, rasps, and groans." Now this really doesn't give an unbiased picture of the improvisations. I think the thing that needed to be changed about them was simply to leave them out of the "Time Cycle" and play them separately. When heard alone, the improvisations present a very interesting challenge to the listener.

In Russia the problem of the conservative listener is solved by the state, which will not allow the composer to create in his chosen medium. He has to toe the musical line. Here we cry out loudly against such stifling of artistic creativity, and at the same time we let our composers practically starve to death, as did Bartok, one of the greatest geniuses of our time.

The critics all mentioned the fact that people walked out, but no one mentioned the more important fact that far more people stayed.

The walkouts—the ones who won't even listen once—are the really closed minds.

It seems to me that one of the first obligations of the critics ought to be to present music, however "far out" in such a way that the next audience is not prejudiced against it beforehand.

Just because a Friday afternoon audience walks out, it doesn't necessarily mean that a Saturday night one has to.

JO BREWER

Newton

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Herald (m)
BOSTON, Mass.
Circ. 177,105
NOV 4 1961

The Symphony

Severe Demands Put on Audience

By ROBERT TAYLOR

"Text and music are fellow conspirators," declares Lukas Foss, referring to his Time Cycle, which received a first Boston performance at yesterday's novel Symphony Hall concert. So far as much of the audience was concerned, text and music conspired to rub out sensibility.

It felt like Birnam Wood moving against Dunsinane or perhaps the struggle for the last lifeboat of a sinking liner as a sizable part of the audience streamed toward the exit. One could scarcely deem this good manners, though one could sympathize, being hard put to restraint.

Mr. Foss imposes severe demands on an audience conditioned to the aural patterns of the past; he has taken for his motto Edgar Varese's aphorism: "I refuse to submit myself only to sounds that have already been heard."

Many Sounds

Withal, he has created a work including many sounds already heard, some with unpleasant physiological results in the estimation of the mass of mankind. Yet in many ways the cycle is an interesting and important contribution to contemporary music; as well as being in others, irritating, pretentious and obscure.

What Mr. Foss has composed, I think, may be defined in terms of what it is not. It is not an integrated score as music is understood either in terms of tonality or newer modes. Here the composer is tonal, there he shatters . . . or attempts to . . . keynotes.

An improvisatory quartet sits before the orchestra, and as the four songs of the cycle transpire the improvisatore, clarinet, percussion, 'cello and piano—seek to capture the spontaneous pulse of the jazz "jam session." These improvised interludes punctuate the composed segments.

Mr. Foss's music carries significance, it seems to me, as an attempt to impose system on anarchy, while retaining the freedom of the latter. This has value as experiment, but in performance proves that you can't have your cake and eat it, too.

Shaw, however, in a letter to Nicholas Slonimsky once pointed out "the post-Wagnerian anarchy is falling into order as all anarchies do pretty soon;" and the cycle would appear to be an idiosyncratic part of that development.

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the fifth program of the 81st season yesterday at Symphony Hall. Composer Lukas Foss conducted his work, with Adele Addison, soprano, as soloist, and the added quartet of improvisatore consisted o. Richard Dufallo, clarinet; Charles DeLancey, percussion; Howard Coff, 'cello, and Mr. Foss, piano. The program will be repeated tonight at 8:30: Symphony No. 5, in B-flat . . . . Schubert "Bacchus et Ariadne," Suite No. 2, Op. 43 . . . . Roussel Time Cycle, Four Songs for Soprano and Orchestra with Improvised Interludes, Foss

Four Fragments

Carrying out his esthetic, Mr. Foss borrows wherever he can, for the cycle consists of four fragments from unrelated poets and prose writers, Auden, Housman, Kafka and Nietzsche, who are lumped together because each somewhere penned a theme or reference "to time, clocks or bells." The same eclectism applies to the vocal and instrumental writing, and every song generates its own serial devices, the tone row being employed the least.

Save for the Mahlerian sonorities of the last song, the cycle is generally devoid of passion or urgency. The subject of time and eternity, the clocks of the measured hour and the clocks of the soul, presents vast possibilities, of course; but Mr. Foss realizes only a few because the highly complex, systematized, brusquely belligerent intellectualism of his form makes emotional exploration of the musical content virtually impossible.

The quartet of soloists adds nothing to the occasion either. On paper the idea of ensemble improvisation seems exciting; in fact, it works out to an absurdity.

Just Happen

Four men producing inspiration deliberately on the stage of Symphony Hall on a Friday afternoon are about as spontaneous as Groucho Marx's old greasepaint mustache. Accidents may perhaps be controlled by the permutations of a computer; but in the human area of music, they just happen.

Adele Addison, the soprano soloist, however, sang splendidly, coping with the formidable difficulties of a nervous line and the dynamic design of a sprechtstimme, song-speech. She was clear, musical and interpretively persuasive throughout. The quartet doodled about as effectively as they could, while the Boston Symphony regarded these efforts with the classic expression—dismay, smiles, unbelief, sobriety—of witnesses at some incredible natural upheaval. There was a thin ripple of applause at the close for Mr. Foss, whose provoking, uneven artistry has at least enlivened a flaccid Symphony season.

First Rate

Schubert's Hayden-esque Symphony No. 5 and Roussel's "Bacchus and Ariadne," which opened the program, received first-rate readings from Dr. Munch.

Both have recently been offered, and comprise little that is fresh in either content or meaning. The suavity, grace, color and style of the conductor's concept are a joy to behold, nevertheless, particularly in the Roussel, which Dr. Munch informs with dionysiac vigor.

Next weekend features the first local performance of Alexei Haieff's Symphony No. 3; and Charles Munch has also scheduled Ramenau's Suite from "Dardanus" and Berlioz's "Harold in Italy,' 'with Joseph de Pasquale, viola, as the "Harold" soloist.

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LOWELL, Mass.
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NOV 4 1961

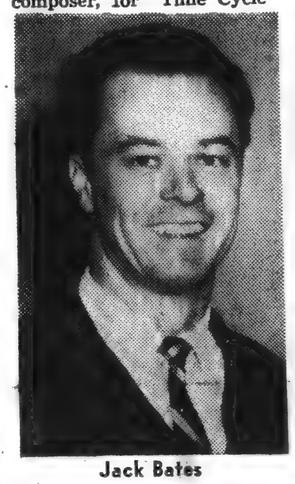
Music

"Time Cycle" Boston Symphony Feature

By Alfred Burke

LOWELL—"Time Cycle" a composition by Lukas Foss was the talented work at the second open rehearsal of the Boston Symphony orchestra this week. Also on the program was the Schubert "Symphony No. 5", and Roussel's "Bacchus et Ariane" Suite No. 2, Op. 43. The Foss composition was being heard for the first time here.

Dr. Charles Munch gave up the conductor's stand as a gracious overture to the composer, for "Time Cycle" and we feel certain that many in the capacity audience shared our viewpoint that Mr. Foss was the only man present who would desire to attempt such a chore.



Jack Bates

To start with, the composer took the vocal text of his composition from four philosophical poems concerned with the passing of time. The poems are brought to light by a soprano soloist who on this occasion proved to be the talented and vocally capable Adele Addison.

Miss Addison has always been a gracious artist and one whose approach to singing has been of the highest order. How she could retain not only her composure but a fine vocal line on an occasion such as this will always remain a mystery. The part that she sang was made up of brief passages of starts and stops, full-voiced effects that failed to prove their right to exist and intervals that embodied the wildest moments of even the most rabid of the modernists.

The orchestral parts—set off at times by an improvisation chamber ensemble consisting of piano, cello, clarinet and percussion did nothing to improve the situation. As for the composer, he did little to aid his cause with a conducting approach that failed to produce any of the old customs and facets of the podium art that the listener becomes used to in the talents of Dr. Munch and his long line of guest directors.

THE ROUSSEL piece proved interesting and Dr. Munch gave much time to balancing off the individual sections of the orchestra. The Schubert glowed with a melodic splendor that is characteristic of just how truly great this orchestra can be. Several times the conductor returned to the pages of the main theme in order to gain the interpretive effects he desired. Normally this would be something that would bore an audience, but on this occasion the magnificence that is Schubert was never more apparent.

Jack Bates, tenor, will be heard in the role of Joe Hardy in the coming production of "Damn Yankees" that is being presented Nov. 17-18 by the Unitarian Players of Chelmsford. The vehicle is the initial musical for the group.

Mr. Bates has a background that embraces opera, musical comedy, concert and TV. This past season he understudied the tenor lead in the Boston performance of "The Ballad of Baby Doe" by the City Center Opera company of New York. His first appearance in Boston was in 1952 when he was heard in the role of Detloff in "Student Prince" at the Boston Opera House. This past summer he toured with the road company of "Kismet" which featured Howard Keel. This production covered the Eastern summer theater schedule. He recently appeared in the role of Strephon in Gilbert and Sullivan's "Iolanthe". Among his other operatic and musical comedy appearances have been in "Il Travatore" with the Shreveport, La., Civic Opera association; "Most Happy Fella"; "South Pacific", and "Pipe Dream." He is a member of the Minute Man Quartet of Winchester and has studied voice with George Dave to whom he was sent by the celebrated tenor Eugene Conley. He is presently coaching with Salvatore Sullo of Boston.

DREAMING

SCHENECTADY, N.Y.
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OCT 30 1961

WAMC to Broadcast Three Concerts By the Boston Symphony Orchestra

Three concerts by the Boston Symphony Orchestra will be broadcast on FM station WAMC (90.3 mc.) this week.

* * *

THE CONCERTS will be broadcast today at 8:30 p.m.; tomorrow at 8:30 p.m. and Friday at 2:10 p.m. The Tuesday and Friday concerts will be carried live.

Tonight's concert will consist of four orchestral pieces, opus 12, by Bartok; Symphony 6 by Hartmann; and Shostakovich's Symphony 5.

Tomorrow night's concert will be carried direct from Sanders theater on the campus of Harvard University. Charles Munch will conduct a program comprised of Hanson's "Elegy in Memory of Serge Koussevitsky," Debussy's "Iberia" and the Brahms Symphony 1.

LUKAS FOSS' latest work, "Time Cycle," will be heard in the Friday afternoon concert from Symphony hall in Boston. Foss will conduct the performance, in which soprano Adele Addison and the Lukas Foss Improvisation chamber ensemble—piano, cello, clarinet and percussion—will participate. Munch will conduct the remainder of the program: Schubert's Symphony 5 and the "Bacchus et Ariane" Suite by Roussel.

"Time Cycle," set to the texts of four philosophical poets, concerning their contemplations on the passage of time, was awarded the New York Music Critics' Circle Award this past season.

WAMC is a non-commercial, educational station that is operated by Albany Medical College with the support of the station's listeners.

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Morning Globe
BOSTON, Mass.
Circ. 191,991

NOV 4 1961

Lukas Foss 'Time Cycle' Is Way-Out Queer Music

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the fifth program of the Friday-Saturday series. Dr. Charles Munch conducted Schubert's Symphony No. 5, in B-flat major, and the "Bacchus et Ariane" Suite by Roussel. Lukas Foss conducted the first Boston performance of his own "Time Cycle," with soprano Adele Addison as soloist, and with his Improvisation Chamber Ensemble participating. The latter were Richard Dufallo, clarinet; Howard Colf, cello, and Charles DeLancey, percussion, with Foss at piano.

By CYRUS DURGIN

"Time Cycle" by Lukas Foss, whose first Boston performance the composer conducted with the Boston Symphony Orchestra yesterday afternoon, is musical news. It is not much else, except way-out and queer stuff, even though the New York Music Critics Circle gave it their award for the present year.

"Time Cycle," a setting of four poems about time, clocks, or bells, interspersed with instrumental improvisations which have no relation to the composed portions, is technically most involved and difficult, and peculiar in its concept.

It is backward-looking, esthetically, with many of its effects of sound color and harmonic organization returning to the pointillist peckings of Anton Webern; the rhythmic involutions (which probably look fine on paper but sound like nothing much, of Dutilleux and Messaien; the contorted melodic intervals of the atonalists; even a suggestion of Schoenberg's "speech-sound," or sprechstimme.

Indeed, there is very little recognizable rhythm in "Time Cycle," mainly just metrical stresses and combinations of meters, which makes the greater part of the work sound vague and spineless. The serial technic pours harmonic vinegar over the whole.

The poems used are by Auden and Housman (in English), by Kafka and Nietzsche (in German), in which the voice sometimes imitates bells. (So do other instruments beside the elaborate percussion layout). Miss Addison, a true-blue musican, coped bravely, and I suspect accurately, with the most unsongful voice part.

Mr. Foss would conduct a song, then hop down to the piano for the improvised interludes. If the Boston Symphony players were required to produce a variety of piquancies, plangencies, flutters, bops and general flatulence in the lower brass, the Foss Improvisation Chamber Ensemble did more. Clarinetist Richard Dufallo blew out an impressive repertory of grunts, growls, snorts and snarls, leaping from tip-top of his instrument to its subcellar.

Mr. Colf plucked and bowed the cello in sundry twits, squeaks, rasps and groans, and Mr. DeLancey, with an extensive percussion arsenal of his own, popped, whacked thumped and slammed, at one point mercilessly tearing into the strings of the open piano with his mallets. Mr. Foss, occupied with his assault upon the keyboard, approved and played on.

Quite remarkably, there was very little passion in this long bastinado, mainly just whackery, and if I may say so, musical quackery. Nor was there any discernible emotion in the songs—except for the last, when the sound became expressively musical, and in the manner of Gustav Mahler.

So I left Symphony Hall singing "The Beautiful Earth" theme from Mahler's "The Song of the Earth." Quite a few of the Friday subscribers, it must be reported, had fled much earlier.

Dr. Charles Munch, who had conducted a lovely, lyrical performance of Schubert, and a brilliant, exciting one of Roussel's Suite, was an attractive listener in the balcony for "Time Cycle." I thought I perceived a broad grin on his face during the improvisations.

"Time Cycle" was commissioned for Adele Addison by the Ford Foundation. What would old Henry, who originally made the money, think could he hear the piece.

Next week Dr. Munch will conduct a Suite from Rameau's Opera "Dardanus" the Boston premiere of Haieff's Third Symphony, and Berlioz' "Harold in Italy," with Joseph de Pasquale as viola soloist.

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Herald (m)
BOSTON, Mass.
Circ. 177,105

NOV 11 1961

The Symphony

Work by Haieff Is Easy to Hear

By ROBERT TAYLOR

The art of decoration in music involves skill of a high order, a surface art that calls for elegance and distinguished workmanship rather than depth of statement. Yesterday's Symphony concert featuring the first Boston performance of Alexei Haieff's Third Symphony, was devoted to this glitter of handsome adornment.

Like Rameau's Suite, and the figurative ornamentation of Berlioz' "Harold in Italy," the Third Symphony strives essentially for graceful qualities of design. It is easy to hear, contrary to most first performances.

It is fastidiously constructed in terms of the international French style. It exists on the surface of musical thought — and does not pretend to exist on any other level.

Moves Precisely

The Siberian-born, American Haieff, in short, has produced a work that derives from Stravinsky, and moves precisely, cheerfully and brightly describing confident, abstract patterns. The score — allegro, andante, and a third movement, allegro-andante —opens with a short figure developed in various solo and ensemble textures; then, in the andante, states a theme later inverted; ('I would subtitle the second movement 'Narcissus,'" says Haieff, "for the second half is an exact mirror reflection") and ultimately elaborates the opening design further, and contrasts this with a contemplative finale.

The principle of contrast, indeed, dominates the Symphony, of mood, texture, line, the pointillist sonorities; and the affinities to purely visual experience seem to me marked.

An amiable treatment of dissonant counterpoint, the vital brusque Stravinsky-ian rhythms, the logic of the proportions, establish a sophisticated tracery. That it means no more than, say, knowing what constitutes the difference between a regional and a chateau-bottled wine, may bother some; but knowing this difference can be exceedingly important in its proper realm. Haieff's Third is a minor work of civilized sensibility.

The Program

The Boston Symphony Orchestra Charles Munch conducting, presented the sixth program of the 81st season yesterday in Symphony Hall. Joseph de Pasquale, viola, was the soloist; the program will be repeated tonight at 8:30.

Suite from the Opera "Deardanus" ..... Rameau
Symphony No. 3 ..... Haieff
"Harold in Italy," Symphony With Solo, Op. 16 ..... Berlioz

Crisp Reading

Dr. Munch supplied a properly urbane and crisp reading, and in Rameau's Suite the sphere of the traditional rococo, the orchestra gave us ensemble of sparkling lustre. Offering the Suite in larger dimensions is possible, of course, yet the possibility of surpassing the noble gravity of the BSO strings seems remote.

With "Harold in Italy" we reached the final decoration of the program, mural-sized and crowded by heroic narrative, but decorative still in spite of the illustrative idiom.

William Primrose and the Orchestra's violist, Joseph de Pasquale, have alternated ownership of the rights at these concerts during the last 15 years, and Mr. de Pasquale resumed tenure with a solo performance that was full-bodied, beguiling and, for want of a more concrete word, beautiful. A more technical adjective could scarcely convey the fluent lyricism of Mr. de Pasquale's projection.

His tone production, bowing, exact intonation and emotional stress translated the ancient favorite into living communication. Orchestra and soloist were ideally matched, a welcome integration after the rigors of last week.

Goes on Tour

During the weekend next, the Boston Symphony will be on tour. Richard Burgin conducts the concerts of Nov. 24-25, which find Gary Graffman as the soloist in Rachmaninoff's Piano Concerto, No. 2, in C minor, Op. 18. The first Boston performance of Kirchner's 'Sinfonia' has been scheduled, and Moussorgsky's Prelude to 'Khovanshchina' and Sibelius's Symphony No. 5, in E-flat major, Op. 82.

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Morning Globe
BOSTON, Mass.
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NOV 11 1961

Munch Conducts Berlioz, With DePasquale Soloist

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the sixth program of the Friday-Saturday series. Dr. Charles Munch, music director, conducted a Suite from Rameau's Opera "Dardanus"; the Symphony No. 3 (first performance in Boston) by Alexei Haieff, and Berlioz' "Harold in Italy," with first viola Joseph De Pasquale as soloist.

By CYRUS DURGIN

For sheer excitement; the rich, lovely colors of the orchestra and the warmth of romantic melody, Berloiz' "Harold in Italy" is one of the peaks of the early 19th Century. It is, further, something of a specialty with Charles Munch (along with Berloiz' "Romeo and Juliett" and Symphonie Fantastique), who yesterday afternoon gave it yet another memorable performance. The soloist again was the Boston Symphony's notable first viola, Joseph De Pasquale.

This performance was not only excitement and color, but superb orchestral execution, with much polish of detail and no exaggeration or coarseness. A special compliment must be stated for the unexcelled English horn playing of Louis Spere in the serenade of the mountaineer. I venture to claim this to be an ideal realization of the long, amorous melody.

De Pasquale's clean, dexterous technic long since established him as a master of the viola. But there is a great deal more in his playing: such a wonderfully big, expressive and varied quality of tone as you will hear from few other violists; emotional intensity without sentimentality, and a most musical grasp of the relationship of this solo part to the orchestral body of the work.

No wonder, then, that the Friday audience applauded him with heat and volume.

Alexei Haieff was present to hear the first Boston performance of his Symphony No. 3, a work which sounded upon first acquaintance agreeable and substantial if a little dry in its fast movements.

The first movement is characterized by rapid thematic figures in what might be called fragmented form, which skip in close imitation from section to section of the orchestra, with short solo interjections.

The counter-point produces a dissonant teture, but a very logical and vertebrate one. There is vigor of rhythm, both in the agitation of the reiterated fragments and in the sense of a larger and overall continuity of musical thought.

Haieff's slow movement is melodically sustained, immediately pleasing to the ear and with what is sometimes known as heart appeal. That is to say it appeals to one's feelings as much as to one's intellectual perception. The finale is perhaps the largest movement of all three, in that it seems to have the most power and greater extent of design. All of the Symphony, which is not to be digested in a single hearing, has the organic life of music intelltctually conceived, organized both as technical construction and emotional communication.

Dr. Munch used a very small string orchestra to balance the paired flutes, oboes and bassoons in the delectable 18th Century music of Rameau. The effect was clarity and a luminous tone, which, emerging in a decidedly light-handed and graceful performance, gave the Suite the proper style.

Next week the Orchestra will go on tour. Richard Burgin will conduct the Symphony Hall concerts of Nov. 24 and 25. His program will consist of Moussorgsky's Prelude to "Khovantschina"; a Sinfonia of Leon Kirchner (first Boston performance); the Fifth Symphony of Sibelius, and Rachmaninoff's C minor Piano Concerto, with Gary Graffman as soloist.

Sixth Week

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Christian Science
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BOSTON, Mass.
Circ. 157,545
NOV 11 1961

Haieff Symphony No. 3 in Boston Premiere

9-61

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
NOV 16 1961

At BSO

Haieff's Third Symphony Introduced

By PAUL GRICE

Saturday evening's concert by the Boston Symphony Orchestra under Charles Munch presented three works, one from each of the 18th, 19th and 20th centuries and included the first performance in Boston of Alexei Haieff's Third Symphony, completed in 1961, and a performance of Berlioz' "Harold in Italy" with Joseph dePasquale playing the part for solo viola.

Rameau's "Dardanus" suite began the program and was beautifully played by a section of the orchestra. As with other orchestral music by Rameau, one felt that one was listening to the work of a composer who knew exactly what he was trying to achieve, who wrote with admirable economy and directness and yet nearly always managed to inform each piece of music with some happy idea which distinguished it from the ordinary run of 18th century music.

Alexei Haieff at one time studied with Nadia Boulanger, and his Third Symphony exhibits the clarity which one has come to expect from those who have worked with her. The first movement, which was in my view the most successful, was taut and economical, and achieved a rhythmic tenseness, not wholly unlike that to be found in some of Walton's works, which was effective. The slow movement, so the composer tells us, bears the sub-title "Narcissus" and the second half of the movement is an exact mirror-image of the first half. It relied heavily on progressions of more or less remotely related common chords in differing inversions, often grouped in four-note phrases. I must confess that I found the general effect of this movement one of monotony; the device just mentioned has been worked hard (for example by Vaughan Williams and Frank Martin) and it is not now easy to make it exciting. I felt also that there was a certain incongruity of idiom between the first two movements, which reappeared within the final movement, which incorporates elements from its predecessors. My impression, on a first hearing, was that this was not a work of very great distinction.

The concert ended with an exhilarating performance of "Harold in Italy" in which Mr. dePasquale invested the solo part with all the beauty of tone of which he is the master.

Stravinsky, in an unpublished conversation, once remarked that Berlioz was a bad composer; and one can see the features which might have prompted such a judgment; his music sprawls and is uneven in quality, his melodies are sometimes blatant or banal, and one recognizes recurrences of certain favorite tricks, such as the tolling repetition at intervals of a falling semitone, which is used not only in "Harold in Italy" but also in the Requiem and in Nuits d'Ete." But none of this prevents him from being a great composer; not only was he one of the really original musical minds of the 19th century, but his music is so much the expression of a recognizable personality that even its weaknesses become endearing.

"Harold in Italy" is perhaps not quite in the top flight of his works, but it contains many enchanting and exciting moments, to which the fullest justice was done in this performance.

De Pasquale Soloist in 'Harold in Italy'

By Harold Rogers

One cannot point out too often that the content, in our evaluation of contemporary music, is far more important than the medium. It is not the language chosen by the composer that one need find fault with, if indeed there is fault to be found. It is the quality of his inspiration. He may choose an aurally attractive language and have nothing to say. On the other hand, he may choose a forbidding tongue and yet be trenchant with meaning.

True, the listener has work to do if he is to keep up with the changes in our musical language today. Some listeners do not make the effort; the changes therefore pass them by. They may be listening to enthralling poems, yet not be enthralled; much as they would not be moved if a literary poem were read to them in an unknown tongue.

Only those who have kept up with the changing musical speech of our times are in a position to discern the quality of inspiration to be found in a particular piece. They must have arrived at the point where no combination of sounds can fall strangely on the ear. Then, no longer put off by language, they are ready to respond to the composer's message.

* * *

In this way can we judge the worth of a modern work; and it was on this basis that Lukas Foss's "Time Cycle" was adjudged a failure last week—not for its sound, but for the poverty of its message.

It is on this basis that Alexei Haieff's new Symphony No. 3, heard in its Boston première yesterday afternoon, has also missed the mark, though to a much lesser degree than the Foss.

As played under Charles Munch's direction yesterday, the three-movement piece contains much that is interesting to the ear. The composer has a fascinating way of skipping about in the orchestra, quickly touching the horns here, the brass there, or the woods or strings as his fancy dictates. He may punctuate with the snare drum, or even with silence. Tiny explosions of sound are wrapped in rests.

Thus he makes his peppery path through the end movements, occasionally seeking a bit of contrast in a sober melody that is never sustained for long. He dallies intellectually in a bit of counterpoint on occasion, or with sweeps of expanding contrary motion.

The middle movement could be subtitled "Narcissus," as Mr. Haieff explains in the concert bulletin, because the second half of it is an exact reflection of the first half—"what was above is below, up, down, etc., all the way to the end." Here is an intellectual manipulation that is in no way obvious in the hearing of it; the mood of this movement, however, lies slightly below the surface on which the outer movements glide.

* * *

But can it be said that Mr. Haieff's symphony truly takes hold of the listener? I for one do not care what a composer makes me feel; all I ask is that he makes me feel something — even disgust if he can't lift my feelings any higher than that. But I do object to having been left in a void. Music is an emotional language; if it cannot make us feel something, it is merely the letter without the spirit.

Dr. Munch opened with the courtly Suite from Rameau's opera "Dardanus," elegant to the last arch of an eyebrow, and closed with a glowingly romantic reading of Berlioz' "Harold in Italy."

The superb soloist in the Berlioz was Joseph de Pasquale, the Boston Symphony's principal viola; and again he gave us of his gorgeously suave tone, at times in phrases that lilt with a sigh. Perhaps the harmonic arpeggios in the "March of the Pilgrims" were not altogether flawless; but — difficult things that they are — they are seldom so. More famous soloists have been heard in this work, but none better that Mr. de Pasquale.

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II. Rondeau du sommeil (modéré)
III. Rigaudon (assez modéré)
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HAIEFF ..... Symphony No. 3

I. Allegro
II. Andante
III. Andante; Allegro

(First performance in Boston)

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BERLIOZ ..... *"Harold in Italy": Symphony with Viola Solo, *Op.* 16

I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy (Adagio; Allegro)
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JOSEPH DE PASQUALE

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BALDWIN PIANO

*RCA VICTOR RECORDS

Sixth Week

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BALDWIN PIANO

*RCA VICTOR RECORDS

64

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 169,783
NOV 17 1961

'Harold In Italy'--Now And In 1874

By PHYLLIS NEWTON

It was one of those curious coincidences that pull the past up close to the present for an instant in a wholly unexpected and personal way.

Mr. and Mrs. George Hodder of Needham were getting ready to go to the Symphony Friday to hear "Harold In Italy." The romantic Berlioz score was one of their favorites.

BOSTON PREMIERE

Before leaving for the concert, Mrs. Hodder sat down for a moment with a rather rare piece of reading material. It was a sheet of the Boston Traveller for Oct. 27, 1874, which had been found on the back of a photo of her great-great-grandfather.

The cut-out oval was tattered and brown at the edges, but she read it with great interest

GREAT-GREAT-GRANDFATHER'S portrait yielded a copy of an 1874 Boston Traveller for Mrs. George Hodder of Needham. The yellowed newspaper carried an announcement of the Boston premiere of "Harold in Italy," which the Hodders heard the Boston Symphony play Friday.

—particularly one item which made her sit bolt upright.

There in the old-fashioned wide columns of the 87-year old newspaper was an announcement of the Boston premiere of "Harold In Italy."

"I really came to attention," says Mrs. Hodder, a music lover who has been a Friday afternoon patron of the Symphony for years.

PROGRAM NOTES

"It struck us so funny to read about the very work we were going to hear in a newspaper of three generations back," adds her husband.

Program notes for the Friday performance verify that the famed symphony which Berlioz composed at Paganini's request was first played in Boston on Oct. 28, 1874, the day after the date of the paper.

"It brought home to us in a very real way the durability of fine music," says Hodder.

"Almost everything else in the paper seemed so remote from modern life—but it was heartwarming to realize that the same good music that appealed to our ancestors has continued to appeal to succeeding generations."

DREAMY MUSIC

A Symphony buff for years, Hodder remarked that the Berlioz work (which was inspired by Byron's poem "Childe Harold's Pilgrimage") seems to keep turning up in his life.

"My colleagues gave me an album of 'Harold In Italy' when I left Buffalo to come to Needham in 1948," he recalls.

"Every time I hear this nostalgic dreamy music I think of these old friends, and although Mozart is my favorite, I have become a devoted Berlioz fan under Dr. Munch's influence."

The Hodders had a wonderful time showing the yellowed newspaper to their Symphony "neighbors" Friday afternoon. The couple has held second-row, second balcony tickets for 15 years.

"We inherited them from my mother, Mrs. James H. Barnard," says Mrs. Hodder. "She used them for 30 years and I believe had them ever since the ticket system began."

The 1874 Traveller was found on the back of a framed portrait of Charles Barnard, Mrs. Hodder's great - great - grandfather, who died in 1869, the same year as Berlioz.

The picture was being repaired by Dr. Ruth C. Warwick of Norwell, a cousin of Mrs. Hodder's father, who is now in her eighties. She gave the newspaper to them as a curiosity.

Its quaint columns reveal that Boston of the gaslight era had other fascinating entertainment to offer, besides the premiere of "Harold In Italy."

At the Boston Museum, there was Tom Taylor's new play "Done On Both Sides." At the Tremont Temple were the Royal Marionettes, described by an enthusiastic reporter as a "delightful company of limber lumber."

There was a "jolly bill" at the Howard Athenaeum featuring hilarious burlesques of "Pocahontas", while at Wesleyan Hall, the East Boston Cornet Band was performing.

None of these divertissements, however, turned out to have the longevity of "Harold In Italy," which has been performed 20 times by the Boston Symphony since that memorable date in 1874.

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NOV 7 1961

New Regulars for the Symphony

By Louis Chapin

"First aisle on the right . . ."
"Third aisle on the right . . ."
"Second aisle on the left—see the usher . . ."

To any Boston symphony-goer the ricochet of staccato instructions from side to side of the entrance to the Symphony Hall floor has become a familiar sound, speeding ticket-holders to their seats—*stringendo* as the warning bells ring and the orchestra comes on stage into a whirr of tuning.

He may have heard it on a Friday afternoon, a Sunday afternoon, a Saturday night, a Tuesday night. But not until yesterday would he have heard it on a Monday night.

The Boston Symphony has enlarged its activities this season to include a new Monday subscription series of six concerts—the first such addition since 1925. Last night's concert, directed by Charles Munch, was the opener in this new series, which is already sold out.

♪ ♪ ♪

The two entrance ushers were busier than usual, because this was a new audience, not yet generally sure of its course seatward, and eager to find it. Some of its members were "graduates" of the open rehearsals, started by Dr. Munch in 1951 and introducing Bostonians and their orchestra to each other in a new way. Many rehearsal attendants have been students, and last night's audience showed a distinctly youthful cast.

Mrs. Ethel Fallon of the Symphony subscription office has found the new list to have certain earmarks. Among the Monday subscribers she finds a noticeable quantity of doctors, and there are clergymen of many denominations. Some names are repetitions, from other series, which probably means gifts of tickets to family or friends. The Boston suburbs are evenly and well represented, with a scattering from New Hampshire and Rhode Island.

♪ ♪ ♪

The new audience was obviously glad to be there and to hear what it heard, though one subscriber's comment looked to the future: "I hope the programs don't stay too conservative, and that we have a good proportion of contemporary music." It didn't look like an audience that wanted to be put to sleep.

And last night it wasn't. Howard Hanson's "Elegy in Memory of Serge Koussevitzky" tenderly and nobly represented three men—its subject, its composer, and its conductor. Debussy's "Iberia" suite showed off a brilliant cluster of the orchestra's colors, and Tchaikovsky's Sixth exhibited its own compelling gamut of tonal gestures, while Monday symphony-goers found their way into its silences.

They broke the last silence as any pleased audience should. And now that they know their way, they'll be back on Monday, December 18, for more.

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Monday Series

NewEnglandNewsclipAgency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 191,991
NOV 7 1961

(Boston Globe-UPI Telephoto)

PENNSYLVANIA NATIONAL TROPHY is presented by Mrs. Albert H. Stackpole to Argentina's Dr. Hugo Arrambide after his victory in jumping at National Horse Show, New York. At left: Walter Devereux, show president.

Society: Boston Symphony Launches First of Six Monday Concerts

By MARJORIE W. SHERMAN

It's Boston's most famous enterprise, but it never rests on its laurels. And last night the Boston Symphony Orchestra had a most successful premiere of a brand new series of concerts.

The Monday series will be six concerts long, and the remaining dates are Dec. 18, Jan. 15, Feb. 12, Mar. 19, and Apr. 23.

They'll add lustre to a list that includes Tanglewood and the Berkshire Festivals, Pops and the Esplanade concerts, the Youth Concerts and the European tours, and all the familiar wonderful afternoons and evenings at Symphony Hall where three generations of Bostonians have listened to some of the world's finest music.

It was an audience of many ages, of students and young-marrieds, of fathers and daughters, and a lot of doctors and ministers and their wives.

Most of the New England states were represented — Mrs. Ernest Perry of York, Me.; Mrs. William Wagner of Hampton Falls, N. H.; Mrs. Ralph Gale of Bennington, Vt.; and dozens of communities in Massachusetts—Henry Atkins, Concord; Mrs. Richard Chase, Wellesley Hills; Willis Fay, Sudbury; Mrs. Donald Hill, Newton Highlands; John Holbrook, Weston; Mrs. Ernest Leathem, Lincoln; Allan Forbes Leland, Boston; Mrs. Burton Noyes, Wellesley; F. Gardiner Perry, Needham; Donald Snyder, Topsfield; Mrs. C. W. Stillwell, Framingham; Theodore Shackford, Arlington; Peter Semans, Marblehead; Dr. Donald Weis, Braintree, and Robert M. P. Kennard and his daughter, Anne.

First subscribers to the new Monday night series include Dr. Harold Case, president of Boston University, and Mrs. Case, E. Morton Jenning Jr., Rev. Frederick Brigham, Dr. and Mrs. Randolph Byers, David W. Bailey, Dr. and Mrs. J. J. Michelson, Rev. James E. Wolfe, Dr. Jerome Roberts, Carl Weyerhauser, Dr. Harry Lowd, Mrs. Alexander Wheeler, Mrs. Russell Stearns, Dr. Leroy M. S. Miner, Dr. Howard McIntyre, Rev. G. J. Balfour, Mrs. Edwin H. Land, a group of 30 students from Pine Manor Junior College, and hundreds more.

CHILDREN HAD THEIR OPENING concert in the youth series for this season last Saturday morning. From the youngster in the balcony who found his own conductor's beat by opening and closing his coat, to the 15-year-old solo violinist, Penny Ambrose of Coventry, Ct., who drew whistles and cheers, it was a lively house at Symphony Hall.

"A very orderly crowd," said a veteran usher as the children arrived.

Six busloads came from Lexington alone with Miss Louise Cavalieri, Paul Ciano, Guido Piacentini and Mrs. Sheldon Gruber.

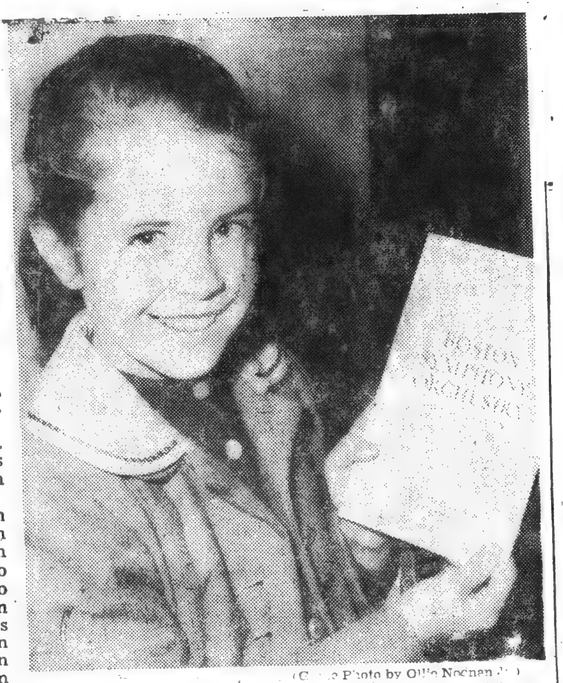
Mrs. Evans Speare Jr. shepherded 82 youngsters from grades five through nine from Walpole.

Driving from Hingham with Mrs. S. Everett Eaton were 80 fifth through tenth grade pupils. Bus loads also gave children a chance to hear Harry Ellis Dickson conduct one of the world's most famous orchestras in both classical and modern music as they arrived from Fall River, Harvard, Townsend, Manchester, New Boston, N. H., Marshfield, Cohasset, Wareham, Plymouth, Scituate, and Kittery Point, Lewiston and York in Maine.

Mrs. A. Clement Titcomb put on her usher's red ribbon to join Mrs. Austin Broadhurst, Mrh. Germain J. Bouchard, Mrs. Leo Pistorino, Mrs. Manuel P. Kurland, Mrs. Harry Brenner, Mrs. Donald A. Haire, Mrs. Leonard Wolsky, Mrs. Leon H. Ballou Jr., Mrs. Abbott Rand, Mrs. Julian Sobin, and Mrs. Ralph Katz, chairman of sponsoring mothers from 47 towns.

Mrs. Alexander H. Ladd Jr., chairman of the advisory committee, had young guests with her as did Mrs. William Morton, Mrs. E. Anthony Kutten, executive director, Mrs. William Sweet, Mrs. Carter R. Rowe and Mrs. William Waldron.

Hosts also included Youth Concert officers Henry B. Cabot, Dean John Burchard, John L. Thorndike, Stephen D. Paine, Irving W. Rabb, John Corley Jr., Mrs. Harold D. Ashe, Dr. Frederick Gillis, Mrs. Harold D. Hodgkinson, Mrs. Stacy Holmes, Mrs. Charles E. Mason Jr., Mrs. A. H. Ladd Jr., Mrs. William Morton, Mrs. James S. Russell, Mrs. Vcevold Strekalovsky and Mrs. Frank G. Webster.



(Globe Photo by Ollie Nocnen Jr.)

CELEBRATING HER 9TH BIRTHDAY with a visit to Symphony Hall was Betsy Bryan of Newton.

First Program

MONDAY EVENING, NOVEMBER 6, *at* 8:30 *o'clock*

HANSON . . . . . Elegy in Memory of Serge Koussevitzky, *Op.* 44

DEBUSSY . . . . . *Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Fragrance of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)

INTERMISSION

TCHAIKOVSKY . . . . *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

BALDWIN PIANO

*RCA VICTOR RECORDS

45

Monday Series

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(Boston Globe–UPI Telephoto)

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CHILDREN HAD THEIR OPENING concert in the youth series for this season last Saturday morning. From the youngster in the balcony who found his own conductor's beat by opening and closing his coat, to the 15-year-old solo violinist, Penny Ambrose of Coventry, Ct., who drew whistles and cheers, it was a lively house at Symphony Hall.

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First Program

MONDAY EVENING, NOVEMBER 6, *at* 8:30 *o'clock*

HANSON . . . . . Elegy in Memory of Serge Koussevitzky, *Op.* 44

DEBUSSY . . . . . *Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Fragrance of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)

INTERMISSION

TCHAIKOVSKY . . . . *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

*RCA VICTOR RECORDS

BALDWIN PIANO

4

Society: Boston Symphony Launches First of Six Monday Concerts

By MARJORIE W. SHERMAN

It's Boston's most famous enterprise, but it never rests on its laurels. And last night the Boston Symphony Orchestra had a most successful premiere of a brand new series of concerts.

The Monday series will be six concerts long, and the remaining dates are Dec. 18, Jan. 15, Feb. 12, Mar. 19, and Apr. 23.

(Globe Photo by Ollie Noonan Jr.)

HELPING INAUGURATE new Monday Series of concerts at Symphony Hall last night were Prof. N. C. Amkeny of M.I.T. and his daughter Katy.

They'll add lustre to a list that includes Tanglewood and the Berkshire Festivals, Pops and the Esplanade concerts, the Youth Concerts and the European tours, and all the familiar wonderful afternoons and evenings at Symphony Hall where three generations of Bostonians have listened to some of the world's finest music.

It was an audience of many ages, of students and young-marrieds, of fathers and daughters, and a lot of doctors and ministers and their wives.

Most of the New England states were represented — Mrs. Ernest Perry of York, Me.; Mrs. William Wagner of Hampton Falls, N. H.; Mrs. Ralph Gale of Bennington, Vt.; and dozens of communities in Massachusetts—Henry Atkins, Concord; Mrs. Richard Chase, Wellesley Hills; Willis Fay, Sudbury; Mrs. Donald Hill, Newton Highlands; John Holbrook, Weston; Mrs. Ernest Leathem, Lincoln; Allan Forbes Leland, Boston; Mrs. Burton Noyes. Wellesley; F. Gardiner Perry, Needham; Donald Snyder, Topsfield; Mrs. C. W. Stillwell, Framingham; Theodore Shackford, Arlington; Peter Semans, Marblehead; Dr. Donald Weis, Braintree, and Robert M. P. Kennard and his daughter, Anne.

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Daily Record-American
BOSTON, Mass.
Circ. 475,000
NOV 6 1961

SMART SET . . . . . By ROSE WALSH

Dame Boston Soiree

A few weeks ago we received an intriguing invitation to a "Soiree honoring Dame Boston," tonight. Of course we're going if for no other reason than to satisfy our curiosity because we don't know who "Dame Boston" is.

What further piqued our curiosity is that the "Dame" is to be introduced by Cleveland Amory. We want to meet him and ask him a few questions about his ideas of Boston in "Who Killed Society?"

MRS. ARTHUR M. BOBRICK, chairman of "Bal Classique," serves coffee to Mrs. Arthur M. Saftel, president of the Volunteer Corps of the Mass. Cancer Detection Clinic dinner-dance, Saturday, Nov. 18, at the Statler-Hilton for the benefit of the clinic.

So after we stop in at Symphony Hall for the opening of a new series of Boston Symphony concerts, conducted by Dr. Charles Munch, we will hustle over to the Oval Room of the Sheraton Plaza and say "how do you do" to Dame Boston.

Remember a while back everyone with a sweet tooth was talking about "Mamie's Fudge." It was a very, very special recipe of Mamie Eisenhower's (not for calorie watchers) and really delicious. Dorothy Cornish, who is a prime worker every year for the Church of the Redeemer (Chestnut Hill) Annual Christmas Market, has that recipe in her pet collection.

She has promised to make several batches for the Market's candy table, always a popular feature of the fair, which is scheduled for Tuesday, Nov. 14, 10 a. m. to 5:30 p. m., at the church on Hammond st.

Table decorations for Thanksgiving and Christmas will be on sale along with more attractive "Holiday Glitter" created by Mrs. James W. Moss, Mrs. Ralph Cies and their committee.

Mrs. Cyrus Brewer and Mrs. Frederick T. Ernst have arranged to entertain the children of shoppers at the "Market." Mrs. Robert Tappan, Mrs. Robert S. Fifield and Mrs. Bartlett Harwood are planning the menu for the traditional gourmet lunch which will be served by pretty waitresses from noontime on.

OUR SOURCE of information on the Rev. Joseph McCulloch, who is to be the guest speaker at the meeting of the English-Speaking Union on Wednesday, is the Boston Branch of the Union. We hear that the rector of St. Mary-le-Bow in London is a "rather unconventional parson. His passionate concern is to see the 20th Century Church playing an integral part in industrial democracy in answer to the challenge of Marxism."

His present mission is to convey to the English-speaking world the importance of mingling tradition and innovation in the modern church. St. Mary-le-Bow, with its 900-year history provides a good example of the evolution of the church which he uses as his background.

The lecture is planned for 3:30 at the ESU, 44 Commonwealth ave. Tea will be served at 3 o'clock.

* * *

MRS. LLEWELLYN HOWLAND is opening her Weston estate Thursday evening for a small chamber music concert by four members of the Boston Symphony Orchestra to benefit The Greater Boston Committee for a Sane Nuclear Policy.

Joseph Silverstein, Harry Ellis Dickson, violinists (the latter assistant director of the Boston Pops Orchestra; Eugene Lehner, violinist and Richard Kapuschinski, cellist, will offer a program including the Haydn Quartet, the Brahms Quartet in A minor and the J. S. Bach Violin Sonata No. 3 in C major.

Proceeds (reservations limited to 100 at $10 per person) will be used by SANE to direct efforts away from ineffective civil defense programs; promote creative methods for dealing with the current nuclear threat; to push a permanent cessation of nuclear weapon tests and help strengthen the UN as an instrument for effective international government.

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Traveler (e)
BOSTON, Mass.
Circ. 169,783

NOV 6 1961

67

Series Is Sold Out -- What A Surprise

Along with rather splendd trust funds and now and again an excellent wine cellar, Boston Symphony season tickets are willed by prominent Hub families from one generation unto the next.

Thus if you wanted to buy a season ticket for any of the four series, there was only an occasional subscription to be had.

In fact, not since 1925 have season tickets been available for the 2,631 seats in Symphony Hall. So it comes as no surprise that a fifth and new series of Monday nights—opening this evening—is sold out.

While no doubt there are some Bostonians who've been waiting these long years to get a series ticket, one would guess that a great many of the new Monday night subscribers are also new to the land east of Dedham.

Indeed, the high number of "Dr. and Mrs." on the list indicates that the scientific research crowd—a most welcome addition to the Boston scene during the past 10 years — will be well represented.

It's a poignant and wonderful Cinderella story when a cerebral palsied child is able to leave Children's Hospital Nursery School and enter regular nursery school.

Thus it's quite appropriate that the Women's Auxiliary of United CP of Boston is planning a Cinderella Ball. The gala dinner dance will be Saturday night at the Hotel Somerset, with Ruby Newman and his orchestra providing the music.

A lucky Cinderella and Prince Charming will be chosen from among those at the party. Though we're sworn to secrecy, We can reveal that they'll each receive a prize singularly in keeping with their fairy tale counterparts.

Mrs. Byron Schiller of Belmont is chairman of the affair and Mrs. Jean Weinstein of Newton is co-chairman.

Others assisting include Mrs. Harold Rosenthal, Mrs. Kenneth Gordon, Mrs. Samuel Stonberg, Mrs. George Bronstein, Mrs. Selma Axelrod and Mrs. Melvin Levin, all of Newton.

Also Mrs. Eli Fishman, Chestnut Hill; Mrs. Philander Ratzkoff, Brookline; and Mrs. Alvan Jacobson, Belmont.

Proceeds will go to the Cerebral Palsy Unit of Children's Hospital and the Nursery School for cerebral palsied children.

MUSICALE AT
LEAGUE HOUSE

The thundering strains of the Warsaw Concerto and the haunting melody of Rhapsody in Blue will ring through the League House, One Arlington St., Thursday afternoon.

Boston Pops pianist Leo Litwin will be soloist at a musicale sponsored by the League of Catholic Women.

Following the concert there'll be a tea, and pourers will be Mrs. Edward F. Flynn and Dr. Catherine P. Lally of Swampscott, Mrs. Raymond W. Hewes, Needham, and Mrs. William L. Graham, Stoneham.

Mrs. Paul Gallagher of Swampscott is chairman of the day, while Mrs. John T. Finnegan of West Roxbury is general chairman of the League House series of social affairs.

Daily Record-American
BOSTON, Mass.
Circ. 475,000

NOV 9 1961

Smart Set
By Rose Walsh

Symphony Lures All Age Groups

"Three aisles over to your right; two aisles over to your left; Row D the first two seats, first row seats 10 and 11" chanted the busiest usher I have seen in years at t his week's opening of the Monday night Symphony Concerts at Symphony Hall. Another usher told me, "This is a whole new set of concert goers, the regulars know exactly where their seats are. In fact they get a little miffed if you try to direct them."

The evening was a sellout. You know Boston is a music-loving town when you look up to the top balcony of Symphony Hall and see it paeked with a young audience. "Monday is a good night for us to get out," Dr. and Mrs. John Mahoney of Randolph told me. With seven youngsters to get off to bed and last minute instructions to the baby sitter, they didn't quite make the 8:30 beginning and stood with a hundred other late comers (no seating during the firt number) in the lobby during the 14-minute wait.

Dr. Richmond Holder and his attractive wife (also parents of a young family) were among the first nighters as were Robert M. P. Kennard and his attractive daughter, Anne. The college set made up a big part of the audience and I noted a great number of male and female junior executives who have an ear for fine music.

★ ★ ★

WOULD YOU believe it? Dame Boston who made her gracious, stately bow in the Oval Room of the Sheraton Plaza Monday night left the celebrated social historian, Cleveland Amory, author of "The Proper Bostonians" and "Who Killed Society", speechless.

The man who mentions in his latter volume, "If one were a Bostonian, for example, one defined this Society idea by saying that in Philadelphia one asked who a person was, in New York one asked how much he or she was worth, and in Boston one asked what did he or she know," didn't get a chance at his usual sharp ribbing of the Social Register set.

Our first "Dame Boston" — Marge Mills, the popular, talented, friendly newspaper editor, radio and TV "gal" really stole the show. And why not, the gay, entertaining evening of music, dancing and fun was in honor of Marge's 70th anniversary.

Mr. Amory did assist MC Carl deSuze in the presentation of a gold, jewelled bracelet, a gift to the radiant jubilarian from her large circle of Boston friends. And he did whisper a few suggestions as she cut the three-tiered birthday cake wheeled in by stage star Arthur Treacher.

★ ★ ★

AFTER FEASTING on a Pan-American menu Friday, at the sixth Pre-Symphony Luncheon at the Midtown Motor Inn, the concert devotees will listen to Russian - born musicologist Nicolas Slonimsky (an authority on South American music) play a composition by a noted Brazilian composer. Then they will go on their Symphony program of European composers.

★ ★ ★

68

Tuesday Concert

Second Program

TUESDAY EVENING, NOVEMBER 7, *at* 8:30 *o'clock*

BRAHMS ..... *Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

INTERMISSION

FRANCK ..... Symphonic Variations for Piano and Orchestra

RAVEL ..... Piano Concerto for the Left Hand

SOLOIST
VLADO PERLEMUTER
Mr. PERLEMUTER uses the Baldwin Piano

BALDWIN PIANO

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Daily Record-American
BOSTON, Mass.
Circ. 475,000
NOV 3 1961

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He will be soloist in two works: the Symphonic Variations for Piano and Orchestra by Franck and Ravel's Piano Concerto for the Left Hand. At this concert Charles Munch will also conduct the Symphony No. 1 by Brahms.

Mr. Perlmuter, born in France in 1904, received most of his training at the Conservatoire National de Musique de Paris; the Conservatoire awarded him its Medaille, le Prix (classe Alfred Cortot), Prix d'Honneur and Prix Diemer.

Soloist with the Colonne, Pasdeloup, Lamoureux and l'Orchestra de la Suisse Romande, among others, in Europe, Mr. Perlemuter has performed in North Africa, the Near and Far East, and in Canada but not previously in the United States.

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Herald (m)
BOSTON, Mass.
Circ. 177,105
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Pianist's Debut

MATERIAL UNWORTHY OF GREAT TALENT

By ROBERT TAYLOR

The American debut of the 57-year-old French pianist, Vlado Perlemuter, who appeared as solo performer in the Tuesday evening series of the Boston Symphony Orchestra last night, may be accounted a success within limits.

The limits were imposed by the program, not by the artist's talent. Surely the Franck Variations and Ravel's Concerto for the Left Hand constitute a curious choice in which to display an admirable musicality.

If there are two more superficial items in the repertory than the faded salon graces of the former and the bombast of the latter, one would have to ransack the worst of Chaminade.

Considering Mr. Perlemuter's recordings, those discs in which he has interpreted Mozart, the selection proved disappointing. For this man of medium height, whose roseate face and smooth, silvery hair neatly parted in the middle gives him the aspect, rather, of a benign H. L. Mencken, possesses technique to spare in such a program.

He has strong fingers, a supple and singing tone at every level (particularly above mezzo-forte where his touch remains delicately articulated), a logical dynamic imagination, and fluency and strength of proportion. While his marksmanship was not infallible during the Variations, his sensitive rhythmic sense and his communication never faltered.

In the Left Hand Concerto he emphasized, more properly, an immense technical authority. It was a theatrical performance, but so skillfully modulated that the dramatic assumed a restrained role. Mr. Perelemuter can scamper about the keyboard with the best of the young men, but he has something that comes with dedicated maturity, only. He has poetry and he has depth.

The capacity audience shouted bravos at the close. Alas, one member could only reflect what a pity that such a pianist should have to deal in material unworthy of his great gift.

The Program

Vlado Perlemuter, pianist, made his American debut with the Boston Symphony Orchestra last night at the second concert of the Tuesday evening series in the 81st season, Charles Munch conducting.

Symphony No. 1, in C minor, Op. 68 ..... Brahms
Symphonic Variations for Piano and Orchestra ..... Franck
Piano Concerto for the Left Hand ..... Ravel

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
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VLADO PERLMUTER

Vlado Perlemuter's U.S. Debut

French Pianist Acclaimed In Franck and Ravel Works

By Harold Rogers

Although Vlado Perlemuter made his United States debut only last night, his reputation as a distinguished pianist had preceded him several years ago by means of his excellent recordings of Ravel. He is, in fact, a Ravel specialist; and last night the seldom-performed Concerto for the Left Hand was one of the two works in which he was soloist with the Boston Symphony Orchestra.

Perhaps "seldom-performed" is no longer the term appropriate for the Concerto for Left Hand, since Monique Haas played it here last season. But prior to that it was heard in 1934 and again in 1937. It deserves a revival every season or two. Those who wish to possess M. Perlemuter's recording of this work will find it on Vox, PL-9220.

The other piece in which M. Perlemuter appeared last night was César Franck's Symphonic Variations, and in this, as in the Ravel, he had Charles Munch's instant support as an orchestral accompanist. It was obvious at the outset that M. Perlemuter is an ideal concerto man; he has a brilliant attack that neatly cleaves the surrounding orchestral fabric, though both Franck and Ravel wrote so masterly for the piano and orchestra that the two are generally balanced in friendly interplay: they seldom compete.

* * *

But the soloist had far more than mere power; he possesses a bright tone that is susceptible of a great variety of shading. He phrases with true French elegance; the sensitive rise and fall of his dynamics proves him to be an artist—and few there be—who can blend poetry with entertainment in the concerto form. A few minor misses in no way dimmed the beauty of his playing.

Thus the Franck skimmed by with great élan, genial from first to last. The Ravel is a more complex work, not merely technically, as it must obviously be, but emotionally. There is the profound mood of the introduction before the piano enters — could this dark churning restlessness be Ravel's depiction of what a pianist must experience who loses an arm? This, of course, is what happened to Paul Wittgenstein, the pianist who commissioned the work.

* * *

And then the darkness of the introduction seems to lift, as if the pianist were beginning to see a way of pursuing his career in spite of his handicap; and in an orchestral crescendo the light breaks through as the piano makes a stunningly triumphant entry.

The work is further complicated in its emotional context by the combination of this undertone of struggle with certain brilliant jazz effects that fascinated Ravel at that time. He wrote magnificently for the left hand, now with sweep, again with delicate tracery; and M. Perlemuter lifted his listeners to the realm of shouting excitement at its close.

Dr. Munch opened this concert with a deeply satisfying reading of the Brahms First.

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Morning Globe
BOSTON, Mass.
Circ. 191,991
NOV 8 1961

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
NOV 7 1961

At Symphony Tonight

Vlado Perlemuter, pianist, will make his United States debut with Charles Munch and the Boston Symphony at Symphony Hall this evening at 8:30 o'clock. Mr. Perlemuter will be soloist in two works: the Symphonic Variations for Piano and Orchestra by Franck, and Ravel's Piano Concerto for the Left Hand. At this concert Dr. Munch will also conduct the Symphony No. 1 by Brahms.

Mr. Perlemuter, born in France in 1904, received most of his training at the Conservatoire National de Musique de Paris; the Conservatoire awarded him its Medaille, le Prix (classe Alfred Cortot), Prix d'Honneur, and Prix Diemer. Mr. Perlemuter was appointed to the Conservatoire faculty in 1928 and he has recently been nominated for a full professorship in piano. In addition to his teaching in Paris, Mr. Perlemuter has taught at—and is now honorary at—the Conservatoire de la Ville de Lausanne and he has given courses at the Dartington Festival at Dartington, England.

The orchestra will be on tour the week of Nov. 13.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
NOV 8 1961

Crespi
Vlado Perlemuter, French pianist, who was soloist last night with the Boston Symphony.

Vlado Perlemuter Makes His American Debut Here

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall last night, the second concert of the Tuesday series. Dr. Charles Munch conducted Brahm's Symphony N. 1, in C minor; the Symphonic Variations by Cesar Franck, and Ravel's Piano Concerto for the Left Hand. The soloist was Vlado Perlemuter, who made his American debut at this concert.

By CYRUS DURGIN

Vlado Perlemuter made his American debut in Symphony Hall, last night, as soloist with the Boston Symphony Orchestra at the second concert of the Tuesday series. Yet, thanks to the art and science of modern recording, he was not precisely a stranger. The French pianist already was known to many of us on this side of the Atlantic for his Ravel discs. They had indicated an artist of essential musicality and a technician of considerable resource.

So it proved upon first direct acquaintance, last night, especially in Ravel's Concerto for the Left Hand. This work, written for Paul Wittgenstein, who lost an arm in the first World War, is quite plainly a tour de force for a player equipped with 10 fingers. The solo part races over the keyboard, and thanks to the cunning of Ravel, soon makes one think that more than a single hand is playing. Thanks to Perlemuter's artistry, it was less this technical aspect than the consideration of the work as a musical entity that made the strongest impression.

Franck's venerable Symphonic Variations had gone quite as well, most musically and expressively. Yet one wondered why something a little less faded than Franck had not been chosen for the occasion, perhaps a concerto of Saint-Saens.

Perlemuter is among those pianists who, equipped with masterful technic, admirably chooses not to try to sound with brilliance. As with Ravel, so with Franck: the performance was notable for avoidance of brilliant effects, for consummate rhythm and for a general "singing" of the solo part and its integration with the orchestral accompaniment. At the end, applause was hearty, liberal and spontaneous. Perlemuter is an artist we should like to hear again.

The evening began with Brahms' C minor Symphony, more notable for pervasive zest than for mellow style. Dr. Munch did it well enough, but his conducting of Franck and Ravel was decidedly more authoritative.

70

First New York Tour

Storrs, Conn.

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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 6,005

NOV 9 1961

Munch At UConn . . .

The Boston Symphony Orchestra, under the baton of Charles Munch and featuring viola soloist Joseph de Pasquale, will perform its seventh annual concert at the University of Connecticut Monday, Nov. 13, at 8:15 p.m.

Mr. de Pasquale, one of the youngest violists to hold a "first seat" in a major orchestra when he joined the BSO in 1947, will play "Harold In Italy," by Berlioz. He performed the same work in his solo debut with the Boston orchestra under the late Serge Koussevitsky.

Dr. Munch, who retires as the Boston orchestra's music director at the end of the 1961-62 season, will conduct Hanson's "Elegy for My Friend, Serge Koussevitzky," and Haieff's "Symphony No. 3."

Ticket information may be obtained from the university.

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Herald (e)
MANCHESTER, Conn.
Circ. 12,756

NOV 8 1961

As You Like It

By JUDITH AHEARN

Two affairs come up this week and two at the end of the month, to brighten life in Manchester. Friday and Saturday nights, the Community Players will perform the comedy about New York City's ladies garment industry, "The Fifth Season." The show will be in Whiton Library Auditorium at 8:30 o'clock. Saturday night the Danish Gym Team will perform in Manchester High School's Bailey Auditorium at 8 o'clock. The team of 16 men and women is sponsored by the Manchester Lions Club.

Sunday, Nov. 26, the Manchester Civic Orchestra will give the first concert of its season in Bailey Auditorium.

On the program are Mozart's 3rd Concerto for French Horn and Orchestra, with Barry Benjamin of the Hartford Symphony as soloist; Brandenburg Concerto No. 2 by Bach, Symphony No. 8, the Unfinished Symphony, by Schubert; the prelude to "Le Deluge" by Saint-Saens; and Tschaikowsky's "Marche Slav."

Wednesday, Nov. 29, the Netherlands Chamber Orchestra will play at Bailey Auditorium in the first of the Manchester Community Concert series, open to members only.

Movies

"Make Mine Mink" is the special movie Tuesday at 8:15 p.m. in the State Theater's series of six shows. With it will be "Piano Encore" and "Carribean Playground."

"Splendor in the Grass' with Natalie Wood and Warren Beatty opens at the State today. While the quality of the acting is somewhat uneven, as well as the story thread itself, there are some surprisingly excellent scenes in the show.

Burgess to Direct

Phil Burgess Sr., president of the Manchester Little Theater, will direct the group's next show, "The Women," to be presented Feb. 8, 9 and 10. The cast has 35 women. Tryouts will be announced next week.

Competition Deadline

Student musicians planning to enter competition for the $1,000 Aetna Life music scholarship in connection with Hartford Symphony Orchestra's 1962 TV concert series must apply by Friday.

Music supervisors at Connecticut public, parochial and private secondary schools, as well as music schools and private music teachers, have been invited to nominate students for the scholarship competition.

Applications should be submitted to Hartford Symphony headquarters at 609 Farmington Ave., Hartford.

Worthy of Note

Robert Cohan, a former star dancer with the Martha Graham troupe, will give a master lesson tonight at the University of Connecticut's Hawley Armory at 7 o'clock.

Betty Allen, young Negro mezzo-soprano, will sing with the Hartford Symphony orchestra in its second subscription concert Wednesday evening, Nov. 15, at Bushnell Memorial. Miss Allen will sing the Brahms Alto Rhapsody and the Prokofieff "Alexander Nevsky" with the entire symphony chorale and the orchestra.

Professor George H. Cohen, a nationally recognized painter, is giving first "one-man show" at the University of Connecticut's new Fine Arts Center Gallery now through Nov. 21.

"Spanish Main Adventure," a travel movie in color narrated by Col. John D. Craig, will be shown at the Bushnell Memorial Friday, Saturday and Sunday.

"The Rivals" opened last night at the University of Connecticut in the Little Theater at 8 p.m., to be played through Saturday.

The fourtennth annual Institute of Contemporary American Music will be presented by Hartt College of Music of the University of Hartford Sunday and Monday in the college's main auditorium, 187 Broad St. The first two concerts will be Sunday at 3:30 p.m. and 7:45 p.m. On Monday a symposium on "The Electronic Production of Music" will begin at 10:30 a.m., with the third concert scheduled for 8:30 p.m.

The Boston Symphony Orchestra, under the baton of Charles Munch and featuring viola soloist Joseph de Pasquale, will perform its seventh annual concert at the University of Connecticut Monday at 8:15 p.m.

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Times (e)
HARTFORD, Conn.
Circ. 124,088

NOV 3 1961

Boston Symphony to Give Concert at UConn Nov. 13

Special to the Hartford Times

Storrs — The Boston Symphony Orchestra, under the baton of Charles Munch and featuring viola soloist Joseph de Pasquale, will perform its seventh annual concert at the University of Connecticut Nov. 13 at 8:15 p. m.

Dr. Munch, who helped dedicate the university's auditorium when it opened in 1955, will be returning for his last appearance at Storrs as music director of the Boston Symphony.

Mr. De Pasquale, one of the youngest violists to hold a "first seat" in a major orchestra when he joined the symphony in 1947, will play "Harold in Italy," by Berlioz.

Trained by his father, Mr. De Pasquale studied under the celebrated William Primrose. During World War II, he appeared with the U. S. Marine Corps Orchestra and performed at White House state dinners for such distinguished guests as Winston Churchill and Gen. Charles de Gaulle.

Dr. Munch, who retires as the orchestra's music director at the end of the 1961-62 season, will conduct Hanson's "Elegy for My Friend, Serge Koussevitzky," and Haieff's "Symphony No. 3."

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Bee
NEWTOWN, Conn.
Weekly Circ. 5,997

NOV 10 1961

Musical Events

Gilbert and Sullivan's "HMS Pinafore" at the Bunnel High School in Stratford, November 10 - 11.

Second Candlelight Concert, featuring Joseph Silverstein, violinist, at 4 p.m. at the Wilton Congregational Church on November 12.

The Boston Symphony Orchestra, with Charles Munch, retiring conductor, at the University of Connecticut at Storrs on November 13, and at Woolsey Hall, Yale University, New Haven, on November 14.

At the Julius Hartt School of Music, 187 Broad Street, Hartford, Institute of Contemporary American Music Concerts at 3:30 p.m. and 7:45 p.m. on November 12; Richard Provost, classic guitar recital at 8:30 p.m. on November 20; and College Band Concert at 8:30 p.m. on November 21.

At Bushnell Memorial Hall 166 Capitol Avenue, Hartford November 15, Hartford Symphony Orchestra; November 18 Annual Parade of Barber Shop Quartets; and November 21 Bellini's "Norma," starring Blanche Thebom.

Barber Shop Quartet Festival for the benefit of the Trumbull High School Scholarship Fund at the high school on November 17.

Episcopal Church Choir Festival at St. John's Church, New Milford, on November 19.

Connecticut Symphony Orchestra Concert, conducted by Gregory Millar, with Nan Merriman, mezzo - soprano, as guest, at 3:30 p.m. at the American Shakespeare Festival Theatre in Stratford on November 19.

Norwalk Symphony Orchestra with the Women's Chorus of Darien and the solo choristers of Southport's Trinity Church at the Norwalk High School auditorium on November 20.

New England Newsclip Agency, Inc.
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Bulletin (m)
NORWICH, Conn.
Circ. 27,703

NOV 6 1961

for the meeting.

BOSTON SYMPHONY AT UCONN NOV. 13

The Boston Symphony Orchestra, under the baton of Charles Munch and featuring viola soloist Joseph de Pasquale, will perform its seventh annual concert at the University of Connecticut Monday, Nov. 13 at 8:15 p.m.

Dr. Munch, who helped dedicate the university's auditorium when it opened in 1955, will be returning for his last appearance at Storrs as music director of the Boston Symphony.

New England Newsclip Agency, Inc.
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Stafford Press
STAFFORD SPRINGS, Conn.
Weekly Circ. 1,800

NOV 9 1961

The Boston Symphony Orchestra, under the baton of Charles Munch and featuring viola soloist Joseph de Pasquale, will perform its seventh annual concert at the University of Connecticut Monday (Nov. 13) at 8:15 p.m.

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Gazette (e)
WORCESTER, Mass.
Circ. 97,860

NOV 8 1961

Boston Symphony At Storrs Monday

STORRS, Conn. — Charles Munch will make his last appearance at University of Connecticut as director of the Boston Symphony Orchestra Monday evening at the auditorium.

Dr. Munch, who has announced his retirement at the end of the 1961-62 season, helped dedicate the auditorium in 1955.

Featured on the program Monday will be viola soloist Joseph de Pasquale performing Berlioz' "Harold in Italy."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle (e)
WILLIMANTIC, Conn.
Circ. 6,771
NOV 15 1961

Capacity Audience For Symphony Concert At Storrs Monday Night

The Boston Symphony presented a program on Monday night in the Albert N. Jorgensen Auditorium at the University of Connecticut which was as good in the second half as it was bad in the first. The programs of this great orchestra have on previous occasions found wanting in proper balance and this concert did not greatly change the situation.

The evening opened with Howard Hanson's Elegy in Memory of Serge Koussevitsky. This appeared as a sincere work in proper keeping with the dedication. The performance was sensitive, and the orchestra was in good form sounding both clear and crisp.

The second work of the evening was the Symphony No. 3 by Alexei Haieff which the program notes indicated was completed in March 1961. This appeared to be a series of sounds arranged in three movements, and quite lacking in the traditional definition of music as consisting of melody, harmony, and rhythm.

The first movement was akin to what has been termed as "piddling" music consisting of an organized collection of notes scattered among the various instruments of the orchestra.

The second movement was quiet but not pleasant, while the third movement was— A further search for adjectives would serve little purpose. This writer did question the applause, even though polite applause, at the conclusion, wondering why American audiences applaud everything, whether such audiences are hypocritical; or, perhaps,whether the applause was for the conclusion of the composition.

Perhaps a more generous attitude should be taken. Perhaps the composer did have something to say and this writer did not get the message. If so, he was not alone in the audience.

It is a real pleasure, at this point, to turn to a very positive position in this review. The second half of the program consisted of Hector Berlioz' "Harold in Italy", which has been described as a symphony in four movements with viola solo, with the principal violist of the orchestra, Joseph de-Pasquale, performing the solo part.

The orchestra has never performed better for its director, Charles Munch, in any previous [illegible] and the playing and interpretation of this compos[illegible] once.

As a rule, "Harold in Italy" sounds much better in a recording than in actual performance, due to the fact that the solo viola is frequently submerged in a sea of orchestral sound in the concert hall, whereas in a recording the microphones can give the solo instrument a proper balance.

It was to the credit of Dr. Munch that he controlled the orchestra at all times on Monday evening to allow the violist to compete on even terms, and De-Pasquale met the demands of his part admirably.

According to Berlioz' own account, the composition of this work owes its origin to the great violin virtuoso,Paganini. Berlioz was requested by Paganini to write a work for "a marvelous viola, an admirable Stradivarius" which he wished to play in public.

In conceiving the work, Berlioz made use of the Byron's idea of a poet travelling in Italy after the manner of Byron's Childe Harold. Other than this the music has little to do with Byron's text, and the music critic Tovey speaks of Berlioz' "encyclopaedic inattention" to the poem.

The work is in four movements, each one bearing a descriptive title: (1) Harold in the Mountains, (2) March of the Pilgrims, (3) Serenade of a Mountaineer of the Abrizzi to his Mistress, and (4) Orgy of the Brigands.

From beginning to end, the performance was a sheer delight. The running pizzicato of the bass viols in the second movement maintained the march with a steady tread, and the viola arpeggio accompaniment, so frequently never heard over the orchestra, came forth clearly over the subdued orchestral theme.

This was Munch's final program at Storrs in his position as music director of the Boston Symphony; he is scheduled to retire from his present post at the conclusion of the current season. Since Munch has long been known for his interpretations of Berlioz, it was most fitting that a work of this composer should have been performed to conclude the evenings's program.

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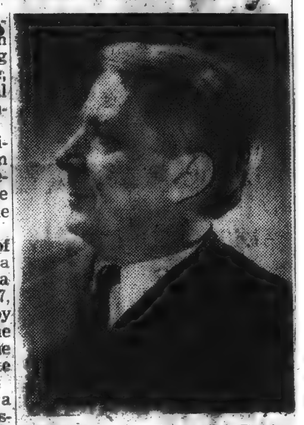
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle (e)
WILLIMANTIC, Conn.
Circ. 6,771
NOV 10 1961

Munch's Last Season

Boston Symphony Gives UConn Concert Monday



STORRS — The Boston Symphony Orchestra, under the baton of Charles Munch and featuring viola soloist Joseph de Pasquale, will perform its seventh annual concert at The University of Connecticut Monday at 8:15 p.m.

Dr. Munch, who helped dedicate the University's Auditorium when it opened in 1955, will be returning for his last appearance at Storrs as music director of the Boston Symphony.

Meanwhile, de Pasquale, one of the youngest violists to hold a "first seat" in a major orchestra when he joined the BSO in 1947, will play "Harold in Italy", by Berlioz. He performed the same work in his solo debut with the Boston orchestra under the late Serge Koussevitzky.

Trained by his father, also a professional musician, de Pasquale studied under the celebrated William Primrose. During World War II, he appeared with the U. S. Marine Corps Orchestra and performed at White House State dinners for such distinguished guests as Winston Churchill and Gen. Charles De Gaulle.

Dr. Munch, who retires as the Boston orchestra's music director at the end of the 1961-62 season, will conduct Hanson's "Elegy for My Friend, Serge Koussevitzky," and Haieff's "Symphony No. 3."

Since the great conductor joined the Boston ensemble 13 years ago, he has commissioned many new works by such great moderns as Barber, Copland, Milhaud, Sessions, Bernstein and von Einem, and has made an indelible impression on the music world.

Although a sell out is expected for Dr. Munch's farewell performance, seats are still available in the first balcony and orchestra of the Auditorium. Tickets may be obtained by mail order only. Checks should be payable to the University and mailed to the A. N. Jorgensen Auditorium Box Office.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
WATERBURY, Conn.
Circ. 48,322
NOV 5 1961

Boston Symphony To Play At UConn

(Special to The Republican)

STORRS — The Boston Symphony Orchestra, under the baton of Charles Munch and featuring viola soloist Joseph de Pasquale, will perform its seventh annual concert at the University of Connecticut Monday, Nov. 13, at 8:15 p. m.

Dr. Munch, who helped dedicate the university's auditorium when it opened in 1955, will be returning for his last appearance at Storrs as music director of the Boston Symphony.

Meanwhile, Mr. de Pasquale, one of the youngest violists to hold a "first seat" in a major orchestra when he joined the BSO in 1947, will play "Harold in Italy," by Berlioz. He performed the same work in his solo debut with the Boston orchestra under the late Serge Koussevitzky.

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Citizen
COLCHESTER, Conn.
Weekly Circ. 550
NOV 9 1961

At UConn Monday

The Boston Symphony, under the baton of Charles Munch will perform the seventh annual concert at the University of Connecticut Monday. Gerald Gelbloom, formerly of Colchester, joined the symphony this summer.

Also taking place at the university, a one man show of paintings and colleges will be held at the Arts Center Gallery Monday, Nov. 6 through Nov. 21. The artist is George H. Cohen, professor of design and painting at Smith College.

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Sunday Register
NEW HAVEN, Conn.
Circ. 105,695
NOV 12 1961

New Haven.

Boston Symphony Will Be Here Tuesday For Second Program In Woolsey Series

Charles Munch (inset) will conduct the Boston Symphony Orchestra Tuesday night in Woolsey Hall.

By GORDON E. ARMSTRONG

The Boston Symphony will be here on Tuesday evening to give the second program in the Woolsey Series. Charles Munch will conduct this first of two concerts which the orchestra is scheduled to give here this season as customary. From recent announcements it is generally known that this season's concerts will mark the last appearances here of Dr. Munch and concertmaster Richard Burgin, both of whom will be leaving the orchestra at the conclusion of the 1962 Berkshire Music Festival.

The reign of conductor Munch, though only about half as long as that of his illustrious predecessor, Serge Koussevitsky, has nonetheless been significant and productive. The Boston Symphony has maintained its reputation and world-wide prestige as "one of the finest." And recently, the orchestra's new 50-week season, the longest of any privately supported orchestra in the world, heralded the realization of the cherished goal of all orchestral musicians.

Since Mr. Munch took over the helm 13 years ago, the Boston Symphony has received many honors and awards both here and abroad. Here is a partial listing: Five New York Music Critics Circle Awards (to compositions introduced to New York by the orchestra); two American International Fund Awards; nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde. Dr. Munch personally received the National Academy of Recording Arts and Sciences Award for the orchestra's recording of Debussy's Images.

Three concert tours abroad in the past 10 years have added many thousands to the orchestra's large following in this country. Dr. Munch took the Boston musicians on European tours in 1952 and 1956. On the latter, the orchestra enjoyed the distinction of being the first western symphonic ensemble to perform in the Soviet Union. On the last tour in 1960, the orchestra spent eight weeks in the Far East, giving concerts in Japan, Taiwan, the Philippines, Australia and New Zealand.

Like his immediate predecessor, the present Boston conductor has been an avid exponent of the music of our time and chalked up an impressive number of "first performances." American composers such as Harvard's Walter Piston and Julliard's William Schuman, among many others, are grateful to Dr. Munch and the orchestra for works commissioned and premiered by the Bostonians. A dozen or so new works, containing a generous complement by American composers, was commissioned for the 75th anniversary of the Boston Orchestra and the overall record established during the Munch tenure is most impressive. The list includes some 48 U. S. premieres, 32 world premieres, and performed works by 31 American composers.

Concertmaster Burgin, whom we will also miss next season, has held the post longer than any previous incumbent. Joining the orchestra some 40 years ago and first serving under the baton of Pierre Monteux, Burgin has served through the entire reigns of Koussevitsky and Munch. While he will not be found in his long familiar place, he will continue his connection with the orchestra as an associate conductor.

The program which the Bostonians will offer in Tuesday's concert will be typical, which is to say that at least one work will be in the modern category. This is to be the Elegy in Memory of Serge Koussevitsky (Op. 44), by Howard Hanson. The other two works are to be Debussy's Iberia ("Images," No. 2) and the Symphony No. 1 of Brahms.

• • •

An organ recital in Battell Chapel tomorrow evening (8:30) is the first of two events scheduled this week for Yale Music School degree candidates. The young organist, Mary Frances Ross, will be heard in an all-Bach program. A native of Marion, North Carolina, Miss Ross is studying with Frank Bozyan.

The second event is scheduled for Friday evening (8:30) in Sprague Hall. This will be a program of original compositions by James Hopkins, to include a violin sonata, a string quartet, and pieces for orchestra. Hopkins, a pupil of Quincy Porter, is a native of Pasadena, Calif.

Both of these events are open and free to the public.

• • •

Another free public event is a lecture-recital to be given at the Neighborhood Music School by Martha Blackman on Wednesday at 8 p.m. A new member of the school's faculty this year, Miss Blackman will discuss the literature of the viola de gamba and perform a number of works from the repertory of that older instrument. The program is to be given in connection with the regular course in Early Music inaugurated at the Neighborhood Music School last year by Joseph Iadone.

A graduate of both the American Conservatory in Chicago and Northwestern University, Miss Blackman is a recognized performer on the cello as well as the gamba. A former member of the New York Pro Musica, the celebrated ensemble with which she recently played in Sprague Hall, Miss Blackman is presently in demand for solo appearances and performances with a number of chamber music groups.

• • •

The New Haven Chapter of the Connecticut Music Teachers Association will hold its next meeting on Nov. 28 instead of the date originally scheduled. Members will meet in the building which houses the Yale Collection of Musical Instruments (15 Hillhouse Ave.) to hear curator Robert Conant. The program will also include several haprsichord selections by the speaker. The meeting is scheduled for 8 p. m.

• • •

We will have our first opportunity to hear the Yale Glee Club after its successful goodwill tour of South America this past summer in the singers' joint concert with the Harvard Glee Club on Nov. 24 in Woolsey Hall. Tickets for the event are on sale at David Dean Smith's Loomis's, the Yale Co-op, and Hendrie Hall.

Fenno Heath will conduct the offerings by the Yale singers. Of special interest to listeners will be two works completed recently by the highly talented young Yale conductor. These are an arrangement of a popular spiritual and a musical setting of three poems by William Blake. Music especially prepared for the club's recent tour are also to be included in the program. The Whiffenpoofs will be around, of course, to entertain in their inimitable fashion.

• • •

The Campus Theater Players of Albertus Magnus College will present four performances of the Rodgers and Hammerstein musical, "Carousel," commencing on Friday of this week and extending through Monday, Nov. 20. All of the performances, with the exception of next Sunday's matinee at 2:30 p. m, will be given in the evening at 8:30 at the college.

The entire production will be supervised and directed by Maxine Schlingman, associate professor of speech at Albertus Magnus.

• • •

Briefs . . . The Artisans will sponsor a program by H. Leroy Baumgartner, organist, and Mrs. Lou Coleman, soprano, next Sunday evening (5-7) at the Church of the Redeemer. The public is invited . . . Gregory Millar is to be the guest conductor of the Connecticut Symphony Orchestra's second concert next Sunday afternoon (3:30) at the Shakespeare Festival Theater in Stratford. The soloist will be soprano Nan Merriman . . . The accomplished young Madison violinist, Paul Rosenthal, will be the soloist with the Springfield Symphony Orchestra on Tuesday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Register (e)
NEW HAVEN, Conn.
Circ. 100,394
NOV 15 1961

BRAHMS' WORK SCORES HIT AT WOOLSEY HALL

The Boston Symphony made its first visit of the season to Woolsey Hall Tuesday evening. Charles Munch conducted a program which, despite the usual inclusion of a contemporary piece, found general favor with listeners in this second event of the Woolsey series. Such is not invariably the case!

Much of the modern music which the Bostonians have introduced here over the years has been more endured than admired by many listeners. But nobody can deny that the orchestra's penchant for new music hasn't added spice and novelty to its programs. And surely any conductor and orchestra are to be commended for espousing the cause of the composers of our time. In this respect, Dr. Munch has followed in the footsteps of his illustrious predecessor, Serge Koussevitzky, who was an enthusiastic exponent of contemporary music. So it is to be hoped that this policy of long standing will continue after the present conductor's retirement next year.

The new work in this program was commissioned for the 75th anniversary of the Boston Symphony and first performed by the orchestra in 1956. Commissioned jointly by the orchestra and the Koussevitzky Foundation, its title is self explanatory—"Elegy to the Memory of My Friend, Serge Koussevitzky," by Howard Hanson. Dr. Munch also conducted the work in a memorial concert at the Berkshire Music Festival last summer.

The most conservative music devotee can accept the Elegy which is, in fact, closer to 19th century romanticism than 20th century dissonance. The orchestra set forth its lyricism and flowing line with gentle fervor and with a surging intensity in building up to the larger sonorities. The music's decline from the final climax to the hushed closing was most impressive. It seemed to say "Requiescat in pace."

Following this opening work, came Debussy's Iberia ("Images" No. 2). Though this music is somewhat "old-hat" at this late date, since it was composed in 1910, actually is could be considered the most modern offering in the program. In any case, its ingenious harmonic and rhythmic conceptions, clothed in orchestral colorings hardly exceeded by Ravel, found the orchestra in its best "Spanish style."

The final offering, Brahms' Symphony No. 1, has never received a more enthusiastic reception here. And this even though the performance was something less than the usual "tour de force" which the orchestra makes of the work. This is not to say that there was any lack of dramatic impact or the virtuosic approach—quite the contrary! But Mr. Munch exercised more restraint with regard to tempos and concentrated his efforts on expressive details in a straightforward if masterful reading. This was a memorable exhibition of the Boston Symphony at its "finest hour"—in the Brahms anyway! (G. E. A.)

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NEW HAVEN, Conn.
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NOV 14 1961

Boston Symphony To Give Woolsey Concert Tonight

The Boston Symphony Orchestra will make the first of its two annual appearances here tonight as the second offering of the current Woolsey Hall Series under the auspices of the Yale School of Music.

Charles Munch, musical director of the famed 110-piece symphonic body, has arranged a notable program for the occasion. The evening of great music will open with Howard Hanson's Elegy in Memory of Serge Koussevitzky, Op. 44, continue with Debussy's Iberia ("Images," No. 2), and conclude with the Brahms Symphony in C minor, No. 1, Op. 68.

Tonight's concert will mark the first of the two final appearances of Charles Munch as conductor of the Boston Symphony Orchestra in Woolsey Hall. He retires at the end of next summer's series at Tanglewood and will be succeeded by Erich Leinsdorf.

Tonight's performance will commence at 8:30.

New England Newsclip Agency, Inc.
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NEW HAVEN, Conn.
Circ. 25,933
NOV 14 1961

Boston Group To Perform At Woolsey Tonight

Marking the second event of the current Woolsey Hall Series under the auspices of the Yale School of Music, the Boston Symphony Orchestra will appear in Woolsey Hall tonight. The performance will be under the baton of Charles Munch, music director of the nted 110-piece symphonic organization. Munch retires at the end of this season, so this will be his next to last New Haven appearance on the podium here.

Tonight's program will consist of three fine selections. Howard Hanson's "Elegy to the Memory of Serge Koussevitzky" will be the opening work, to be followed by Claude Debussy's "Iberia," ("Images," for Orchestra) No. 2. The closing piece will be the beautiful Symphony in C minor, No. 1, Op. 68, by Johannes Brahms.

The performance will begin at 8:30.

Washington, D.C.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
SAT NOV 25 1961

Betty Beale's Washington

Empty Kennedy Box Stirs Indignation At Constitution Hall

WASHINGTON, Nov. 25. — If the camera could but capture the moods and emotions of one week in the nation's capital—the indignation of the concert audience in Constitution Hall when they saw that the only empty box for the visiting performance of the famed Boston Symphony Orchestra was No. 13, the Presidential box.

The President was away when Charles Munch brought Mr. Kennedy's home city symphony to Washington. President Assistant Ted Sorensen had been eager to take his family; accompanied by brother and sister, he drove to Friendship Airport to whisk his mother off the plane from Lincoln Nebr., straight to Constitution Hall. But her plane was an hour and a half late so they never made it.

Betty Beale

* * *

GIAN CARLO MENOTTI rhapsodizing about that White House Casals concert: "It is the first time Americans have really shown they are above Europe culturally. Nowhere in Europe today can you have an evening like this. . . . The roles have changed. English royalty is entertaining movie stars while the American President is entertaining a world-famous musician."

* * *

PAUL HENRI SPAAK, Belgium's experienced and able foreign minister, explaining animatedly to Secretary of State Rusk at the elegant Belgian embassy dinner in Mr. Spaak's honor the position of Belgium in the strife-torn Congo. . . . As for doing the same thing before the U.N. Security Council, he had his fingers crossed. He even demonstrated by crossing his third finger over his forefinger and then rubbing them up and down on the bridge of his nose. The noserubbing with crossed fingers, the famed foreign minister said with deadpan humor, was supposed to be especially effective in bringing good luck.

* * *

FRIENDS of Speaker Sam Rayburn attending the memorial service for him at the Washington Cathedral and thinking dejectedly how unlike Mr. Sam that his personal friends should be seated in the back while all the rank was ushered up front.

Asked last summer how he felt about being moved up from fourth to third place (above the Chief Justice) in the federal order of precedence, Mr. Sam replied, "I never worried about where I sat; it was what I had to listen to that bothered me." . . . His sturdy, broad-shouldered figure will be much missed from the Washington social scene where he always remembered people, always clicked, always brushed aside the sham.

* * *

EBULLIENT, outspoken Gen. James Van Fleet fairly bouncing with pleasure at the Korean embassy reception for Korea's head of the military junta, Gen. Chung Hee Park. "This is the finest thing that has happened to Korea in a thousand years. . . . I know these boys. They fought under me. . . ." he showed the gold signet ring on the little finger of his right hand. "This is the ring of the group who pulled it (the coup) off. They made me an honorary member."

Secretary of Defense and Mrs. Robert McNamara gleefully acquiring a Washington house of their own after 10 months of searching. This means he will now have to do something about a bomb shelter which he was smilingly asked about at a press conference after Civil Defense was put under his wing. . . . At the time he truthfully replied that he couldn't do anything to someone else's house which he was leasing. But now that he has property of his own?

"He is certainly going to be adequately prepared," said his wife. "His theory and the theory of the Defense Department is to use what you have and build around it." They intend to plan and stock a shelter in the basement of the Spanish style six-bedroom house in fashionable Kalorama Heights, where they will move the middle of January.

* * *

ALTHOUGH the Twist may well have African origins, diplomats from African nations are picking it up here. . . . Little Mrs. Konan Bedie, wife of the Ivory Coast ambassador, confided on her fellow wives that she had learned the Twist by watching it on a TV program at 4 in the afternoon. She planned to surprise her husband with it when he returned from a trip, hoping he would think she had acquired her dexterity at Washington nightclubs.

RARE COMBINATION: Two wives of the Kennedy administration, Mrs. Newton Minow, wife of the FCC chairman (left), and Mrs. Arthur Schlesinger, wife of the Presidential assistant, are pictured at a private film showing with Edward Bennett Williams, Jimmy Hoffa's lawyer.

WASHINGTON, D.C.
NEWS
D. 179,314 SAT. 145,807
NOV 9 1961

LAST SEASON — Charles Munch, who is returning in the spring, will conduct the Boston Symphony at Constitution Hall next Thursday at 8:30 p. m. in Howard Hanson's Elegy to the Memory of My Friend, Serge Koussevitzky; Debussy's Iberia and Brahms' Symphony No. 1.

Munch, Boston Men, In Pre-Finale

By Paul Hume

From week to week as this symphony season progresses, the members of the Boston Symphony Orchestra will be playing one or another famous work for the last time under the direction of Charles Munch.

Hume

The celebrated conductor has announced his resignation for the end of the season, and his replacement, Erich Leinsdorf, already has been named.

An orchestra is wholly altered when a change in conductors occurs. The Boston Symphony today is almost totally different from the instrument it grew to be under Serge Koussevitsky and it is certain at this moment not only that it will change, but how it will change under Leinsdorf.

At the moment it is Munch's creation in tone and playing style, at least to the degree that he has been able to command, cajole, or wheedle its players to conform to his thought. This was apparent in three different ways in the three works on last night's program.

Howard Hanson's Elegy to the Memory of My Friend, Serge Koussevitsky, opened the evening in a mood of golden sound, and a quiet, sustained line of dated music that quotes from the composer's own Romantic Symphony, Rachmaninoff's Isle of the Dead, and, indirectly, a good many other scores intimately associated with Koussevitsky. Here the orchestra was docile, pouring out radiant tone, molding phrases as their conductor outlined them, in simple, supple forms.

Debussy's Iberia is a masterpiece of subtleties. Much of its beauty is in the realm of half-lights, suggested rhythms, evanescent timbres that gleam for an instant, and are gone. Munch restrains any thought of the whip here, turning one brilliant facet after another to our ears. And again, his orchestra was responsive in the highest degree.

To the First Symphony of Brahms, one of his favorite scores, Munch brings the same amount of intense concentration that marks his Debussy or some new work. He feels the Brahms message profoundly.

It happens that he feels it in a very personal way, one that is not always indicated in Brahms' notation or markings. When, as in the case of the outer movements of the symphony, this persuades Munch to use frequent adjustment of the tempo, in both directions, it requires the utmost attention, agreement and devotion from the orchestra to follow with complete fidelity.

Last night, it may have been agreement that was missing, but there were ragged times when unison passages were not of one mind and when the slowing down and speeding up process did not occur at the same rate throughout the affected choirs.

The inner movements of the symphony were eloquent, with many details of the most refined elegance. The solos that dot the work, notably those for oboe, flute, horn, and violin, were given with incredible beauty.

Finally, in the chorale of the coda, Munch held the tempo firmly in place, and the closing pages were superb.

Every seat in Constitution Hall was occupied, and the audience refused to wait until the music was over before it burst into applause.

Orchestra and conductor return, for the last time, next April.

WASHINGTON, D.C.
NEWS
D. 179,314 SAT. 145,807
NOV 17 1961

Munch&Boston Stir Ovation

Charles Munch, who is retiring as conductor of the Boston Symphony, was at Constitution Hall last night for the first of two Washington concerts with the orchestra.

But if the capacity audience had its way, as demonstrated by its applause, Mr. Munch would stay around for many more years.

After the performance of Debussy's Iberia, a work which both Mr. Munch and the Boston do to perfection, the conductor was called back for four bows before the audience would let him go for intermission.

And after the Brahms Symphony No. 1, with its overpowering climax, there was a standing ovation.

Altho Mr. Munch's Brahms encompasses a smaller canvass than, say, Bruno Walter's or Von Karajan's, it still has great appeal. The sheer beauty of the Boston Symphony's tone insures that.

Washington will hear Mr. Munch and the orchestra again on April 5. It would be smart to get tickets for this his final appearance here as the head of this great orchestra as soon as possible.

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WASHINGTON, D.C.
STAR
D. 273,405 S. 310,373
NOV 17 1961

EXCLUSIVELY YOURS

By BETTY BEALE

Social Scene Not the Same Devoid of Beloved Mr. Sam

It is difficult to imagine the Washington social picture forever devoid of the strong-faced, broad-shouldered, sturdy figure of Sam Rayburn.

He was that rare and lovable combination of blunt honesty and kindliness, an unbending tower of political strength filled with the supple warmth of humane regard for his fellow men.

He was a great man with too much humility and too much humor to be carried away by his own greatness. This was easily apparent on the social scene. He always remembered people, always clicked, always brushed aside the sham.

He usually said what he thought which made him an unusual asset on a party, though he was not the easiest man to trap socially. When he went to big parties, he either did it for the sake of his country or to please a friend, but he so loved the company of politically minded companions and oldtime intimates he probably never had a lunch or dinner alone.

A typical comment from Mr. Sam was his reply to someone who asked him last summer how he felt about being moved up to third place in the Nation's order of precedence. "I never worried about where I sat," said Mr. Rayburn, "it was what I had to listen to that bothered me."

Such an honest approach was never characteristics of the diplomatic world, yet it was a diplomat who ob served, "For us he was th best that is America."

For Americans he was among the best loved of patriots.

* * * *

SECRETARY OF DEFENSE Robert McNamara has finally bought a Washington house, which makes two things apparent. 1) He can do something about a bomb shelter which he was smilingly asked about at a press conference after Civil Defense was put under his wing. And 2) It is obvious that he is not one of those businessmen who plans to keep his cabinet post for a mere two years because that is all the "sacrifices" he can afford from his lucrative job.

He and his wife could have renewed the lease on the Herbert Faleses' house on Kalorama circle, but the day before the deadline they signed the contract on the purchase of the late Gen. and Mrs. William D. Connor's house at 2412 Tracy place.

A comfortable size for the McNamara family, it is a Spanish style house with four bedrooms on the second floor and two on the third. "It has a delightful terrace in back with a garden planted with beautiful azaleas and dogwood," said Margie McNamara. They expect to move in by the middle of January by which time they hope to have modernized the kitchen and done some repainting and renovating.

Will the Secretary of Defense build a bomb shelter now that he has property of his own? "He is certainly going to be adequately prepared," said his wife. "His theory and the theory of the Defense Department is to use what you have and build around it." They are going to plan and stock a shelter in the basement but as yet they haven't even had time to decide in which part of the basement they will put it.

* * * *

THE AMBASSADOR OF IRAN Ardeshir Zahedi gave a 7:30 reception and supper last evening in honor of Vice Admiral Farajollah Rassai, Commander of the Imperial Iranian Navy. The very agreeable admiral, who speaks four languages plus better English than you'll find one American in a thousand speaking Persian, is here at the invitation of our Chief of Naval Operations George Anderson.

Actually, Admiral Anderson's invitation was proffered by his predecessor, Arleigh Burke, because these things are arranged considerably in advance. They have to be, because it is Navy policy to invite all the heads of navies of friendly countries at the rate of one a month to come here and get a bolstering look at our defenses. During the tenure of one United States Chief of Naval Operations, it wouldn't be possible to get around to them all.

Asked if he kept some of his fleet in the Caspian Sea, Admiral Rassail replied that he did. "Why," he was asked, "to keep the Russians from stealing your caviar?" "As a matter of fact that is the reason," said Ambassador Zahedi, who said that since Iran nationalized its caviar industry and took the concession away from the Russians (so-called Russian caviar has always come from the Iranian side of the Caspian) the Soviets had made various attempts at counter measures.

But is is not just Persian sturgeon the Soviets are after Moscow Radio began this week to openly urge the people of Iran to revolt against the Shah. In addition they may have produced enough radiation from their nuclear tests to affect the caviar so the Persians can't sell it to Europe and America. A leading Persian scientist thinks the Caspian waters should be tested to determine if the sturgeon have been contaminated. It would be ironic if they have been, for the Soviets who still buy one-third of the Persian caviar, would lose their favorite food with vodka.

* * * *

ACROSS THE TOWN:—Charles Munch took seven curtain calls at the close of the Boston Symphony's magnificent concert last evening. As the bravos rang out at the end of Brahms' First Symphony, one wondered why no one at all was sitting in the presidential box. The President is away but he has a large culture-loving cabinet and White House staff.

Chilean Ambassador and Mrs. Muller will be guests of honor at the "Baile de Navidad" which means Christmas Ball, at the Kennedy-Warren on December 8.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
TUE NOV 7 1961

Music Notes

American music will be included in both of the Boston Symphony Orchestra's opening New York concerts of the season under Charles Munch's direction at Carnegie Hall. Alexei Haieff's Symphony No. 3, in its first performance here, and Howard Hanson's "Elegy" are scheduled for Wednesday night, Nov. 15, and Aaron Copland's "Quiet City" will be played Saturday afternoon, Nov. 18.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
NOV 26 1961

REPRISE

COMPOSERS: Alexei Haieff's Third Symphony was "a very interesting work" and Howard Hanson's "Elegy in Memory of Serge Koussevitzky" was "a generous homage from one fine musician to another." They were introduced by the Boston Symphony, under Charles Munch.

165 Church Street — New York

WASHINGTON, D.C.
STAR
D. 273,405 S. 310,373
NOV 17 1961

NEWS OF MUSIC

Sell-Out Audience Hears Bostonians

By DONALD MINTZ
Contributing Critic

Boston Symphony Orchestra, Charles Munch, conductor. At Constitution Hall. Program: Elegy in Memory of Serge Koussevitsky, Op. 44, Hanson; Iberia (No. 2 of Images,) Debussy; Symphony No. 1 in C minor, Op. 68, Brahms.

Charles Munch, now in his last season as music director of the Boston Symphony, brought his orchestra to Constitution Hall last night, and the enormous place was completely sold out. Why?

Not sheer love of music, to be sure, for if that were the case the auditorium would be packed far more often. No, I think it is the old magic of the big three of the orchestral world, New York, Philadelphia and Boston, in any order you please.

The monopoly has long since been broken by other orchestras, but the legend that these ensembles are incomparable and invincible is perhaps hardier than the objects of the legend themselves.

Of course, the Boston Symphony is one of the world's great orchestras. It has a great, luscious tone, a tone that is very beautiful for its own sake. But this tone has its drawbacks too, for at times it puts a heavy, impenetrable gloss on the surface of the sound, and one can't hear through to the middle.

And it puts a limitation on the dynamic range of the orchestra for great volume tends to roughen tone while a genuine pianissimo thins it and there is a clear tendency to avoid these extremes.

Dr. Munch's Debussy playing is justly famous. Last night's performance of Iberia had an easy familiarity that comes only from deep knowledge. Oddly, it also seemed tame, and lacking in verve.

During the evening there except in the last movement, were a few ugly lapses of intonation, and the second movement of Iberia, especially the last moments, suffered rather badly from them.

The Brahms symphony received a heroic performance. How could this work be played otherwise? But there is a clear split among conductors, between those who emphasize the intricate motivic relationships that unify the entire symphony and those who prefer to play it less analytically.

Dr. Munch belongs to the latter group, and his reading was a superb example of the type. It seems to me that some climaxes are less clear in this kind of performance than they are in the analytic variety. On the other hand, Dr. Munch's approach avoids the curious distortions of natural orchestra sound that are inevitable if one seeks to lay bare the deepest secrets of the architecture.

It was certainly not a perfect concert, and perhaps it was not a great one. But it was very good indeed and not even the most captious critic would want to deny the justice of the great salvo of applause that broke in on the last chord of the Brahms.

NEW YORK, N.Y.
MIRROR
D. 836 760 S. 1,195 553
THU NOV 9 1961

76th Season at Carnegie Hall

Charles Munch, who retires this season as the Boston Symphony Orchestra's music director, will open the orchestra's 76th consecutive season of New York concerts at Carnegie Hall next Wednesday evening and Saturday afternoon, Nov. 18.

The Wednesday program—the 701st Boston Symphony Orchestra concert in New York—will include the first New York performance of the Symphony No. 3 by Alexei Haieff. The concert will include "Elegy in Memory of Serge Koussevitsky," and the Brahms Symphony No. 1.

The Saturday concert will consist of "Quiet City—for Strings, Trumpet and English Horn" by Aaron Copland, Debussy's "Iberia" and the Symphony No. 6 by Tchaikovsky.

New York

75

Jun Miki

CONDUCTORS FAREWELL SEASON—Charles Munch, on the podium, now in his final year with the Boston Symphony, will direct the orchestra in New York and Brooklyn this week in its first concerts of the season.

MUSIC WORLD: 1-2-3 SPLASH FOR NEW HALL

By ROSS PARMENTER

WHEN Philharmonic Hall opens at Lincoln Center next fall it will do so with a 1-2-3 splash. The New York Philharmonic, under Leonard Bernstein, will give the first concert on Sept. 23, the Boston Symphony will play the next night and the Philadelphia Orchestra the night after. And each of the concerts by America's orchestral prides will be doubly special.

They will be special because they will be in advance of, and in addition to, the orchestras' regular subscription concerts. And they will be special because of the nature of the programs. Each orchestra plans to bring something big out of its sleeve. The Boston, for instance, plans to present the world première of the piano concerto that Samuel Barber is working on now.

This is Barber's first major piano work since his Piano Sonata of 1949. In view of the success of the sonata, there will be considerable advance excitement over the concerto, especially since it is Barber's first concerto for this particular instrument. John Browning is the pianist the composer has selected to introduce the work. The concert will be Erich Leinsdorf's first New York appearance in his new role as the Boston Symphony's music director.

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Sunday Herald
BOSTON, Mass.
Circ. 287,665

NOV 12 1961

MUSICAL CALENDAR

Charles Munch and the Boston Symphony Orchestra are out of town this week to present concerts at the University of Connecticut, New Haven, Washington, Brooklyn and at Carnegie Hall, New York.

The Carnegie Hall programs—the 701st and 702nd Boston Symphony Orchestra concerts in New York—will open the Orchestra's 76th consecutive season of New York appearances.

Dr. Munch will be on vacation following this tour and until Dec.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
THU NOV 16 1961

Music

All Eyes On Big 3 Of Boston

The names of three conductors were on everybody's mind at the first local concert this season of the Boston Symphony Orchestra in Carnegie Hall last night.

There was Charles Munch who is conducting his farewell season with the orchestra and for whom there was a warm greeting on his entrance last night.

There was the thought of Eric Leinsdorf, who has been appointed Mr. Munch's successor.

'Elegy' by Hanson.

And there was the memory of Mr. Munch's predecessor, Serge Koussevitzky, as expressed in the opening number of the program, an "Elegy" by Howard Hanson.

The ::Elegy," written in Mr. Hanson's recognizable vein of personal intensity, is the heartfelt tribute of a composer who revered Koussevitzky as conductor and friend.

Also featured last night was a local premiere of the Third Symphony of the Siberian-born Alexei Haieff, a composer who has identified himself strongly with the America of his adoption.

Daring in Structure.

The symphony is spare and terse in idiom, somewhat jumpy, and made up of almost as many pauses as notes. There is daring here in structure and rhythm, but discomfort too.

If Mr. Haieff could do a little more with the Andante, the two halves of which are an exact mirror of each other, he might give us one of the best slow movements in American music.

Mr. Munch gave the novelty a tightly controlled reading. The program ended with Brahms' First Symphony.

L.B.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
NOV 19 1961

BOSTON SYMPHONY PLAYS 'QUIET CITY'

Copland Work Is Revived in Homage to Koussevitzky

The touch of nostalgia noted at the Boston Symphony's first Carnegie Hall concert on Wednesday night lingered during the orchestra's second appearance of the season there yesterday afternoon.

Charles Munch began the program with Aaron Copland's "Quiet City," the work of a composer much played and respected by the late Serge Koussevitzky, and appropriately revived on this tenth anniversary of the conductor's death.

Time has been kind to this fragrant work, which was treated with loving care. The English horn and trumpet solos were beautifully played by Louis Speyer and Roger Voisin, and the strings surrounded their efforts with the famous Bostonian glow.

Mr. Munch continued with Debussy's "Ibéria." This is of the kind of music in which he has few peers among conductors, and the performance was superb. Once again the orchestra produced sounds that accorded perfectly with the composer's vivid coloristic sense.

It was in the performance of Tchaikovsky's "Pathétique" Symphony that nostalgia came particularly to the fore, however. Mr. Munch's performances of this work in the past have been admirably straightforward, but on this occasion he chose to let the bung out. Tempos were rashly retarded or whipped up, dynamics were stressed out of proportion.

This was "Koussie's" way with this music, and one could almost see the old Doctor on the podium telling his men (as he once did), "when Tchaikovsky writes 'ppp' or 'fff' it's only because he didn't have space to write 'ppppppp' or 'fffffff.'" Whatever end results, this approach may have produced in days of yore, the symphony seemed unnecessarily coarse yesterday.

ALAN RICH.

76

NEW YORK, N.Y.
POST
D. 317,264 S. 257,590

THU NOV 16 1961

WORDS and MUSIC

By Harriett Johnson

Bostonians in Last Carnegie Opening

The Boston Symphony began its 76th season here last night saying officially, *goodbye* not *au revoir* to its home since 1898. This will be the orchestra's final opening in Carnegie Hall; it moves to Lincoln Center in 1962. And it was music director Charles Munch's farewell N. Y. curtain-raiser as head of the orchestra. His retirement has been announced as of next season when he will be succeeded by Erich Leinsdorf, at present music consultant and conductor with the Metroplitan Opera.

No matter what enticements the future holds, changes invite reflection and evaluation, and Munch's leadership last night didn't disburse the dynamic excitement for which he is celebrated. He conducted with detachment as if his heart weren't really in the job. Many attacks were raggedy (the winds especialy so) and the projection of the music, particularly in the Brahms Symphony No. 1, with which the program closed, was soporific.

Elegy for Koussevitzky

The somber aspects of the evening were heightened by the nature of the program itself, which began with Howard Hanson's "Elegy in Memory of Serge Koussevitzky," and continued with the first local performance of Alexei Haieff's Third Symphony.

Hanson's threnody, lasting almost 20 minutes, sounded like a pacified slice out of Wagner's "Goetterdaemmerung." Siegfried's "Rhine Journey" had been slowed up and transferred to the peaceful English countryside. While there were moments of melodic beauty, this is not one of Hanson's best works. It is repetitious without justification.

Haieff's short symphony in three movements was about the length of Hanson's "Elegy," but though it offered more contrast, it is barren music. The *Andante*, subtitled *Narcissus*, because the second part is an exact mirror reflection of the first, suggests the contrived quality of the Symphony as a whole.

Nemesis Punished Narcissus

Just as Nemesis punished Narcissus by having him pine away over love of his own reflection in a spring, so it appears that Haieff in his symphony is subconsciously castigating himself by falling in love with his musical devices.

When employed to convey high emotion, devices are invaluable, but worthless when they become ends in themselves, as in the case of this symphony.

Munch's interpretation was labored, as if he were forcing himself to produce an energetic rendition. Haieff was present to acknowledge the applause from the stage.

In the final pages of the Brahms the music picked up vitality, but by this time a perverse thought was inescapable: Munch appeared glad to have arrived at the home stretch.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

NOV 19 1961

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658

FRI NOV 17 1961

Music: Boston Symphony Is Heard

Orchestra Conducted by Charles Munch

By HAROLD C. SCHONBERG

THE Boston Symphony came to town Wednesday night, giving its first Carnegie Hall concert of the season. In some respects the event was packed with nostalgia. Charles Munch, the orchestra's musical director, is retiring after this season. The program also held a reminder of the late Serge Koussevitzky, dead ten years, who for such a long time headed the orchestra.

The work in question was Howard Hanson's "Elegy" in memory of the conductor. Mr. Hanson's "Elegy" was composed for the seventy-fifth-anniversary of the orchestra and had its première in 1956. It is flowing and dignified, with echoes of Wagner and Sibelius (the latter was one of Koussevitzky's favorite composers), and it is the serious homage from one fine musician to another.

•

Alexei Haieff's recently completed Third Symphony received its first New York performance. It is a very personal three-movement work, about twenty minutes long, that one would gladly like to hear again. Sections of it are a bit puzzling. The idiom itself is traditional, in that dissonance is not pronounced and harmonies stem from a tonal center. But the treatment itself is anything but traditional.

Elements of Stravinsky and the dodecaphonists enter into the writing, though never in a sense that is derivative. Mr. Haieff has his own language in this symphony and he does not rely on anybody else. The first movement has thematic fragments thrown around in an intense, enigmatic manner. On the other hand, the middle section of the slow movement has an unusually pronounced, long-phrased melody.

In this slow movement, Mr. Haieff is having his little joke. The latter part is a mirror reflection of the first: everything goes backward and upside down. There is nothing really new in this procedure, which dates back to Bach. Hindemith has written a whole opera in this manner ("Hin und Zurueck"), and the twelve-tone composers use it all the time.

•

It is to Mr. Haieff's credit that, using so intellectual a device, he still has created a movement that has a strong emotional feeling about it.

Like most composers, he is economical of his themes. The symphony is interlocked, with motifs coming up everywhere in various guises. It cannot be said that the symphony made an overwhelming impression. The applause was rather lukewarm. But nonetheless, Mr. Haieff has composed a very interesting work, and the feeling here is that with repetition it will grow and grow.

The ever-present Brahms First ended the program. At this stage of the game there is nothing one can say about the symphony, and little that can be said of Mr. Munch's conducting of the score. He has done it many times in the past, and on this occasion there were no surprises. Tempos, as always, tended to be just a shade fast. This was a French, not a German, Brahms. It can be said, though, that Mr. Munch paid more attention to detail than he has been known to do in the past, and the interpretation was clean, logical and fine-textured.

Karsh, Ottawa

Charles Munch

Hanson's 'Elegy' to Koussevitzky Given

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor. At Carnegie Hall.

Elegy in Memory of Serge Koussevitzky ..... Hanson
Symphony No. 3 (first New York performance) ..... Haieff
Symphony No. 1 in C minor ..... Brahms

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (m)
NEW YORK, N. Y.
Circ. 644,175

NOV 20 1961

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It was in the performance of Tchaikovsky's "Pathétique" Symphony that nostalgia came particularly to the fore, however. Mr. Munch's performances of this work in the past have been admirably straightforward, but on this occasion he chose to let the bung out. Tempos were rashly retarded or whipped up, dynamics were stressed out of proportion.

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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 22,000

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76

NEW YORK, N.Y.
POST
D. 317,264 S. 257,590
THU NOV 16 1961

WORDS and MUSIC

By Harriett Johnson

Bostonians in Last Carnegie Opening

The Boston Symphony began its 76th season here last night saying officially, *goodbye* not *au revoir* to its home since 1898. This will be the orchestra's final opening in Carnegie Hall; it moves to Lincoln Center in 1962. And it was music director Charles Munch's farewell N. Y. curtain-raiser as head of the orchestra. His retirement has been announced as of next season when he will be succeeded by Erich Leinsdorf, at present music consultant and conductor with the Metropolitan Opera.

No matter what enticements the future holds, changes invite reflection and evaluation, and Munch's leadership last night didn't disburse the dynamic excitement for which he is celebrated. He conducted with detachment as if his heart weren't really in the job. Many attacks were raggedy (the winds especialy so) and the projection of the music, particularly in the Brahms Symphony No. 1, with which the program closed, was soporific.

Elegy for Koussevitzky

The somber aspects of the evening were heightened by the nature of the program itself, which began with Howard Hanson's "Elegy in Memory of Serge Koussevitzky," and continued with the first local performance of Alexei Haieff's Third Symphony.

Hanson's threnody, lasting almost 20 minutes, sounded like a pacified slice out of Wagner's "Goetterdaemmerting." Siegfried's "Rhine Journey" had been slowed up and transferred to the peaceful English countryside. While there were moments of melodic beauty, this is not one of Hanson's best works. It is repetitious without justification.

Haieff's short symphony in three movements was about the length of Hanson's "Elegy," but though it offered more contrast, it is barren music. The *Andante*, subtitled *Narcissus*, because the second part is an exact mirror reflection of the first, suggests the contrived quality of the Symphony as a whole.

Nemesis Punished Narcissus

Just as Nemesis punished Narcissus by having him pine away over love of his own reflection in a spring, so it appears that Haieff in his symphony is subconsciously castigating himself by falling in love with his musical devices.

When employed to convey high emotion, devices are invaluable, but worthless when they become ends in themselves, as in the case of this symphony.

Munch's interpretation was labored, as if he were forcing himself to produce an energetic rendition. Haieff was present to acknowledge the applause from the stage.

In the final pages of the Brahms the music picked up vitality, but by this time a perverse thought was inescapable: Munch appeared glad to have arrived at the home stretch.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
FRI NOV 17 1961

Music: Boston Symphony Is Heard

Orchestra Conducted by Charles Munch

By HAROLD C. SCHONBERG

THE Boston Symphony came to town Wednesday night, giving its first Carnegie Hall concert of the season. In some respects the event was packed with nostalgia. Charles Munch, the orchestra's musical director, is retiring after this season. The program also held a reminder of the late Serge Koussevitzky, dead ten years, who for such a long time headed the orchestra.

The work in question was Howard Hanson's "Elegy" in memory of the conductor. Mr. Hanson's "Elegy" was composed for the seventy-fifth anniversary of the orchestra and had its première in 1956. It is flowing and dignified, with echoes of Wagner and Sibelius (the latter was one of Koussevitzky's favorite composers), and it is the serious homage from one fine musician to another.

•

Alexei Haieff's recently completed Third Symphony received its first New York performance. It is a very personal three-movement work, about twenty minutes long, that one would gladly like to hear again. Sections of it are a bit puzzling. The idiom itself is traditional, in that dissonance is not pronounced and harmonies stem from a tonal center. But the treatment itself is anything but traditional.

Elements of Stravinsky and the dodecaphonists enter into the writing, though never in a sense that is derivative. Mr. Haieff has his own language in this symphony and he does not rely on anybody else. The first movement has thematic fragments thrown around in an intense, enigmatic manner. On the other hand, the middle section of the slow movement has an unusually pronounced, long-phrased melody.

In this slow movement, Mr. Haieff is having his little joke. The latter part is a mirror reflection of the first: everything goes backward and upside down. There is nothing really new in this procedure, which dates back to Bach. Hindemith has written a whole opera in this manner ("Hin und Zurueck"), and the twelve-tone composers use it all the time.

•

It is to Mr. Haieff's credit that, using so intellectual a device, he still has created a movement that has a strong emotional feeling about it.

Like most composers, he is economical of his themes. The symphony is interlocked, with motifs coming up everywhere in various guises. It cannot be said that the symphony made an overwhelming impression. The applause was rather lukewarm. But nonetheless, Mr. Haieff has composed a very interesting work, and the feeling here is that with repetition it will grow and grow.

The ever-present Brahms First ended the program. At this stage of the game there is nothing one can say about the symphony, and little that can be said of Mr. Munch's conducting of the score. He has done it many times in the past, and on this occasion there were no surprises. Tempos, as always, tended to be just a shade fast. This was a French, not a German, Brahms. It can be said, though, that Mr. Munch paid more attention to detail than he has been known to do in the past, and the interpretation was clean, logical and fine-textured.

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
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LOS ANGELES, CALIF.
MIRROR
D. 312 258 SAT. 286,617
NOV 17 1961

RAYMOND KENDALL

Hendl Offers Varied Fare

Walter Hendl began a three-week stint as guest conductor of the Los Angeles Philharmonic Orchestra on Thursday night in the Philharmonic Auditorium. His program was a varied and interesting one, his soloist, the American pianist Leon Fleisher.

Vaughan Williams' "Variations on a Theme of Thomas Tallis" was the opening work, and it is a work not only to show off the full string section of a symphony orchestra to advantage; it is well wrought and inspired as well.

KENDALL

It was only a sense of responsibility which impelled Leon Fleisher to fulfill his commitment to play the Mozart C major Piano Concerto (K.303). He was suffering from a virus infection, so I am told, and was barely able to play. This was certainly an exercise in self-discipline, for while everything did not go well, it was in no way a shabby performance.

There was noticeable dynamic and rhythmic unevenness as well as some lack of clarity in the long parallel sequences in the development, but these should be forgiven under the circumstances.

A firm sense of musical architecture was still evident, while the opening of the slow movement could hardly have been improved upon.

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SO FAR AS I can tell, Thursday night's audience heard the first Los Angeles performance of Hindemith's "Symphonia Serena," commissioned by the Dallas Symphony and first performed by that orchestra in 1947.

It is a strong and vigorous work, with the characteristic contrapuntal and tonal idioms of which Hindemith never tires. Soloistic treatment of two violins, two violas and the piccolo are a challenge to these instruments, and first-chair men Frisina, Igelman, Schonbach, Hlinka and Stevens did themselves proud.

If the woodwind scherzo and double string choir "Colloquy" sound familiar, it is primarily because they are so intensely idiomatic for these instruments. The traditional first movement and the satirical finale have the same patina of excellence as Hindemith's "Harmonie der Welt" or "Mathis der Maler."

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Strongest movement is the first; the Andante wanders about in the 12-tone thicket, and the finale never gets off the ground.

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NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
MON NOV 20 1961

MUSIC

Week-End Events

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M. B.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D 678 802 S 812 836
THU NOV 16 1961

AT CITY CENTER

Brilliant Show By Mazowsze

By MILES KASTENDIECK

MAZOWSZE BROUGHT AN ENTRANCING song and dance show to City Center last night. Short of artifice and bravado but brimful of joyousness and vitality, this Polish company whipped up enthusiasm quickly and sustained it through sheer genuineness in two relays of short, colorful numbers.

Named after the region of central Poland around Warsaw, Mazowsze (pronounced mahzoff-shuh) presents a composite program selected by the boys and girls of the company (all of them between 18 and 25). The numbers are about as unspellable and unpronounceable as the names of the performers themselves.

Aside from traditional dancing, much of which might be described as in the round, the show has the most disarming array of costumes to fill the eye with kaleidoscopic colors. Some of them are literally breath-taking.

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Beauty Galore

So, for that matter, are some of the girls. As pretty a lineup of natural beauty has rarely been presented here. With handsome, dashing young men as partners, they make an exceptionally good-looking company. Their exuberance is infectious, and their performance quite winning.

Some familiar dances like the Polka, the Polonaise, and inevitably the Mazurka, and some familiar songs are almost points of departure. With one or two somewhat fantastic native musical instruments for variety (one of them to be seen to be believed). They range from the simple to the intricate with no attempt at brilliant showmanship. Interestingly enough the show needs none.

Most of the music is by the late Tadeusz Sygietynski, founder of the company with his wife, Mira Ziminska-Sygietynska, the present artistic director. They have created a remarkably homogeneous show that should draw capacity audiences steadily to City Center during the three-week engagement. Go!

• • •

Bostonians Begin

CHARLES MUNCH and the Boston Symphony began Munch's last season with the orchestra in Carnegie Hall last night. The program offered two contemporary works balanced by the Brahms First Symphony.

Howard Hanson's "Elegy in Memory of Serge Koussevitzky" set a somber, albeit sincere mood at the start, not dispelled by the scherzo movements of Haieff's Symphony No. 3 heard in its first New York performance.

It remained for a rugged masterpiece like the Brahms to raise the spirits of the audience.

Haieff wrote the second movement of his symphony first. It is the best of the three, possibly because it sounds the most unified. An invenious scheme to create the second half as a mirror reflection of the first comes out successfully until the final measures. Beauty and communication ex-

165 Church Street — New York
NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
FRI NOV 17 1961

MUSIC

Boston Symphony Orchestra

CARNEGIE HALL
Conductor, Charles Munch. The program:
Elegy in Memory of Serge Koussevitzky, Op. 44 ..... Hanson
Symphony No. 3 (First N. Y. performance) Haieff
Symphony No. 1, in C minor, Op. 68 Brahms

By Paul Henry Lang

The Boston Symphony's first concert of the season offered a novelty, Alexei Haieff's Third Symphony. The most we can say about the work is that it is an elegant trifle and, at least for a while, easy to hear. Mr. Haieff writes with the air of a man who has had a good idea and is determined to make us appreciate it, too. There is a perky, rather jaunty manner, which wears well in the first movement, but it soon becomes tedious. Although the composer uses all manner of contrapuntal artifices—this is the good idea—he shows more response to the charm of the picturesque, to the glitter and sophisticated miniature work of the middle-period Stravinsky, than to musical realities of a substantial kind.

This sort of thing goes well enough in fast movements; Mr. Haieff is an accomplished orchestrator and is well equipped with compositional skills. But the slow movement immediately betrays the real defects of that too-conscious mild modernism that has sprouted all over the West as a result of Stravinsky's tremendous attraction. These composers cannot create a simple slow movement because their mind works staccato and is incapable of introspection, therefore in an adagio or andante they elaborate a situation or mental state whose quality or pathos is already sufficiently obvious.

The new symphony was the best played work on the evening's program; it was obviously well rehearsed and Charles Munch brought a nice virtuoso touch to the fireworks. I hasten to say, though, that Mr. Haieff's fireworks are rather delicate and not at all bombastic.

The rest of the program did not fare so well. Surely

Charles Munch, conductor.

Howard Hanson's tribute to his departed colleague. "Elegy to the Memory of Serge Koussevitzky," contains more nuances than Mr. Munch allowed in his performance. There was very little between a nice piano and a clangorous forte.

Brahms' First Symphony started alarmingly with a kettledrum solo that simply turned the tables on the composer. The timpani are there to mark the massiveness of the rather ponderous beginning of this work, but with their insistent pounding they only succeeded in siphoning away the listener's attention from the evolving musical substance. This symphony is often opaque, it needs a very acute sense for corrective balancing of the orchestra, otherwise it becomes muddy and congested. Well, it was both; and in addition Mr. Munch's tempos were slow.

Perhaps by tomorrow, when the next concert comes along, the Bostonians will be in better form.

at it, yet it did not take hold of this listener last night.

Orchestral pallor and soft textures rob the other movements of saliency. Though plenty of lively rhythms keep them moving, some stretches are long because colorless and others mostly busy. They did not reach the audience on first hearing, though it applauded the composer with respect.

Munch brought out fully the heartfelt emotion written into Hanson's elegiac piece which ends like a benediction. He worked conscientiously through the Haieff, but could not work up the performance where the composer had not supplied the incentive. The Bostonians sounded good but uninspired in this work.

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So, for that matter, are some of the girls. As pretty a lineup of natural beauty has rarely been presented here. With handsome, dashing young men as partners, they make an exceptionally good-looking company. Their exuberance is infectious, and their performance quite winning.

Some familiar dances like the Polka, the Polonaise, and inevitably the Mazurka, and some familiar songs are almost points of departure. With one or two somewhat fantastic native musical instruments for variety (one of them to be seen to be believed). They range from the simple to the intricate with no attempt at brilliant showmanship. Interestingly enough the show needs none.

Most of the music is by the late Tadeusz Sygietynski, founder of the company with his wife, Mira Zimińska-Sygietyńska, the present artistic director. They have created a remarkably homogeneous show that should draw capacity audiences steadily to City Center during the three-week engagement. Go!

* * *

Bostonians Begin

CHARLES MUNCH and the Boston Symphony began Munch's last season with the orchestra in Carnegie Hall last night. The program offered two contemporary works balanced by the Brahms First Symphony.

Howard Hanson's "Elegy in Memory of Serge Koussevitzky" set a somber, albeit sincere mood at the start, not dispelled by the scherzo movements of Haieff's Symphony No. 3 heard in its first New York performance.

It remained for a rugged masterpiece like the Brahms to raise the spirits of the audience.

Haieff wrote the second movement of his symphony first. It is the best of the three, possibly because it sounds the most unified. An ingenious scheme to create the second half as a mirror reflection of the first comes out successfully until the final measures. Beauty and communication ex-

165 Church Street - New York
NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
FRI NOV 17 1961

MUSIC

Boston Symphony Orchestra

CARNEGIE HALL
Conductor, Charles Munch. The program:
Elegy in Memory of Serge Koussevitzky, Op. 44 ..... Hanson
Symphony No. 3 (First N. Y. performance) ..... Haieff
Symphony No. 1, in C minor, Op. 68 ..... Brahms

By Paul Henry Lang

The Boston Symphony's first concert of the season offered a novelty, Alexei Haieff's Third Symphony. The most we can say about the work is that it is an elegant trifle and, at least for a while, easy to hear. Mr. Haieff writes with the air of a man who has had a good idea and is determined to make us appreciate it, too. There is a perky, rather jaunty manner, which wears well in the first movement, but it soon becomes tedious. Although the composer uses all manner of contrapuntal artifices—this is the good idea—he shows more response to the charm of the picturesque, to the glitter and sophisticated miniature work of the middle-period Stravinsky, than to musical realities of a substantial kind.

Charles Munch, conductor.

This sort of thing goes well enough in fast movements; Mr. Haieff is an accomplished orchestrator and is well equipped with compositional skills. But the slow movement immediately betrays the real defects of that too-conscious mild modernism that has sprouted all over the West as a result of Stravinsky's tremendous attraction. These composers cannot create a simple slow movement because their mind works staccato and is incapable of introspection, therefore in an adagio or andante they elaborate a situation or mental state whose quality or pathos is already sufficiently obvious.

The new symphony was the best played work on the evening's program; it was obviously well rehearsed and Charles Munch brought a nice virtuoso touch to the fireworks. I hasten to say, though, that Mr. Haieff's fireworks are rather delicate and not at all bombastic.

The rest of the program did not fare so well. Surely Howard Hanson's tribute to his departed colleague, "Elegy to the Memory of Serge Koussevitzky," contains more nuances than Mr. Munch allowed in his performance. There was very little between a nice piano and a clangorous forte.

Brahms' First Symphony started alarmingly with a kettledrum solo that simply turned the tables on the composer. The timpani are there to mark the massiveness of the rather ponderous beginning of this work, but with their insistent pounding they only succeeded in siphoning away the listener's attention from the evolving musical substance. This symphony is often opaque, it needs a very acute sense for corrective balancing of the orchestra, otherwise it becomes muddy and congested. Well, it was both; and in addition Mr. Munch's tempos were slow.

Perhaps by tomorrow, when the next concert comes along, the Bostonians will be in better form.

...ist in it, yet it did not take hold of this listener last night.

Orchestral pallor and soft textures ran the other movements of saliency. Though plenty of lively rhythms keep them moving, some stretches are long because colorless and others mostly busy. They did not reach the audience on first hearing, though it applauded the composer with respect.

Munch brought out fully the heartfelt emotion written into Hanson's elegiac piece which ends like a benediction. He worked conscientiously through the Haieff, but could not work up the performance where the composer had not supplied the incentive. The Bostonians sounded good but uninspired in this work.

78

SAN FRANCISCO, CALIF.
EXAMINER
D. 280,307 S. 458,274
NOV 20 1961

Bostonians Play 184th Copland

Symphony by Haieff, Too

NEW YORK, Nov. 19. — (UPI) — When the Boston Symphony played Aaron Copland's "Quiet City" in its second New York concert of the season, it was the 184th time since 1925 the Bostonians had performed Copland.

This long-standing love affair between a major orchestra and a living composer goes to show performing musicians are not to be blamed for any neglect of contemporary music. When given even minor signs of public approbation, they go for the new.

The Boston Orchestra this season is featuring a brand new symphony of the contemporary, Alexei Haieff, his third. It is the winner of the 1961 Koussevitsky award. The first performance was in Boston Nov. 10, the second in New York last Wednesday.

Haieff, like Copland, is a composer in touch with today's moods, outlooks and aspirations. He is not an exhibitor of technical twists which at best are of only academic interest to musical audiences. His musical commentaries on life and living have clear application.

This is Charles Munch's last season as the Boston's music director and conductor. He is retiring to the less strenuous role of a guest conductor of the world's symphony orchestras, in view of his mounting years.

Signalizing the occasion in a quiet way, he paid tribute to his predecessor by programming Howard Hanson's "Elegy in Memory of Serge Koussevitsky." This is the piece Munch and the orchestra commissioned five years ago.

The current featured soloist of the New York Philharmonic is the pianist, Fou Ts'Ong, who made his American debut with the Cincinnati Symphony Nov. 10. He is a Chopin specialist and anyone who expected an artist named Fou to provide unique insights into that Polish composer was disappointed.

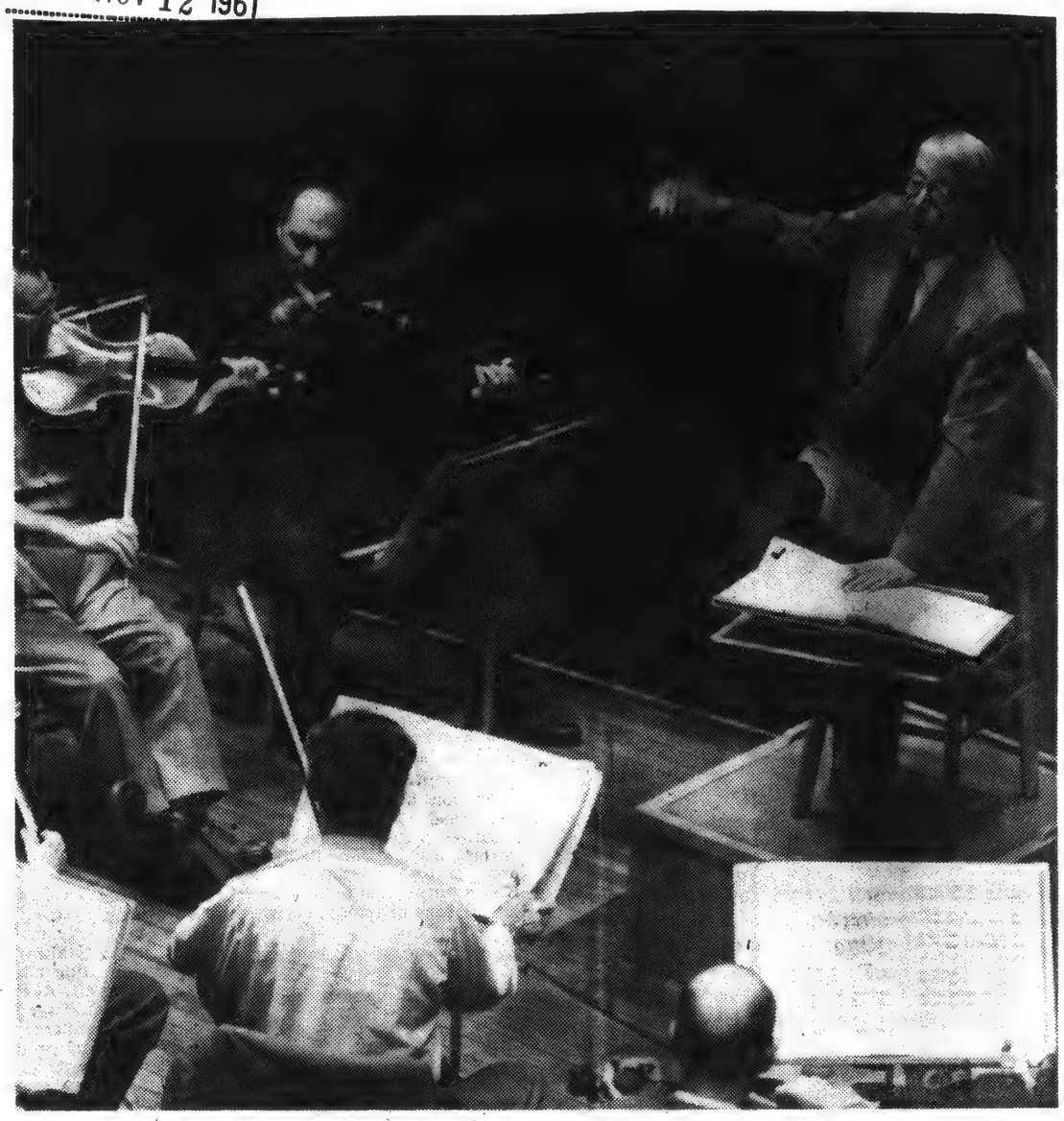
Fou was preceded to America by his records which revealed a Chopin pianist completely steeped in the Chopin tradition, which can't be considered any wonder because he studied in the Warsaw Conservatory and won an important prize there in 1955.

A most personable young man, this Fou (he is 27 years old). If it wasn't for his name, he'd be aesthetically indistinguishable from the new generation of virtuosi. Last year he married Yehudi Menuhin's daughter, Zamira. You can see he belongs to the Western musical world.

Speaking of Menuhin, there was a great outcry of protest when he performed with the Berlin Philharmonic soon after the end of World War II. It came from people who felt Jewish musicians should not readily forget or forgive what happened to them in Hitler's Germany.

The orchestra now is in the midst of its third post-war American tour, and there were only a few protests because the Israeli pianist, David Bar-Illan, will play with it in its third New York concert next Wednesday. Bar-Illan could ignore them, and has

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
SUN NOV 12 1961



The Boston Symphony and Charles Munch, conductor, open their New York season, the last for Mr. Munch, at Carnegie Hall Wednesday night. The program includes two American works.

FLATBUSH MAGAZINE
BROOKLYN, N.Y.
MONTHLY 3,000
OCT 1961

DR. CHARLES MUNCH IN FAREWELL SEASON WITH BOSTON SYMPHONY ORCHESTRA

Charles Munch, Music Director of the Boston Symphony Orchestra since 1949, will conduct four times at The Brooklyn Academy of Music during his farewell season with the Bostonians. The Boston orchestra, a feature of Academy of Music concert seasons since 1888, will perform its customary series of five concerts on Friday evenings, with the first program scheduled on November 17.

Subsequent dates are December 15, January 26, 1962, February 23 and April 6. The concert of December 15 will be marked by the debut in Brooklyn of Ernest Ansermet, the distinguished founder of l'Orchestre de la Suisse Romande, whom Dr. Munch has invited to be the guest conductor on this occasion. Mr. Ansermet, recognized as one of the world's foremost conductors, is very well known in the United States due to previous tours and numerous recordings, but this will be his initial appearance as conductor of the Boston Symphony Orchestra in Brooklyn.

Dr. Munch, who has endeared himself to his Brooklyn audiences during his tenure with the Boston Symphony Orchestra, has announced that he will retire at the end of the 1962 season at Tanglewood. His programs, since he assumed the musical leadership in Boston, have been marked by a very progressive policy in repertoire, and he has introduced a number of significant contemporary works by American composers, in addition to conducting many neglected compositions by French composers. He also has introduced to the American public a number of important new artists as soloists. He will be succeeded as music director by Erich Leinsdorf, who appeared with Boston Symphony Orchestra as guest conductor at the Brooklyn Academy of Music on February 17, 1961.

Dr. Munch's opening program in Brooklyn on Friday evening, November 17 will include Howard Hanson's **Elegie**, Claude Debussy's **Iberia**, and Peter Tchaikovsky's **Sixth Symphony (Pathetique)**.

Subscriptions for the 1961-62 concerts for the Boston Symphony Orchestra in Brooklyn are being accepted now at the Academy. Subscription prices for the entire series of five concerts are: Orchestra and Mezzanine, $14.50, $17.50, $20.50; Balcony, $11.50 $14.50. Box Seats, $11.50, $14.50, $20.50, $23.50. The Academy member is entitled to a reduction of $2.50 on his own subscription. Orders for individual concerts, priced from $3.00 to $4.50, will be filled after locations for subscriptions have been assigned.

The Brooklyn concerts of the Boston Symphony Orchestra, starting with the 1962-63 season, will be presented on Thursday nights instead of Fridays. Beginning in the fall of 1962, the Boston Symphony Orchestra will transfer its Manhattan concerts from Carnegie Hall to Philharmonic Hall of the Lincoln Center for the Performing Arts, where it will perform on Wednesday and Friday evenings. In recent years, many residents in Brooklyn have requested a change from the Friday night schedule, and it is hoped that Thursday night concerts will be popular with the orchestra's large and loyal Brooklyn audience since the coming of the Lincoln Center requires the new schedule anyway.

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EXAMINER
D. 280,307 S. 458,274
NOV 20 1961

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HERALD-TRIBUNE
D. 336,647 S. 488,161
SUN NOV 12 1961

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FLATBUSH MAGAZINE
BROOKLYN, N.Y.
MONTHLY 3,000
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Brooklyn

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
WED NOV 15 1961

Footlights and Spotlights

Academy's Offering Everything From Charles Munch to Mathis

By FELIX KESSLER,
World-Telegram Staff Writer.

In the next two nights, the Academy of Music puts on its stage musical programs that will have little in common except for their magnetic appeal to audiences.

Tomorrow night at 8:30 there will be Johnny Mathis, a 26-year-old high-jumper turned vocal gymnast. On Friday at the same hour, Charles Munch will conduct the Boston Symphony Orchestra.

In six years Mr. Mathis has come from a $75-a-week night club singer in his native San Francisco to a perch high on the record best-seller list. He generates a response close to ecstasy among women in his audience and mild hysteria among teenagers.

Last spring, for example, Mr. Mathis' appearance at the Brooklyn Paramount resulted in a throng of 2100 teens—95 percent girls—before the doors opened at 9:30 a.m. Two dozen cops were needed to restore order.

* * *

The Boston Symphony will give five concerts at the Academy this season, its 74th in Brooklyn. But it's also the last year for 71-year-old Dr. Munch, who was made director in 1949 after Serge Koussevitzky retired.

Dr. Munch, who will retire after next summer at Tanglewood, will be succeeded by Erich Leinsdorf of the Metropolitan Opera Assn.

Regarded as one of the top interpreters of French composers — Berlioz, in particular—Dr. Munch will conduct Aaron Copland's "Quiet City," Debussy's "Iberia" and Tchaikovsky's Sixth Symphony, the "Pathetique."

The Copland work, written originally in 1939 as incidental music for a play by Irwin Shaw, is of special interest. Not only will the Brooklyn-born Mr. Copland be in the audience—he will be honored on stage by the academy — but also he has conducted the Boston Symphony 22 times in his own compositions.

* * *

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
MON NOV 27 1961

Footlights and Spotlights

By FELIX KESSLER

Anemic Applause

Ever since the day man began telling stories or making music, there's been applause. It nourishes the performer and, at its best, provides a spontaneous outlet for an audience's emotions.

So, what happened at the Boston Symphony's opening concert at the Academy of Music? This great orchestra gave a thrilling performance but was greeted by anemic handclapping, as if all listeners were wearing gloves over dainty, brittle fingers. Conductor Charles Munch and his fine musicians have every reason to feel baffled and, possibly, hurt.

On the other hand, the Boston Symphony is now in its 74th Brooklyn season. Perhaps it's accustomed to this very proper and sedate audience, which takes in music as a good patient swallows medicine. The stuff may do some good but one doesn't have to get enthusiastic about it.

A cop on traffic duty at the Academy that night said he counted 41 chauffeured limousines—more than one normally sees at Carnegie Hall or even the Metropolitan.

It's generally accepted that the older listener who arrives in a big black car doesn't generate the enthusiasm of the younger music buff. But the house was sold out and it's too bad that even the standees—I saw them back there—couldn't shame other patrons into making some noise.

About the only time that applause reached a level higher than polite came at the wrong moment—during the Tchaikovsky Sixth Symphony—but this can be forgiven. Tchaikovsky never did know when he had finished.

This brings to mind an incident a few years back when a conductor confronted a London opera audience, which applauded out of turn, and said:

"Thank you, but may I say you've spoiled exquisite performances during the first and third acts by untimely applause. If you have any feelings of affection toward me, please give me the extreme pleasure of allowing me to hear the end of this work."

At the Academy, a few more sounds of approval seem in order. Perhaps we'll just have to revive the claque, the paid applauders who used to beat calloused palms for particular stars and hiss at audiences that clapped at the wrong time.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SAT NOV 18 1961

COPLAND IS HONORED

Brooklyn Academy Calls Hih a 'Credit to the Borough'

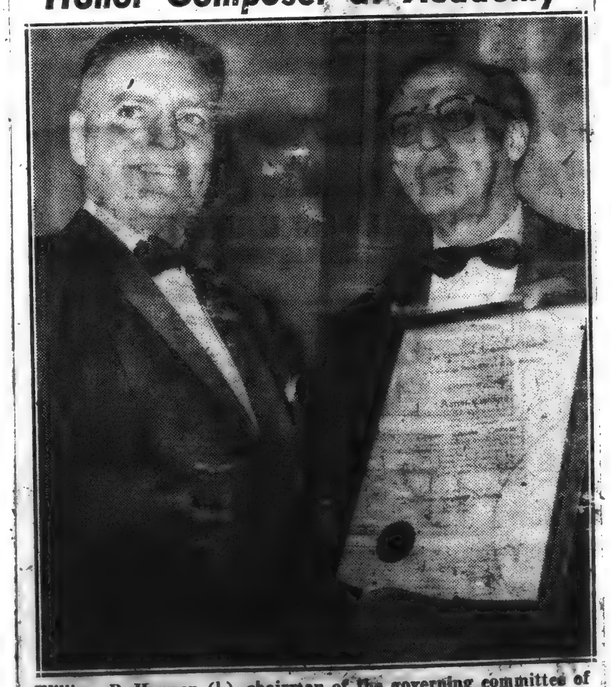
Aaron Copland was honored last night by the Brooklyn Academy of Music during a concert there by the Boston Symphony Orchestra.

The musician, who was born and educated in Brooklyn, received a citation describing him as a "credit to the borough" because of his activities as composer, educator and conductor. William B. Hewson, chairman of the Academy's governing committee, made the presentation.

Mr. Copland's "Quiet City" was included in the program, conducted by Charles Munch.

NEW YORK, N.Y.
DAILY NEWS
D. 2,021,395 S. 3,221,861
WED NOV 29 1961

Honor Composer at Academy



William B. Hewson (l.), chairman of the governing committee of the Brooklyn Academy of Music, presents a citation to music composer Aaron Copland, who was born in Brooklyn. Copland attended a concert at the academy, at which the Boston Symphony Orchestra played his "Quiet City."

NEW YORK, N.Y.
ADVOCATE
W. 35,000
NOV 18 1961

EDUCATION

BROOKLYN ACADEMY OF MUSIC, 30 Lafayette Ave., Bklyn. With Aaron Copland, dean of American composers in the audience, Charles Munch will conduct the Boston Symphony Orchestra in its first concert of the 1961-62 season Friday evening, Nov. 17 at 8:30 p.m. The program opens with Mr. Copland's "Quiet City" followed by Debussy's "Iberia" and after intermission Tchaikovsky's Symphony No. 6 in B minor, the "Pathetique". Copland's life and career have special associations with the borough of Brooklyn and the Boston Symphony Orchestra. The eminent composer was born in Brooklyn on Nov. 14, 1900.

BROOKLYN, N.Y.
KINGS COURIER
W 15,370
NOV 11 1961

MUSIC · ART · DRAMA

Boston Symphony Orchestra, with Aaron Copland, dean of American composers in the audience, Charles Munch will conduct the Boston Symphony Orchestra in its first concert of the 1961-62 season at the Brooklyn Academy of Music, 30 Lafayette Avenue, on Friday evening, November 17, at 8:30 p.m. The program opens with Mr. Copland's "Quiet City" followed by Debussy's "Iberia" and after intermission Tchaikovsky's Symphony No. 6, in B minor, the "Pathetique."

The November 17 concert marks the beginning of the Boston Symphony Orchestra's 74th Brooklyn season; at the same time it marks the beginning of Dr. Munch's final season as music director of the Bostonians. Munch is retiring at the end of the 1962 season at Tanglewood and will be succeeded by Erich Leinsdorf.

Copland's life and career have special associations with the borough of Brooklyn and the Boston Symphony Orchestra. The eminent composer was born in Brooklyn on November 14, 1900, and was educated in the Brooklyn public schools. At the age of 21, he went to France, where he was a student of composition at the Fontainbleau School of Music and later took advanced studies with the famous composition pedagogue, Nadia Boulanger. Returning to the United States in 1924, his compositions were first performed in this country in the same year. The late Serge Koussevitzky conducted the Boston Symphony Orchestra in Copland's "Symphony for Organ and Orchestra" in 1925, and the Orchestra has presented 184 performances of 21 Copland compositions since that time.

As a teacher, Copland probably is one of the most influential and important figures in American music. Since 1940, he has been Chairman of the Faculty and the head of the Composition Department of the Berkshire Music Center at Tanglewood, Lenox, Mass.

Tickets for the Boston Symphony Orchestra's concert are $3.00, $3.50, $4.00 and $4.50 and are now on sale at the Brooklyn Academy of Music.

86 NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691.
MON NOV 20 1961

Composer Aaron Copland, right, receives a citation describing him as "a credit to the borough" from William R. Hewson, chairman of the Brooklyn Academy of Music's governing committee. The presentation took place on stage at the academy Friday night after a performance of Mr. Copland's "Quiet City" by the Boston Symphony Orchestra. The composer is Brooklyn born and educated.

Footlights and Spotlights

Munch Offers Concert Audience A Night of Copland, Debussy

By FELIX KESSLER,
World-Telegram Staff Writer.

Audiences throughout the world have come to expect sheer brilliance from Charles Munch and the Boston Symphony in the past decade and their faith is well-founded.

Before a packed house in the Academy of Music Friday night, Dr. Munch led the orchestra in glittering performances of works by Copland, Debussy and Tchaikovsky and every minute was golden.

For 10 minutes, the mood of Aaron Copland's "Quiet City," a work for strings, trumpet and English horn, was evoked in a moving reading by Dr. Munch. The string section, often called the best in the country, was superb and so were the soloists, Roger Voisin on trumpet and Louis Speyer on the English horn, particularly in the passages when their instruments conversed.

After the playing of this work, which isn't heard as often as it merits, Mr. Copland had every reason to smile when he was honored on stage as "a credit to the borough."

The rousing fireworks came with Tchaikovsky's Sixth Symphony, the "Patheteique." Time was when Dr. Munch was criticized for playing the first movement too rapidly, barely allowing the strings a chance to make their entrances.

There will be no such quibble here. This was an animated first movement with nuances I had never heard. And if the brasses were superb in their sudden, startling entrance, they outdid themselves in the third movement.

Also on the program, and played in sterling manner, was Debussy's familiar "Iberia."

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 3 500
NOV 16 1961

Academy Season Opens

Munch to Lead Boston Symphony

With Aaron Copland, dean of American composers in the audience, Charles Munch will conduct the Boston Symphony Orchestra in its first concert of the 1961-62 season at the Brooklyn Academy of Music tomorrow at 8:30 p.m. The program opens with Mr. Coplands "Quiet City" followed by Debussy's "Iberia" and after intermission Tchaikovsky's Symphony No. 6, in B minor, the "Pathetique".

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Mr. Copland's life and career have special associations with the borough of Brooklyn and the

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"Quiet City" had its genesis in the spring of 1939 when Harold Clurman, Director of the Group Theatre, asked Copland to write the incidental music for a new play by Irwin Shaw, author of "Bury the Dead" and other plays. Shaw's new opus was titled "Quiet City" and was a fantasy concerning the night-thoughts of many different kinds of people in a large city. It called for music depicting the nostalgia and inner distress of a society profoundly aware of its own insecurity.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,200
BURRELLE'S PAGE ONE CERTIFIED
NOV 10 1961

Boston Symphony Opens Season Next Friday

Director Munch

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SATURDAY REVIEW
NEW YORK, N.Y.
W 239 477
DEC 2 1961

MUSIC TO MY EARS

Munch Begins His Last Go-Round—Fou Ts'Ong

This past, present, and future of the Boston Symphony Orchestra was more than casually at the first concert of its final season in Carnegie Hall. For it began with Charles Munch, who is retiring at the end of this season, conducting an "Elegy in Memory of Serge Koussevitzky" (his predecessor) by Howard Hanson. In a box was Erich Leinsdorf, who will succeed him, paying heed also to the playing of a new symphony (No. 2) by Alexei Haieff and an old work (No. 1) by Johannes Brahms. The two new works, Hanson's and Haieff's, clearly the easier to like. It is straightforward, schooled in the best of the eclectic and above all rounding. It seemed, somewhat, to follow the formula ascribed by the late Newman to the "Marche funèbre" of Chopin's B flat minor Sonata: "The poor fellow is dead" (somber). "But he had a good life and he is certainly enjoying the hereafter" (brightening up). "But, after all, he is dead" (somber again). In Hanson's case, the "moving ahead" section suggestive of the conductor's long, active career tended also to recall some composers for whom he had a special partiality—Sibelius, Wagner, Copland. Whether this was wholly intentional, I have no way of knowing—but it was, in a special way, appropriate. Munch organized these as well as the other values with considerable persuasiveness, and with a hint of pastel shadings (in an autumnal hue) which typify the sound of the orchestra at its current best.

The Haieff symphony was, of course, quite another matter. It is spare, sophisticated, chary of any note not predained to occupy a meaningful place in a chord, a thematic interjection or a counterphrase. This, to be sure, is a valuable discipline against the venial sin of overwriting. But it can, and does at certain moments of this work, produce the impression that the composer has pondered so long over his next move that, in the manner of a chess match, interest in the outcome is forfeit. One could go on to make a variety of other analogies in the same metaphoric frame, but the sum of them all would be that Haieff here is rather more occupied with method than communication. He has, for example, alluded to the slow movement as "Narcissus," because the latter portion is a total reflection of the beginning, note for note, backward and upside down. Doubtless I would hear more of this on a second, third, or fourth time; but would it mean more? I doubt it. The finale also has its share of the schematic, but not, to my taste, enough of impulse, decisiveness, or resolution to establish a real involvement with the listener. There was every indication that the composer, who was present to acknowledge the applause for his work, was pleased with the performance.

A pianist direct from China who qualified for an engagement with the New York Philharmonic would be indeed exceptional, but Fou Ts'Ong, who is, indeed, Chinese, does not quite fit the description. For he has spent the years since 1958, when he was a prize winner in Warsaw, absorbing European influences, especially the traditional approaches to the F minor (No. 2) Concerto of Chopin with which he was introduced as a soloist with Paul Paray conducting. In several respects it was finely fluent, musical Chopin, touched with many evidences of artistic sensitivity and aptness of the composer's poetic purpose.

However, these were qualities that had to be perceived in spite of, rather than by means of, the sound Fou Ts'Ong produces. It had a certain amount of resonance in cantilena passages, especially in the slow movement, but it inclined to be metallic in runs and arpeggios, and incisive rather than ringing in chords. It all tended to become overburdened by Paray's preference for a very large body of players (for Chopin) in the orchestra, beginning with eight basses. In any case, more subtlety, contrast, and variety of sound is imperative if Fou Ts'Ong is to make the most of his otherwise admirable qualities.

For the orchestral elements of the evening, Paray had the players under firm control in the "Hebrides" ("Fingal's Cave") Overture of Mendelssohn, the Schumann C major Symphony, and, post-pianist, Ravel's "Bolero." His fine sense of phrasing, orchestral coloration and balance were especially evident in the Schumann, whose slow movement gave the Philharmonic's first clarinet (Stanley Drucker) and oboe (Harold Gomberg) opportunity for a perfectly matched interchange.

Along with its promised "Ring" cycle, this season of Metropolitan Opera may be remembered as much for a cycle of Puccini, whose works promise to exceed any previous sum for a single season. In the latest "Butterfly" Dorothy Kirsten demonstrated the vocal command (short of meeting the written requirements of the entrance), carefully elaborated characterization, and identity with the inner life of the one she is impersonating which place it first in her range of competence. It is, also, a far closer approach to credibility than her recent Minnie in "La Fanciulla," which, however well it was sung (and much of it was well sung) was so marcelled, glamorized, and carefully tailored as to suggest that her mountain shack was hard by a Forty-niner's version of Helena Rubinstein's.

But who is to make a case for credibility in the present state of matters Metropolitan when the Pinkerton to Kirsten's Cio-Cio-San is the eager, musicianly, but light-voiced George Shirley. Musicianship, a modest demeanor, and intelligent feeling for the vocal line of Puccini are factors in his favor, but he is, in tonal production, a size or two small for this auditorium. Such a moment as Pinkerton's angry order for the local priest to desist from disturbing the peace of "Casa mia" ("My home") lost force, hence meaning, for lack of it in the singer's voice, cleverly as Fausto Cleva endeavored to cover the lack with his conducting. Clifford Harvuot was an uncommonly convincing Sharpless, the new Andrea Velis a good Goro, and Margaret Roggero a cherishable Suzuki.

The Metropolitan added a tall, broad-shouldered man with a voice to match when Randolph Symonette attracted more than usual attention to the music of Telramund at a recent "Lohengrin". From a background of musical theatre ("Street Scene," "The Consul," etc.) Symonette has made his way through the German opera theatres to an authoritative command of Wagnerian requirements. He tends a little to the explosive enunciation of text, but this may alter in another part. Of particular note were his top tones: free and on pitch in the difficult E-F range. Also new was Ernst Wiemann, who was rather hard put for the depth or height of the vocal range for King Henry. Character roles would seem to be more in his line.

Latest of imported dance attractions is the "Mazowsze" Polish song and dance company currently at the City Center. Its sizable complement of females is not only talented but pretty, and its matching male personnel earn high marks for physical discipline and spirit. But, in terms of some past visitors, the choreographic arrangements are highly informal, lacking the creative discipline that makes artistry of the informal. Within its scope, the company performs well (including the compliment of a touchingly sung "Red River Valley") but that scope is decidedly restricted. As a detail: an amount of choreographic care equal to the needlework on the enchanting costumes would have added as much to the visual movement as to the decor.—IRVING KOLODIN.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
DEC 1961

Boston Symphony

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BROOKLYN, N.Y.
BAY NEWS
W. 10,215
OCT 7 1961

MUSIC · ART · DRAMA

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MUSIC · ART · DRAMA

(Continued from Page 6)

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SATURDAY REVIEW
NEW YORK, N.Y.
W 239,477
DEC 2 1961

MUSIC TO MY EARS

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Of the two new works, Hanson's "Elegy" was, clearly, the easier to like. It is direct, straightforward, schooled in the manners of the eulogist, and above all, well-sounding. It seemed somewhat to follow the formula ascribed by the late Ernest Newman to the "Marche funèbre" of Chopin's B flat minor Sonata. "The poor fellow is dead" (sombre). "But he had a good life and he is probably enjoying the hereafter" (brightening up). "But, after all, he is dead" (sombre again). In Hanson's case, the "moving ahead" section suggestive of the conductor's long, active career tended also to recall some composers for whom he had a special partiality—Sibelius, Wagner, Copland. Whether this was wholly intentional, I have no way of knowing—but it was in a special way, appropriate. Munch organized these as well as the other values with considerable persuasiveness, and with a hint of pastel shadings (in an autumnal hue) which typify the sound of the orchestra at its current best.

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BAY NEWS
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BROOKLYN, N.Y.
BROOKLYN DAILY
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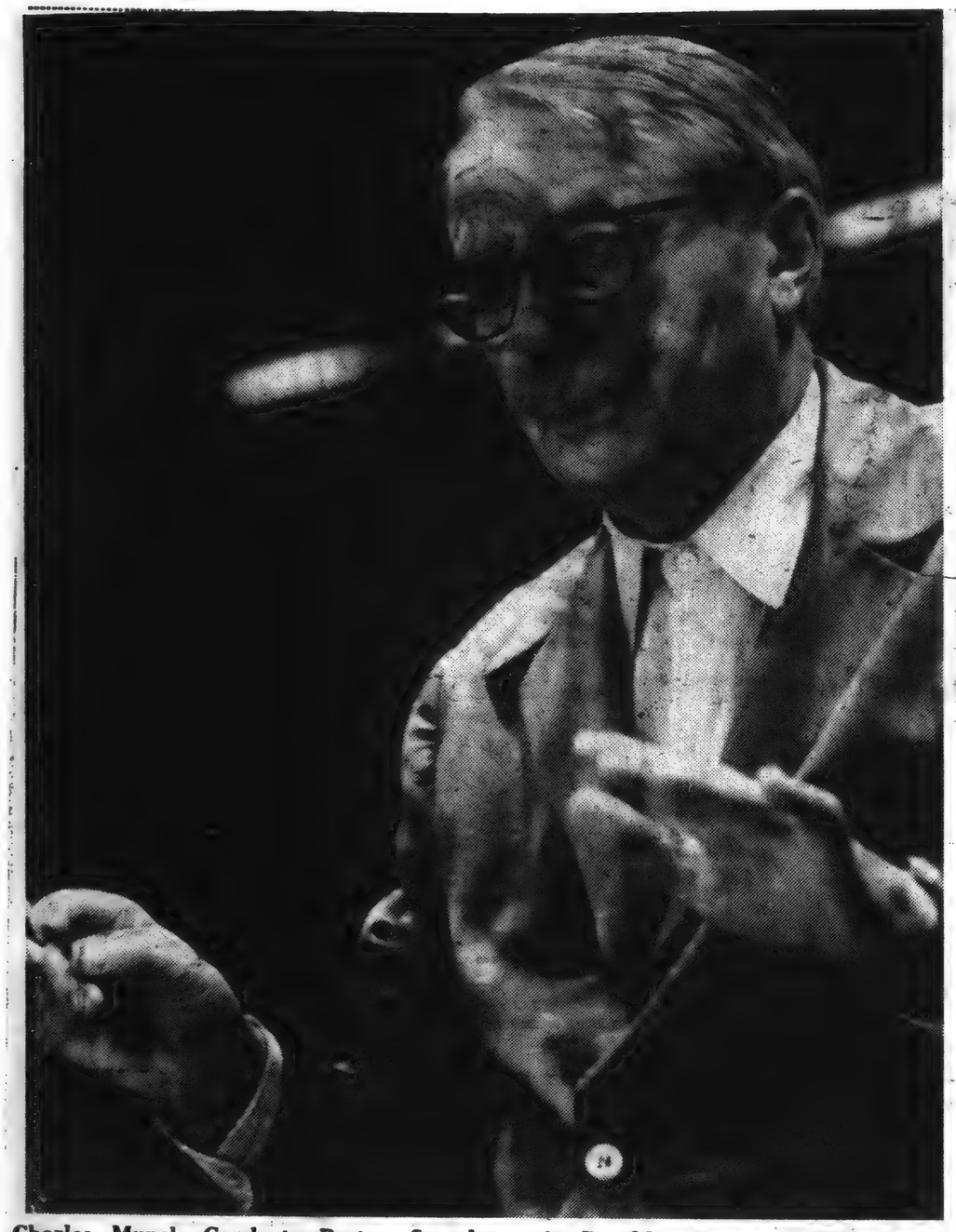
NOV 13 1961



Charles Munch Conducts Boston Symphony At Brooklyn Academy November 17

With Aaron Copland, dean of American composers in the audience, Charles Munch will conduct the Boston Symphony Orchestra in its first concert of the 1961-62 season at the Brooklyn Academy of Music, 30 Lafayette Avenue, on Friday evening, November 17, at 8:30 p.m. The program opens with Mr. Copland's "Quiet City" followed by Debussy's "Iberia" and after intermission Tchaikovsky's Symphony No. 6, in B minor, the "Pathetique."

The November 17 concert marks the beginning of the Boston Symphony Orchestras 47th Brooklyn season; at the same time it marks the beginning of Dr. Munchs final season as music director of the Bostonians. Munch is retiring at the end of the 1962 season at Tanglewood and will be succeeded by Erich Leinsdorf.

Copland's life and career have special associations with the borough of Brooklyn and the Boston Symphony Orchestra. The eminent composer was born in Brooklyn on November 14, 1900, and was educated in the Brooklyn public schools. At the age of 21, he went to France, where he was a student of composition at the Fontainebleau School of Music and later took advanced studies with the famous composition pedagogue, Nadia Boulanger. Returning to the United States in 1924, his compositions were first performed in this country in the same year. The late Serge Koussevitzky conducted the Boston Symphony Orchestra in Copland's "Symphony for Organ and Orchestra" in 1925, and the Orchestra has presented 184 performances of 21 Copland compositions since that time.

Copland has appeared with the Boston Symphony Orchestra as guest composer-conductor on 22 occasions and as composer-pianist five times. On November 20, 1959, Copland conducted the Boston Symphony Orchestra at the Brooklyn Academy of Music in the orchestral suite from his opera, "The Tender Land." He was awarded the Pulitzer Prize for "Appalachian Spring," anda Motion Picture Academy "Oscar" for his score, "The Heiress."

Tickets for the Boston Symphony Orchestra's concert are $3.00, $3.50, $4.00 and $4.50 and are now on sale at the Brooklyn Academy of Music.

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NEW HAVEN, Conn.
Circ. 25,933
NOV 15 1961

Music In Review

'Magnificent' Program Conducted By Munch

A magnificent program featuring Brahms and Debussy was presented by the Boston Symphony in Woolsey Hall last night. It was the orchestra's first concert of the season here and the second-to-last time that New Haven music lovers will have the pleasure of watching Charles Munch direct this famous organization.

It is now 13 years since Munch first came here with the Boston Symphony, and the news that he is retiring next fall, after the conclusion of the Berkshire Music Festival, is regretful for all who have thrilled to his masterful work on the podium.

Last night he conducted the entire program without score. The great C minor Symphony No. 1 by Brahms, was given a reading that emphasized the grandeur of this beautiful work, which begins in an almost tragic manner, working up to the last exultant movement when the violins soar into a regular burst of joyous music.

The second movement in particular was a joy to hear, with its two beautiful melodies, one by the strings and then later another, carried by the oboe.

After the mellow third movement the final movement was given a very dramatic reading with increasing tempo, heightened by the pizzicati of the strings, and lovely hits for the horn and flute. Just before the grand climax, Munch kept the strings almost hushed and then signaled for the glorious, dramatic conclusion.

The Debussy work was a happy choice and a sparkling contrast to the more somber Brahms work. It was the Iberia, the second of Debussy's three "Images" and filled with the spirit of Spain. It is an impressionistic work and Munch gave it a wholly delightful reading so that it graphically described life in Spain. Against a brilliant tonal picture one heard the click of castanets, and the metallic call of the tambourine punctuating the work by the strings.

The evening's concert opened with Howard Hanson's Elegy to the Memory of Serge Koussevitzky, who conducted the Boston Symphony from 1924 to 1948, the longest period for a single conductor. The work was composed by Hanson, director of the Eastman School of Music in Rochester, after it had been commissioned by the orchestra for its 75th anniversary.

Dr. Hanson is considered a romantic composer and he has had many of his works performed by the Boston Symphony. His elegy is mellow in mood with sweet and melancholy work for the woodwinds.

F. R. J.

BROOKLYN, N.Y.
GRAPHIC
W, 17,420
NOV 15 1961

Boro-Born Dean of American Composers To Attend Boston Symphony at Academy

With Aaron Copland, dean of American composers in the audience, Charles Munch will conduct the Boston Symphony Orchestra in its first concert of the 1961-62 season at the Brooklyn Academy of Music, 30 Layfayette Ave., on Friday evening, Nov. 17, at 8:30 P.M. The program opens with Mr. Copland's "Quiet City" followed by Debussy's "Iberia" and after intermission Tchaikovsky's Symphony No. 6, in B minor, the "Pathetikque."

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CHARLES MUNCH

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At the age of 21, he went to France, where he was a student of composition at the Fontainebleau School of Music and later took advanced studies with the

MUSIC MAGAZINE AND
MUSICAL COURIER
EVANSTON, ILL.
MONTHLY 38,700
DEC 1961

NEW YORK

Three New Works Performed

Three new major works – in length if not significance – have recently added a flush of color to what has otherwise been a rather drab New York concert season: David Diamond's Symphony Number Eight, performed for the first time on October 26 by Leonard Bernstein and the New York Philharmonic; Vittorio Giannini's *Medead* for soprano and orchestra, given October 31 by Irene Jordan and the National Orchestral Association under John Barnett, and Alexei Haieff's Symphony Number Three, presented by Charles Munch and the Boston Symphony on November 15.

Mr. Diamond's latest excursion into the symphonic realm, one imagines, is intended to serve as a kind of orchestral block-buster whose angry vigor goes more or less unrelieved throughout the piece. It opens with a blast of sound in the form of a motto-theme that arrests the attention the instant it is heard. Subsequently, the composer piles one thematic idea on top of another, with the unfortunate end result that the symphony lacks a genuine flow and rounded contour. Directly a theme comes along, it is interrupted, cut off, smothered by something new, so that the ear scarcely has time to adjust to one episode before it is assaulted all over again. A little bit of this brand of intensity goes a long, long way; in attempting to maintain this high-pitched level of expressivity, Mr. Diamond leaves a listener more exhausted than refreshed. And his superabundance of melodic and rhythmic gestures, coming, as they do, so closely on the heels of each other tend to cancel one another out.

Still, the drive of the score is never less than impressive, and the Harris-Schuman texture of its sound has just the right bite to make the work snap at the senses. Granted, it is rowdy and certainly undisciplined, but it is a brave piece and an heroic one. If it were not quite so taut, not quite so aggressively nervous, the Eighth Symphony would do well as a repertory piece. As it stands, it is all tough sinew with no soft flesh to give it shape.

Mr. Giannini's *Medead* (after Euripides) was commissioned by the Ford Foundation especially for Irene Jordan, and the composer has gone out of his way to provide the soprano with a rousing virtuoso platform for her talents. In effect, the work is a 40-minute monodrama which exploits the soloist's register and coloristic potential to its ultimate degree; indeed, an ability to get through the piece without going dry or hoarse proclaims its performer as a mistress of technique and stamina. Not that the *Medead* is difficult merely for the sake of difficulty – far from it. But the nature of the text, which involves Medea's revulsion at Jason's treachery and her murder of their two children, cries out for dramatic accents that ring like struck steel. This Mr. Giannini has supplied in a kind of Verdi-plus idiom wandering between highly-charged recitative and billowing waves of tune.

Of Italian background, Mr. Giannini understands the voice almost by instinct, and while his melodic sense is not especially ingenious nor his lyric attainments particularly inspired, he manages all the same to reflect Medea's horror and tragedy with a minimum of wasted effort. Actually, the *Medead* is a gripping piece of "mood music," though it is hardly distinguished in terms of song. It establishes character and keeps that character alive through a wholly expert use of the voice and a climactic use of the orchestra. But there is not a tune in it that clings to the mind nor a phrase that stabs at memory. For her part Miss Jordan sang the work so gloriously that she almost concealed its deficiencies. Almost – but not quite.

Of all the new works encountered, the least successful, unhappily, was written by the most gifted composer of the three. Alexei Haieff's Third Symphony simply does not come off as a complete work of art. There are dozens of wonderful ideas, the orchestra scampers, does tricks and dodges by the pack, and the piece has a lustrous sound. But nothing happens. The themes fall apart into scrappy and fragmentary heaps, and the instruments seem to tease each other rather than produce a continuum of sonority. Throughout, the symphony chases its own tail. It gets nowhere.

This writer suspects these faults are directly traceable to a basic imbalance between the music and the manner in which it is laid out. The work *seems* to be conceived for a chamber orchestra and yet is blown up to full symphonic size.

– JAY HARRISON

Fred Plaut

Alexei Haieff

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY CIRC. NOT AVAIL.
JAN 1962

Boston Symphony

Carnegie Hall, Nov. 15—Boston Symphony, Charles Munch, conductor. HOWARD HANSON: *Elegy in Memory of Serge Koussevitzky*. ALEXEI HAIEFF: Symphony No. 3 (New York Premiere). BRAHMS: Symphony No. 1

The best that can be said in praise of Alexei Haieff's Third Symphony is that it contains some alluring music. In handling his material, Mr. Haieff displays a juggler's skill, keeping the hearer in anticipation. Strong doubts are in order, however, as to whether this initial urge will not wear thin after repeated hearings.

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Iberia is a Munch specialty, and the Bostonians gave these Debussy impressions a brilliant, sensuous reading. The Tchaikovsky Symphony had more life and luster than I remember on recent hearings. Mr. Munch kept the tempos in the March-Scherzo at a reasonable pace, and evoked a feeling of genuine pathos in the Adagio lamentoso. A chorus of cheers greeted the conductor and players at the end, something you seldom hear from the Saturday-afternoon subscribers. —Wriston Locklair

BROOKLYN, N.Y.
GRAPHIC
W. 17,420
NOV 15 1961

Boro - Born Dean of American Composers To Attend Boston Symphony at Academy

With Aaron Copland, dean of American composers in the audience, Charles Munch will conduct the Boston Symphony Orchestra in its first concert of the 1961-62 season at the Brooklyn Academy of Music, 30 Layfayette Ave., on Friday evening, Nov. 17, at 8:30 P.M. The program opens with Mr. Copland's "Quiet City" followed by Debussy's "Iberia" and after intermission Tchaikovsky's Symphony No. 6, in B minor, the "Pathetikque."

famous composition pedagogue, Nadia Boulanger.

Returning to the United States in 1924, his compositions were first performed in this country in the same year. The late Serge Koussevitzky conducted the Boston Symphony Orchestra in Copland's "Symphony for Organ and Orchestra" in 1[illegible] and the Orchestra has presented 184 performances of 21 Copland compositions since that time.

Copland has appeared with the Boston Symphony Orchestra as guest composer-conductor on 22 occasions and as composer-pianist five times. On Nov. 20, 1959, Copland conducted the Boston Symphony Orchestra at the Brooklyn Academy of Music in the orchestral suite from his opera, "The Tender Land". He was awarded the Pulitzer Prize for "Appalachian Spring", and a Motion Picture Academy "Oscar" for his score, "The Heiress".

Tickets for the Boston Symphony Orchestra's concert are $3.00, $3.50, $4.00 and $4.50 and are now on sale at the Brooklyn Academy of Music.

CHARLES MUNCH

The Nov 17 concert marks the beginning of the Boston Symphony Orchestra's 74th Brooklyn season; at the same time it marks the beginning of Dr. Munch's final season as music director of the Bostonians. Munch is retiring at the end of the 1962 season at Tanglewood and will be succeeded by Erich Leinsdorf.

Copland's life and career have special associations with the borough of Brooklyn and the Boston Symphony Orchestra. The eminent composer was born in Brooklyn on Nov. 14, 1900, and was educated in local public schools.

At the age of 21, he went to France, where he was a student of composition at the Fontainebleau School of Music and later took advanced studies with the

MUSIC MAGAZINE AND
MUSICAL COURIER
EVANSTON, ILL.
MONTHLY 38,700
DEC 1961

NEW YORK

Three New Works Performed

Three new major works – in length if not significance – have recently added a flush of color to what has otherwise been a rather drab New York concert season: David Diamond's Symphony Number Eight, performed for the first time on October 26 by Leonard Bernstein and the New York Philharmonic; Vittorio Giannini's *Medead* for soprano and orchestra, given October 31 by Irene Jordan and the National Orchestral Association under John Barnett, and Alexei Haieff's Symphony Number Three, presented by Charles Munch and the Boston Symphony on November 15.

Mr. Diamond's latest excursion into the symphonic realm, one imagines, is intended to serve as a kind of orchestral block-buster whose angry vigor goes more or less unrelieved throughout the piece. It opens with a blast of sound in the form of a motto-theme that arrests the attention the instant it is heard. Subsequently, the composer piles one thematic idea on top of another, with the unfortunate end result that the symphony lacks a genuine flow and rounded contour. Directly a theme comes along, it is interrupted, cut off, smothered by something new, so that the ear scarcely has time to adjust to one episode before it is assaulted all over again. A little bit of this brand of intensity goes a long, long way; in attempting to maintain this high-pitched level of expressivity, Mr. Diamond leaves a listener more exhausted than refreshed. And his superabundance of melodic and rhythmic gestures, coming, as they do, so closely on the heels of each other tend to cancel one another out.

Still, the drive of the score is never less than impressive, and the Harris-Schuman texture of its sound has just the right bite to make the work snap at the senses. Granted, it is rowdy and certainly undisciplined, but it is a brave piece and an heroic one. If it were not quite so taut, not quite so aggressively nervous, the Eighth Symphony would do well as a repertory piece. As it stands, it is all tough sinew with no soft flesh to give it shape.

Mr. Giannini's *Medead* (after Euripides) was commissioned by the Ford Foundation especially for Irene Jordan, and the composer has gone out of his way to provide the soprano with a rousing virtuoso platform for her talents. In effect, the work is a 40-minute monodrama which exploits the soloist's register and coloristic potential to its ultimate degree; indeed, an ability to get through the piece without going dry or hoarse proclaims its performer as a mistress of technique and stamina. Not that the *Medead* is difficult merely for the sake of difficulty – far from it. But the nature of the text, which involves Medea's revulsion at Jason's treachery and her murder of their two children, cries out for dramatic accents that ring like struck steel. This Mr. Giannini has supplied in a kind of Verdi-plus idiom wandering between highly-charged recitative and billowing waves of tune.

Of Italian background, Mr. Giannini understands the voice almost by instinct, and while his melodic sense is not especially ingenious nor his lyric attainments particularly inspired, he manages all the same to reflect Medea's horror and tragedy with a minimum of wasted effort. Actually, the *Medead* is a gripping piece of "mood music," though it is hardly distinguished in terms of song. It establishes character and keeps that character alive through a wholly expert use of the voice and a climactic use of the orchestra. But there is not a tune in it that clings to the mind nor a phrase that stabs at memory. For her part Miss Jordan sang the work so gloriously that she almost concealed its deficiencies. Almost – but not quite.

Of all the new works encountered, the least successful, unhappily, was written by the most gifted composer of the three. Alexei Haieff's Third Symphony simply does not come off as a complete work of art. There are dozens of wonderful ideas, the orchestra scampers, does tricks and dodges by the pack, and the piece has a lustrous sound. But nothing happens. The themes fall apart into scrappy and fragmentary heaps, and the instruments seem to tease each other rather than produce a continuum of sonority. Throughout, the symphony chases its own tail. It gets nowhere.

This writer suspects these faults are directly traceable to a basic imbalance between the music and the manner in which it is laid out. The work *seems* to be conceived for a chamber orchestra and yet is blown up to full symphonic size.

—JAY HARRISON

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
JAN 1962

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KIRCHNER ..... Sinfonia
(First performance in Boston)

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I. Tempo molto moderato
II. Allegro moderato, ma poco a poco stretto
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I. Moderato
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SOLOIST
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BALDWIN PIANO

RCA VICTOR RECORDS

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BOSTON, Mass.
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NOV 25 1961

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Weekly Circ. 27,809
NOV 30 1961

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Morning Globe
BOSTON, Mass.
Circ. 191,991

Burgin Leads Symphony; Graffman Piano Soloist

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 7:30, the seventh program of the Friday–Saturday series. Richard Burgin, associate conductor, presented Moussorgsky's Prelude to "Khovantachina;" first Boston performance of the Sinfonia by Leon Kirchner; the Symphony No. 5, in E-flat major, by Sibelius, and the C minor Piono Concerto of Rachmaninoff, with Gary Graffman as soloist.

By CYRUS DURGIN

Richard Burgin, associate conductor of the Boston Symphony Orchestra, this week making his second appearances of the season, brings to first local performance a Sinfonia by Leon Kirchner. The composer, now a professor at Harvard, first came to attention here in Feb., 1960, when he conducted the Boston premiere of his Toccata, a work which won favorable recognition.

The Sinfonia, completed in 1949-50 upon a Rodgers and Hammerstein commission for the League of Composers, is an earlier work than the Toccata. Originally in two padts, the Sinfonia as performed yesterday consisted only of the first part. It is pure abstraction, solidly built and full of substance. It has much of the rhythmic drive, the fragmentation of musical discourse and of orchestral use, that characterizes the Toccata.

But where the Toccata is a work of expertise and of considerable expressive power, the Sinfonia impressed me as less masterful, both in technic and character. That is to say, upon first hearing. This is not the sort of musical art that is to be perceived whole or in detail quickly. There is too much going on in it for that. Nonetheless, it seems that Kirchner was not then the composer he proved to be five years later when he created the Toccata.

Yet the Sinfonia reveals something of the same attributes — the very dissonant idiom, vigor amounting to passion, and a manner highly individual. Also the logic of construction, which is a most important aspect of this composer. How much there may be of 12-tone practice here one could not say upon this brief acquaintance, but it is evident that there is none of the mechanical involvements of the system in strict usage. This is music, not academic theory which looks nice on paper and sounds like nothing. The composer bowed from the stage to cordial applause.

Much variety characterizes Burgin's program this week, from the orchestral landscape of Moussorgsky, through Kirchner, the Sibelius Fifth and the Rachmaninoff Piano Concerto. Considering the big ovation Gary Graffman received after his strong singing performance of Rachmaninoff, it was obvious that the Friday subscribers like that familiar item of late romanticism quite the best.

My own highest enjoyment in the course of a notably pleasurable afternoon, was the first performance here in almost 10 years, of Sibelius' E-flat Symphony. The popularity of the mighty Finn has flowed and ebbed over the past three decades, but his music remains the same, in the case of this Symphony a masterwork wholly original in its sparse texture, dark colors, poetic evocation of mood and real melodic song. In its displaced accents arising from the rhythmic patterns which move above the metrical stresses, this is an exceedingly tricky piece.

Yesterday's performance was eloquent, but it was not the best that Burgin has managed. There were little untidinesses, late entrances, less than good balance of orchestral sections from time to time. But the tempi were right from start to finish, and the very wide spacing of those last six chords made a very dramatic ending.

Moussorgsky and Rachmaninoff were set forth to near-perfection. At least if anything went wrong it was not apparent out front. The deep admiration the Boston Symphony players have for Burgin was ignificantly shown when, during the cheers and applause that followed the Piano Concerto, the Orchestra arose when the conductor was returning to the stage, to add their own handclapping to that of the audience.

Ernest Ansermet will be guest conductor for the next two weeks. His first program will bring Bach's B minor Suite with Doriot Anthony Dwyer as flute soloist; the Symphony in Three Movements by Stravinsky; Debussy's "Prelude to the Afternoon of a Faun," and Moussorgsky's "Pictures at an Exhibition," in the orchestration by Ravel.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

NOV 19 1961

Burgin Conducts Symphony

Richard Burgin will conduct the concerts by the Boston Symphony Orchestra in Symphony Hall Friday at 2:15 and Saturday at 8:30. He will present the Prelude to Moussorgsky's "Khovantschina"; first Boston performances of the Sinfonia by Leon Kirchner; the Fifth Symphony of Sibelius, and the Rachmaninoff Piano Concerto in C minor, with Gary Graffman soloist.

Burgin also will conduct the concert Tuesday evening at 8:30 in Sanders Theater, Cambridge. Brahms: "Academic Festival" Overture; Bartok: Four Pieces for Orchestra; Shostakovitch: Fifth Symphony.

Ernest Ansermet, the eminent Swiss conductor, will return for another two weeks as guest at the concerts of Dec. 1 and 2. His program then will bring Bach's Suite in B minor; the Symphony in Three Movements by Stravinsky; Debussy's "Prelude to the Afternoon of a Faun," and the Moussorgsky-Ravel "Pictures at an Exhibition."

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly . Circ. 14,500

NOV 21 1961

Burgin To Conduct Kirchner's "Sinfonia" At Hub Symphony

Richard Burgin will conduct the first Boston performance of Leon Kirchner's "Sinfonia" at the Boston Symphony Orchestra concerts Friday (Nov. 24, 2:15) — Saturday (Nov. 25, 8:30). At these concerts Mr. Burgin will also conduct the Prelude to "Khovantschina" by Moussorgsky, the Symphony No. 5 by Sibelius and Gary Graffman will be guest artist in a performance of the Piano Concerto No. 2 by Rachmaninoff.

Mr. Kirchner, formerly Professor of Music at Mills College (Oakland, California) and guest composer in the composition department at the Berkshire Music Center (1959), was recently appointed to succeed Walter Piston as Professor of Music at Harvard University. Mr. Kirchner was awarded the 1949-50 New York Music Critics Circle Award for his String Quartet No. 1 and he received the Naumberg Recording Award for his Piano Concerto which Dimitri Mitropoulos and the New York Philharmonic introduced in 1956. The Boston Symphony Orchestra — conducted by Mr. Kirchner — performed his "Toccata for Strings, Solo Winds and Percussion" in Boston and in New York during the 1959-60 season.

The American pianist Gary Graffman, in addition to his appearances with Mr. Burgin in Symphony Hall this week, will be soloist at the Orchestra's concerts in Worcester Sunday (November 26) and in Providence Tuesday (November 28).

Ernest Ansermet, Director of the Orchestra de la Suisse Romande, will be guest conductor of the Boston Symphony Orchestra for thirteen concerts and one open rehearsal in December. At the Symphony Hall concerts of December 1, 2, 3 and 5 (Friday - Saturday, Sunday, Tuesday) Mr. Ansermet will conduct the Bach Suite No. 2 with Doriot Anthony Dwyer as his soloist, Stravinsky's Symphony in Three Movements, the Prelude to "The Afternoon of a Faun" by Debussy and the Moussorgsky-Ravel "Pictures at an Exhibition".

Complete program:

Friday, Nov. 24, 2:15; Saturday, Nov. 25, 8:30; Symphony Hall, Richard Burgin conducting: Moussorgsky — Prelude to "Khovantschina", Kirchmer — Sinfonia; Sibelius — Symphony No. 5, in E-flat major, Op 82; Rachmaninoff — Piano Concerto No. 2, in C minor, Op. 18. Soloist: Gary Graffman.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

NOV 12 1961

Symphony Programs

Richard Burgin will conduct the next concerts by the Boston Symphony Orchestra at Symphony Hall, Friday at 2:15 and Saturday at 8:30, Nov. 24 and 25. This coming week the orchestra will be away on tour.

Mr. Burgin will present Moussorgsky's Prelude to "Khovantschina", first Boston performances of the Sinfonia by Leon Kirchner; the Fifth Symphony of Sibelius, and the Rachmaninoff Piano Concerto No. 2, with Gary Graffman as soloist.

The Tuesday evening concert of Nov. 21 at Sanders Theater, Cambridge, also will be conducted by Burgin, as follows: "Academic Festival" Overture, Brahms; Four Pieces for Orchestra, Bartok; Fifth Symphony, Shostakovitch.

Ernest Ansermet, a frequent guest here in the past, will return for the two weeks of Dec. 1 and 2, 8 and 9. His initial program will consist of the Bach Suite No. 2, in B minor; the Symphony in Three Movements by Stravinsky; Debussy's "Prelude to the Afternoon of a Faun," and the Moussorgsky-Ravel "Pictures at an Exhibition."

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
NOV 25 1961

Kirchner Music in Boston Première

11-61

Richard Burgin on Podium; Graffman as Piano Soloist

By Harold Rogers

Richard Burgin seldom offers a program that boasts neither a Boston première nor a world première, and his program for the Boston Symphony concerts this weekend is running to form. He is presenting the first Boston performance of Leon Kirchner's Sinfonia. It is a short work—perhaps not more than ten minutes long—so the ears of the traditionalists could hardly have been outraged beyond endurance; and those of us who welcome a foray into aural exercise were pleased.

♪ ♪ ♪

Mr. Kirchner has recently joined the faculty of the Harvard Department of Music; the addition of a composer of his caliber to the Boston scene is surely a piece of good fortune. He is a man of ideas who possesses the means to put them in action; his Sinfonia is a fine example of his trenchant musical speech, his flow of musical emotion.

In the concert bulletin Mr. Kirchner is quoted as saying that he doesn't think that "an analysis of the type which usually appears in program notes can help the listener to a finer and deeper appreciation of the score," to which at least one music lover can say amen. He accordingly gives us no analysis, prefering rather that our attention be concentrated on the organic growth of the work as a whole.

♪ ♪ ♪

It would be quite useless to seek any traditional sense of form in Mr. Kirchner's Sinfonia; it its single movement it follows no succession of sustained moods as many other one-movement symphonies do; it is rather put together in one piece of some six or seven parts of stress and relaxation, beginning with a mood that is almost a nocturne and which quickly tightens itself into a knot of frenetic, nervous energy. This in turn subsides into serenity, only to rise again into a mountain of tension. And so it went, with a lovely lyrical flute singing forth at one point, only to be swallowed up again in another harrassment of sound. The piece ends as serenely as it began.

♪ ♪ ♪

As for style, Mr. Kirchner lies somewhere between the country explored by Bartók on the one hand and Schoenberg on the other. He has a truly poetic, gift of contemplation and the ability of an expressionist to evocate spasms of anguish. He was present at the Symphony Hall performance yesterday afternoon and was duly applauded.

Apart from the Kirchner, the program ranged through the glorious effusions of Mussorgsky's Prelude to "Khovanschchina," redolent, as usual, with seething aspiration; of Sibelius's Fifth Symphony, with its sweeping themes and sunbursts of chordal brasses; and of the grandiloquent schmalz of Rachmaninoff's Piano Concerto No. 2.

♪ ♪ ♪

Mr. Burgin, holding forth while Charles Munch is on his mid-winter vacation, was in rare form, giving the orchestra full rein and letting it sing its head off. The Sibelius Fifth was long overdue for a return to Symphony Hall; a favorite of Koussevitzky's and Bernstein's, it has been almost a decade since Bernstein last conducted it at these concerts.

When Mr. Burgin launched into the Rachmaninoff, there were times when the orchestra threatened to swallow up Gary Graffman, the soloist; but Mr. Graffman was equal to the demand. He simply fought back in brilliant fashion, losing none of his ability to make the piano sing. Thus the final effect was one of magnificent collaboration; and the listeners, in their turn, responded in kind.

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Journal (m)
PROVIDENCE, R. I.
Circ. 61,175
NOV 29 1961

Music Last Night

Boston Symphony Performs Russian Composers' Works

By RUTH TRIPP

Richard Burgin conducted the Boston Symphony Orchestra last evening in a program of music by Russian composers. The large, enthusiastic audience at Veterans Memorial Auditorium acclaimed his artistic work and the evening may well be remembered as one of the finest programs ever guided by his baton.

Gary Graffman, pianist, was the guest artist and his performance also was a superlative one.

Late comers kept the conductor from starting as soon as he arrived on the stage. It was easy to understand why absolute silence was required when the delicate notes of Moussorgsky's lovely Prelude to Act I of "Khovanshchina" floated through the air. The artistry of this short bit of orchestral magic was exactly right to set the atmosphere for the warm, appealing Rachmaninoff score which followed.

Gary Graffman is a pianist with all the qualifications of greatness. His performance of the Rachmaninoff Concerto in C minor, No. 2, was a remarkably fine demonstration of the power of communication. His music said many things to many people. His complete understanding of the structure of this difficult work made his playing alternately a part of the orchestra and then again, a glorious singing solo instrument.

The moods of the music ran the gamut from deep despair to exaltation. The middle movement was perhaps the most moving and those of us who are old enough to have heard the composer play were reminded of Rachmaninoff's own sensitive interpretations. Graffman finished the last brilliant chord of his concerto and the audience shouted its approval. He and Richard Burgin were recalled several times.

The second high point of the evening came with the fine performance of Symphony No. 5 by Shostakovich. The orchestra played with exceptional brilliance and control. The Allegretto was perfectly charming and almost as vivid as a ballet. The deepest musical expression of the entire evening came in the inspired Largo of this symphony, which, for me, is one of the great pieces of writing of this century. I was reminded of the Russian composer who spoke in his native tongue, at the International Composers Conference two summers ago, in Stratford, Ontario. He made a plea for "music with a soul" and he spoke with such sincerity that it almost made one ashamed to have been found expressing interest in the artificial and mechanical electronic compositions which were being extolled to such a high degree. Richard Burgin could not have known about this speech. He would have been busy at Tanglewood at the time. Yet he acted as interpreter for Shostakovich last evening and brought us this Largo as "music with a soul." Perhaps music is the voice which will ultimately speak and be heard universally. Who knows?

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 28,133
NOV 29 1961

Music In Review

Piano Virtuoso Acclaimed AtBostonSymphonyConcert

Gary Graffman proved to his audience last night with the Boston Symphony Orchestra in Veterans Memorial Auditorium that he is a piano virtuoso of first magnitude. And at the conclusion of his performance of Rachmaninoff's "Concerto No. 2 in C Minor," he was given cheers and unabating applause until he had taken five curtain calls.

♦♦♦

IN THE GLORIOUS first movement, moderato, he showed his virtuosity in warm embracing sound in the lyric passages, and a measured grace and elegant precision in the swifter phrases that were played without dash and glitter. Combined with an orchestral accompaniment that was gently driven and sensitively restrained by the knowing and understanding direction of Richard Burgin, it was a gem of eloquence set in a luxurious richness of harmony.

The adagio sostenuto, second movement with its serene flute obligato and singing backdrop of woodwinds, brought breathless silence to the crowded auditorium. And the finale, allegro scherzando with its promise, and fulfillment, of joy and enlivening drama, proved his mastery of the delayed attack and the eloquent pause. It brought the cheers from the listeners and the flood of applause.

♦♦♦

THE OPENING WORK was Moussorgsky's "Prelude to Khovanshchina," which set the mood for the evening with its persuasive gentleness that Mr. Burgin so aptly expressed.

Shostakovitch was the third Russian composer to be heard in one evening and his "Symphony No. 5" [illegible] combined the contemporary with the traditional in a sonorous and buoyant masterpiece.

C. H. L.

Worcester Concert

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Telegram (m)
WORCESTER, Mass.
Circ. 57,783
NOV 27 1961

Music:
Boston Symphony At Auditorium

By RAYMOND MORIN
Telegram Music Critic

Worcester Civic Music audience was privileged to hear one of the Boston Symphony Orchestra's most glowing performances yesterday afternoon at the Auditorium. This was the opening concert of Civic Music's 32nd season.

Conductor was Richard Burgin, concertmaster of the orchestra. Gary Graffman was soloist in Rachmaninoff's Piano Concerto No. 2 in C minor, Opus 18.

Orchestral works were the Prelude to Act I from Moussorgsky's opera, "Khovanshchina" and Symphony No. 5, Opus 47, by Shostakovich.

Delicate, but Durable

No orchestra short of the Boston's standard could have made music of such moment with Moussorgsky's scanty prelude. Burgin managed to turn its opening phrases into delicate, but durable, fiber.

A real atmosphere was immediately set, not only of the opera but of Moussorgsky's style — rhythmic, plodding backgrounds to richly modal melody.

The eminence of Shostakovich's Fifth Symphony was, to a considerable degree, a product of Burgin. He is neither a self-effacing nor an ambiguous director. Certainly the Shostakovich opens the door wide for podium histrionics. Burgin is too concerned with the music to indulge in such nonsense.

What one heard was a Shostakovich Fifth of bredth, sensitivity, intense power (even in the dynamically restricted scherzo) — and core-deep musicianship.

Pompous Oratory

The fast movements had vision. There was no disguising the pomous oratory of the opening movement. Conductor and orchestra were as meticulous in treating its veiled passages as in giving full vent to tart sonorities — rampant, murky, muddy passages.

Machinelike rhythms of the allegretto were loaded with engergy. Clear-sailing melody was at a premium sometimes, but not in solos by concertmaster Alfred Krips, flute by Doriot Anthony Dwyer and horn by James Stagliano. Quite heroism prevailed in the slow movement, engaging the strings in their most lavish sounds.

We've heard greater piano performances of the Rachmaninoff Second, but never a more sumptuous participation by orchestra.

Performance With Plan

Graffman is not only an excellent pianist, but a fine musician. One might not have agreed with some of his philosophy in the concerto, but clearly the young man meant every note of it. Any argument, therefore, becomes a matter of personal opinion, there were no wide digressions from the score.

He played the opening piano chords with unusual deliberation. Thereafter, orchestra and conductor gave Graffman powerful incentives.

The pianist was technically accurate. He showed concern over melody-production and achieved sounds extending from the lyrical sections of the slow movement (also played at ritarded tempos) to fistfuls of chords in the martial section of the first movement and rushing drive of the finale.

The total performance had elan and clear articulation. The real excitement was in the finale, established first by the orchestra. Graffman displayed excellent poise in not becoming engulfed in the tempest and it was as well that Burgin chose to accelerate the tempo at the end.

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Sunday Telegram
WORCESTER, Mass.
Circ. 101,456
NOV 19 1961

Boston Symphony To Appear Sunday

The Boston Symphony Orchestra will come to Worcester next Sunday for a concert at 3 p.m. in the Auditorium. It will be the first program in the 1961-62 season of the Worcester Civic Music Association.

Gary Graffman, internationally known American-born pianist, will be an added feature. Graffman, 33, has in the past five years made eight European tours, two South American tours, one South African tour, plus a concert trip around the world.

He has made eight solo appearances with the Boston Symphony in the past six months.

Richard Burgin, the orchestra's associate conductor since 1943, will direct. Conductor Charles Munch, now in his farewell season, will be unable to appear. He is under doctors' orders to ease his schedule, according to Henry B. Dewey, Civic Music president.

The concert will be open to all Civic Music members who newly subscribed or renewed their listing with the association during its Membership Week last spring.

RICHARD BURGIN
To Conduct

The Boston Symphony is in its 81st season. It gave three Worcester concerts in its second season and has often returned to the city, in recent years under Civic Music auspices.

Burgin has been a member of the orchestra for half of its lifetime. He was engaged as concertmaster in 1920 by Conductor Pierre Monteux. The late Serge Koussevitsky appointed him assistant conductor in 1935 and associate conductor eight years later.

He is a native of Warsaw, made his concert debut with the Warsaw Philharmonic at the age of 11, and studied under both Joachim and Leopold Auer.

Burgin regularly conducts the Boston Symphony for several weeks each season in Boston and on tour. He is in charge of chamber music at the Berkshire Music Center, summer school of music maintained by the orchestra at Tanglewood, Lenox.

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Gazette (e)
WORCESTER, Mass.
Circ. 92,860
NOV 27 1961

Civic Music Opener Is Outstanding

By JOHN F. KEYES
Gazette Music Critic

The first event of the Worcester Civic Music Association season yesterday was outstanding. The size and enthusiasm of the audience made plain the pleasure Worcester felt to be hearing the Boston Symphony Orchestra once again.

Though Charles Munch is taking things a little easier, on the advice of his physician, Richard Burgin's conducting yesterday left no cause for grumbling. The orchestra was kept up to a good level of technique. Burgin's interpretations were well-conceived and his leadership was workmanlike.

Especially was there cause for rejoicing in the Rachmaninoff Piano Concerto No. 2 in C minor, where the pianist Gary Graffman and Burgin cooperated with notable efficiency. Climactic passages were resounding and thrilling without being noisy, and the gentler pages revealed clear-cut handling of details and a nice feeling of emotion without bombast. Graffman impressed as being an outstanding soloist happily free from the prima donna attitude of many keyboard egotists.

Three Eras

The all-Russian program covered three eras. First came the Moussorgsky Prelude to Act I of "Khovanshchina" (spelled as per the program notes), a 19th century composer's painting of events which happened in the 16th or 17th century. This music was not mournful, but was introspective in its depiction of outdoor scenes. The mood was one of prefacing, and fulfillment came in the piano concerto immediately afterward.

The second era was that of White Russia in the early present century, as exemplified by Rachmaninoff, "the last of the romantics." The familiar "Second" Concerto made a good oasis for the average listener.

Runs Gamut

I was much pleased to hear the Shostakovich Symphony No. 5, a modern work with considerable popular appeal. This symphony runs the gamut from strong accents and lively masses of tone, down to slow and sweet finedrawn harmonies. It is often exciting and elsewhere, seldom gets really off the ground; one would hesitate to call it inspired. Nevertheless, it helps to accustom ears to modern approaches, and paves the way for enjoyment of music thought to be unpalatable a few years ago.

The drums and other percussion dvices had a field-day in this symphony, but it remained for the "Largo" movement to remind us that modern composers seem to be least dissonant when the tempo is reduced.

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Eighth Week

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Evening Globe
BOSTON, Mass.
Circ. 143,950
NOV 30 1961

Two-Volume Work Completed

Ansermet Philosophizes on Music

By CYRUS DURGIN

When Swiss conductor Ernest Ansermet arrived here for his three weeks as guest of the Boston Symphony Orchestra, his luggage included some exceedingly valuable possessions. Nothing taxable or that the customs people would be curious about, but the page proofs of a book which he has been writing for the past 20 years.

Ansermet had alluded to the book when last this chronicler talked with him at Symphony Hall five years ago. But very casually, for he was still in the process of work. Last Spring Ansermet finished it, and next week it will be published by a Swiss house, in French. Italian and German translations are arranged for, but an edition in English has yet to be planned.

"I call it 'The Foundation of Music in Human Consciousness'," said the slight, white-bearded musician, as he sat down yesterday afternoon in a green leather chair in the conductor's room at Symphony Hall.

He was attired in a faultlessly-tailored gray suit, with the rosette of a decoration in his lapel. From his vivacity of manner, and the way his eyes danced as he spoke, you would not have thought that Ansermet passed his 78th birthday the 11th of this month.

"My book is in two volumes," he continued, lighting a cigarette and settling down for what proved to be serious but lively talk. "It is based on the philosophical conception called phenomenology, developed by the Moravian-Jewish philosopher Husserl, who Hitler chased out of Germany. Husserl and Sartre have written the best on this. There are few phenomenologists in this country, for phenomenology disagrees with the philosophy of most Anglo-Saxon people; but you have a few, and one of them is at Brandeis University. Phenomenology is the enemy of psychology.

"Up to now it has been impossible to make objective judgment of music. Everything has been subjective, for Beethoven's Fifth Symphony may signify something to one person and something quite different to another. We have had no way, no criterion, no etymology—thas is, the right words — to make objective judgment.

"What I have done is to prove that all music has a basis in that part of mathematics known as logarithms. I have discovered that we really hear music logarithmically, that our scales, intervals, counterpoint and harmony all can be proved in terms of logarithms."

For Ansermet, who was professor of mathematics of opera, symphony and ballet, it was no effort to pencil out numbers

ERNEST ANSERMET

rapidly on the margin of a Symphony program book and explain what he meant.

His principles also analyze the process of hearing and set forth what he considers natural laws of hearing. Then comes the point where scientific principles carry over into thepsychic effect of music upon the listener, and then into the expressive effect of music.

He sang snatches of Mozart's "Haffner" Symphony, of "La was horrified. Then I said: Marseillaise" and, of Beethoven's Fifth Symphony, as he demonstrated how the precise nature of every element of music, including rhythm, is provable on a logarithmic basis.

Not the least of what Ansermet has done is to prove that atonal music, that of the 12-tone scale and serial technic—which he always has disliked—violates both the natural law of hearing and the logarithmic theory.

"Three years ago I mentioned this to Stravinsky, who

'Suppose you took the syllables of the words in a sentence, each syllable representing a musical note in the 12-tone system." I forget what sentence I used, but today let us take 'Welcome, Jack Kennedy!' Six syllables. You give one syllable to one speaker, and in succession they say 'Welcome, Jack Kennedy'. But if they all speak their syllables at once, would it make any sense?

"Stravinsky paused, reflected, said 'No, but it would be very effective!' Well, that is 12-tone music!"

Ansermet smiled, laughed, stubbed out his cigarette and the conversation was over.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
DEC 7 1961

Ernest Ansermet Named to Conduct Open Rehearsal

Ernest Ansermet will conduct the Boston Symphony Orchestra in the third of this season's open rehearsals at Symphony Hall today at 7:30 p.m. The two - hour public rehearsal will be in preparation for the concerts which are scheduled to consist of compositions by Brahms, Frank Martin and de Falla.

Tickets, all seats unreserved, to the rehearsals are $2.00 per rehearsal or $12.00 for the series of eight rehearsals scheduled for the remainder of this season. Symphony Hall officials have announced this special season ticket rate will not be offered after tonight's rehearsal.

Tickets to the Boston Symphony Orchestra's open rehearsals — the only activity of the orchestra for which tickets are still available — are on sale at the Symphony Hall box office.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
DEC 2 1961

'Very Effective'

Boston

Ernest Ansermet, who is in town for two weeks as guest conductor of the Boston Symphony, spoke during a press interview of a recent meeting with Igor Stravinsky.

M. Ansermet, a long-time proponent of contemporary music through his Orchestre de la Suisse Romande, has just completed an exhaustive book which—among other things—raises certain questions about the 12-tone technique. Mr. Stravinsky has of late joined the ranks of composers using this technique, whereby the tone-row of a given piece may be used vertically, as a chord, as well as melodically.

"Suppose, Igor," explained M. Ansermet, "you had several actors on a stage and wanted them all to say 'Jack Kennedy.' You tell the first actor to say 'J-,' the second '-a-,' the third '-ck-,' and so on until each sound is taken care of. Then you have them say it all at once, like a chord. Would it make any sense?"

"Of course not," answered Mr. Stravinsky, "but you'll have to admit it would be very effective."

L. C.

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Morning Globe
BOSTON, Mass.
Circ. 191,991
DEC 2 1961

Stunning 'Pictures' Conducted by Ansermet

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the eighth program of the Friday-Saturday series. Ernest Ansermet, as guest, conducted Bach's B minor Suite, with Doriot Anthony Dwyer as flute soloist; the Symphony in Three Movements by Stravinsky; Debussy's "Prelude to the Afternoon of a Faun," and the Moussorgsky-Ravel "Pictures at an Exhibition."

By CYRUS DURGIN

A stunning performance of Moussorgsky's "Pictures at an Exhibition," in the orchestration of Ravel, ended the Boston Symphony concert yesterday afternoon. A shock wave of applause and cheers rushed through Symphony Hall toward the stage, where guest conductor Ernest Ansermet stood bowing.

This brilliant account of purely representational music clothed in rainbow orchestration, interpreted straightforwardly without tricks or showmanship, but with enormous vigor, was the peak and crown of a superlative afternoon. Ansermet is both a scholarly and an emotional conductor, an honest master of his art, and we are most fortunate to have him with us again.

Bach of the B minor Suite was impeccably turned: clear, just the right speed and style for each of the multiple movements; grace and warmth in all. Doriot Anthony Dwyer once again brought a virtuoso's touch to the solo flute part of the Badinerie, and was repeatedly brought back for merited solo bows by the courtly Swiss conductor. He later repeated his gesture of admiration after Mrs. Dwyer's work in Debussy's mood music of languorous sensuality.

★ ★ ★

Indeed, there was much excellent solo playing throughout this concert and not the least of it came from the percussion section — those brief but ever-so-important delicate touches of the tiny finger cymbals from Messrs. Smith and Press in "Prelude to the Afternoon of a Faun", and the work of the entire section in the "Pictures." Not to forget, either, the fine singing of the troubador by Mr. Tapley's saxophone and Mr. Walt's bassoon, in the same work.

We may also thank Mr. Ansermet for reviving the Stravinsky Symphony in Three Movements, after a local shelving of nearly 14 years. Not so much that it is exceptional music, as it is a certain distance marker in the career of the man whom Virgil Thomson, years ago distinguishing between the two Igors, Markevitch and Stravinsky, called "Big Igor."

To bound it roughly, the Symphony in Three Movements came after the Symphony in C major and before the composer's decline and fall into serial technic. The Symphony in Three Movements is juicy where the C major Symphony is dry, warm where the other is icy, possessed of instrumental color where the other is dusty-gray, tonal where "Agon" and the Canticum Sacrum are atonal if not quite invertebrate.

This juice, warmth, color and tonality collectively produce a catalysis which renders all the more powerful Stravinsky's enormously clever play of rhythm. The little touch of drollery, when Stravinsky uses that waggish tune from "The Barber of Seville" at the beginning of the slow movement, adds a humanity less discernable in the later Stravinsky.

In short, the Symphony in Three Movements is one of "Big Igor's" finer works, and it is a pleasure to hear it again—especially in the perspective of time. Even the shock value of the heavy accents in the first movement make more sense than once they did.

Next week Ansermet will present Brahms' Symphony No. 2, in D major; Overture and Four Etudes for Orchestra (first time in Boston) by the Swiss Frank Martin, and the Suite from the Ballet "Three-Cornered Hat," Manuel de Falla.

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Herald (m)
BOSTON, Mass.
Circ. 177,105

—Ansermet Guest at Symphony

The Symphony

Routine Program, Finely Conducted

By ROBERT TAYLOR

Returning to the Boston Symphony yesterday for the first time in five years, the distinguished Swiss conductor, Ernest Ansermet, of the Orchestre de la Suisse Romande, made his presence felt by a noble interpretation of an otherwise routine program.

Mr. Ansermet is one of the Modern Old Masters of contemporary conducting, occupying a place with Monteux, and until recently, Beecham, roughly similar to that of Braque, Picasso, and until recently, Matisse, in painting. Although he was born in 1883, this elegant, bearded man with a silvery tonsure, remains one of the absolute monarchs of his art, his vitality undimmed.

His conducting style combines the visionary and inspirational qualities of Munch—via the eloquent left hand—with the detached simplicities of Monteux—via the firm beat—with an intellectual refinement of his own. Boston had a chance to witness his brilliance over three months, a decade ago, when he came to the rescue of the then-ailing Dr. Munch; and yesterday's concert elapsed on that same shining level.

Sound Concepts

By positioning the 'cellos at right foreground, Mr. Ansermet was able to insure an orchestral balance that seemed to accord with his personal sound concepts, weightier than usual yet retaining the essential character of a French ensemble in terms of clarity and detail. Save for the Bach Suite, which required the Bach orchestra, this imparted crispness and strength.

The trouble with the B minor suite, it seemed to me, lay in the inflated string body. The performance was suave, and demonstrated the polish of the players and soloist. It was, however, a curiously mellow Bach, filtered to us through post-romantic lushness, and lacking the glittering astringency of the composer.

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A body of work in which the composer went to Handel's secular oratorios for "Oedipus Rex," to Gabrieli and his school for the Octet, to Tchaikovsky for "The Fairy's Kiss," to C. P. E. Bach for the Sonata, is not likely to suddenly ignore tradition. Stravinsky sees the future as an extension of the past.

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Sym. In Three Movements ... Stravinsky
Prelude a 'l'Apres-midi d'une Faune' ..... Debussy
"Pictures at an Exhibition" ..... Moussorgsky-Ravel

Familiar Program Has Its Downs and Its Ups

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NOV 25 1961

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Eighth Program

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ERNEST ANSERMET, *Guest Conductor*

BACH ..... Suite No. 2, in B minor, for Flute and Strings

I. Overture
II. Rondeau
III. Sarabande
IV. Bourrées I and II
V. Polonaise and Double
VI. Menuett
VII. Badinerie

Flute Solo: DORIOT ANTHONY DWYER

STRAVINSKY ..... Symphony in Three Movements

I. Allegro
II. Andante
III. Con moto

INTERMISSION

DEBUSSY ..... "Prélude à l'Après-midi d'un Faune"
(Eclogue by Stéphane Mallarmé)

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Harpsichord by courtesy of Eric Herz

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BALDWIN PIANO RCA VICTOR RECORDS

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BOSTON, Mass.
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DEC 2 1961

89

—Ansermet Guest at Symphony

The Symphony

Routine Program, Finely Conducted

By ROBERT TAYLOR

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NOV 25 1961

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Harpsichord by courtesy of Eric Herz

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Christian Science Monitor (e)
BOSTON, Mass.
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DEC 1 1961

John Brook

Ernest Ansermet will be guest conductor of the Boston Symphony Orchestra for its concerts in Symphony Hall today, Saturday, Sunday, and Tuesday.

New England Newsclip Agency, Inc.
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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
NOV 30 1961

Doriot Dwyer Named Guest Artist By Boston Symphony

Ernest Ansermet to Conduct Orchestra During Month of December

Ernest Ansermet, the Boston Symphony Orchestra's guest conductor during Charles Munch's December vacation, he asked Doriot Anthony Dwyer to be his guest artist at the Orchestra's Symphony Hall concerts this Friday, Dec. 1 at 2:15 p.m., Saturday, Dec. 2, at 8:30 p.m., Sunday afternoon, Dec. 3 at 3 p.m. and Tuesday evening, Dec. 5, at 8:30 p.m.

Mrs. Dwyer, the orchestra's first flute, will be heard in Bach's Suite No. 2, for Flute and Strings. The remainder of Mr. Ansermet's program at these concerts will consist of the Symphony in Three Movements by Igor Stravinsky, Debussy's "Prelude to the Afternoon of a Faun" and the "Pictures at an Exhibition" by Moussorgsky-Ravel.

Appointed permanent conductor of the Orchestre de la Suisse Romande in Geneva in 1918, Mr. Ansermet who celebrated his 78th birthday on November 11, last conducted the Boston Symphony Orchestra in eleven concerts during the 1955-56 season. He was first guest of the Boston Symphony Orchestra in 1949 and has since conducted the Orchestra in 43 concerts in Boston and on tour.

His present appearances with the Boston Symphony Orchestra, in Boston and on tour will be Mr. Ansermet's only engagements in the United States this season. Earlier this season he conducted his orchestra in Lisbon, at the Montreux Festivol, and at its regular concerts in Geneva. He has also accepted invitations to conduct orchestral concerts in London, Berlin, Milan and in April he will conduct "Pelleas and Melisande" at the Hamburg Opera.

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
DEC 3 1961

LETTERS FROM READERS

Moment's Response Is a Token Earned

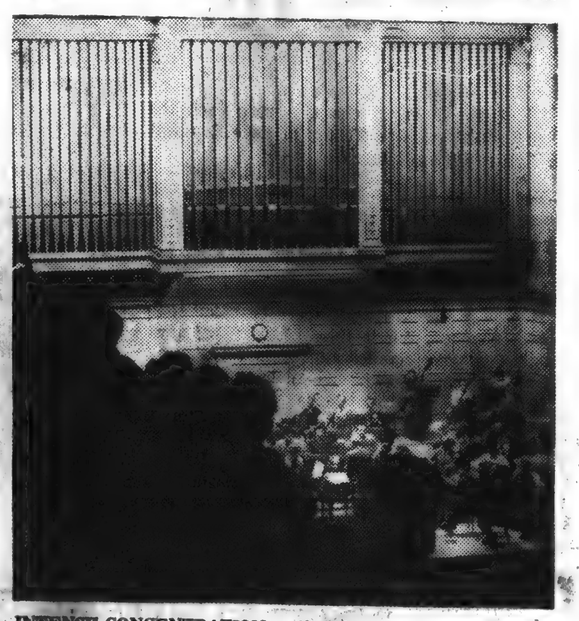
To the Editor of The Herald:

I fail to understand why large segments of an audience at many live concerts and theatrical events in Boston must strike out in a cloud of dust for the exits as soon as the last word is voiced or the last note is noted at such performances and give nary a "Heigh ho, Silver!" for the performers.

Though I realize that the ticket of admission entitles one to certain privileges, through custom it has also made one subject to certain obligations. Among such obligations has been the act of applauding at the end of the performance.

Decency, to say nothing of a shred of respect to the performers, would seem to command this behavior. If, however, one can endure an entire concert and yet not be moved to either decency or respect, it still seems to me that one should not move at all—at least until other members of the audience have been given a chance to show their appreciation.

I was amazed at the number of people who did not show such courtesy at the Saturday evening performance of the Boston Symphony Orchestra. Here in this audience were supposedly the elite of Boston, the cultured of Boston.



INTENSE CONCENTRATION — its release can't be response?

When in this situation, however, a prominent member of the Department of Music at Boston University and many others flee Symphony Hall as if it were the Cocoanut Grove fire, what is cultured Boston coming to?

If one is so lured by nicotine or so bothered by crowds, why doesn't one stay home?

Monson DONALD G. BUTT

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
DEC 4 1961

Do They Have To Flee Symphony?

To the Editor—Up to this moment, I fail to understand why large segments of an audience at many live concerts and theatrical events in Boston must strike out in a cloud of dust for the exits as soon as the last word is voiced or the last note is noted at such performances and give nary a "Heigh ho, Silver!" for the performers.

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Monson

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
NOV 26 1961

MUSICAL CALENDAR

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Mrs. Dwyer, the orchestra's first flute will be heard in Bach's Suite No. 2, for Flute and Strings. The remainder of Ansermet's program at these concerts will consist of the Symphony in Three Movements by Igor Stravinsky, Debussy's "Prelude to the Afternoon of a Faun" and the "Pictures at an Exhibition" by Moussorgsky-Ravel.

Ninth Week

Ninth Program

FRIDAY AFTERNOON, DECEMBER 8, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 9, *at* 8:30 *o'clock*

ERNEST ANSERMET, *Guest Conductor*

BRAHMS ..... *Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

INTERMISSION

MARTIN ..... Etudes for String Orchestra

Overture
Etude I — for the sequence of features
Etude II — for pizzicato
Etude III — for expression and "sostenuto"
Etude IV — for fugal play, or "each person or thing in its place"
(First performance in Boston)

FALLA ..... Suite from the Ballet "El Sombrero de Tres Picos"

Introduction and Dance — The Neighbors — Dance of the Miller — Final Dance

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

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Herald (m)
BOSTON, Mass.
Circ. 177,105
DEC 9 1961

The Symphony

Martin's 'Etudes' Well-Made Work

By ROBERT TAYLOR

Frank Martin's "Etudes For String Orchestra" is a shapely, stable score, and easy to hear, and that is the sum total of my views on the subject. Which is more than I can say about most of the contemporary music encountered at Symphony this year.

Introduced yesterday to Boston, by Ernest Ansermet, the Swiss conductor who ends a fortnight's visit as guest this weekend, the "Etudes" reveal a high level of craftsmanship, the finish of a skilled professionalism. The work is well-made.

This may seem tepid praise, but in the present era of music—a transitional period, I think, when composers are attempting to establish a style without imitating atonality, a method now as old as the century—it is something. Martin, a countryman of Mr. Ansermet who has championed the composer here on two occasions (most notably with the "Petite symphonie concertante"), has passed through a Schoenberg phase, and is now pursuing an eclectic path.

I'm afraid my enthusiasm for his "Etudes" doesn't go much beyond an admiration for construction. The music contains more emotion than the school of Schoenberg ordinarily affords; but is still so technically-oriented that one can't believe expression comes first.

In four sections, and overture, the score patently suggests the inspiration of Chopin or, indeed, the Bach of the "Goldberg Variations," where pure technical study rises into artistic statement: now carried over from the keyboard into the orchestra. Etude I is for "the sequence of features"; II for "pizzicato"; III for "sostenuto"; IV for "fugal play"; and each ably integrated.

What I didn't find was a strong sense of emotional urgency such as the No. 12 in C minor, of the Op. 10 Etudes of Chopin illustrates; an urgency that informs and kindles the exercise. Martin's neat coherent episodes remain simply amiable exploration of the potential of strings. Not for a moment do I accept the quote of the program, "bound to find its way into the regular orchestral repertoire." And yet I liked its limited virtues. Why must we be so "masterpiece-conditioned" that every piece of new music is either immortal or nothing?

The Brahms Second: I am tempted to round off the sentence there. According to a friend of a statistical turn, we have had six Brahms Seconds in six successive years: Munch, Burgin, Barbirolli, Ormandy, Maazel, and now, Ansermet. A record of sorts. May one suggest, however timidly, that we're ready to go on to, say Brahms's Third, that relatively neglected symphony.

Yesterday's performance by Mr. Ansermet was not one of his finest, but segments indicated his transcendent authority. He appears, more than anything else, temperamentally out of phase with Brahms. To a Swiss conductor whose scrupulous intellect makes a specialty out of Debussy, Ravel, Stravinsky, this score must represent the challenge of the uncongenial.

A heavy accenting of fortissimos marked the first movement, though the coda was delightfully deft. The middle sections went too fast. The final movement was a gem of brilliant definition and lyrical phrasing. On the whole, this was an astringent reading, immensely urbane and polished without Brahms's dense romantic majesty.

The Manuel De Falla suite, however, restored Mr. Ansermet to his realm. A dominion of wit, warmth, melodic charm, vivacity, color and the point of view that, sympathetic and detached, is so vital. Mr. Ansermet retains the folk flavor in terms of the sophisticated vision of Falla; no one does it better. It left one hoping to hear this great conductor again, as the guest of Mr. Leinsdorf.

Next week the Symphony tours, returning Dec. 29-30 with Evelyne Crochet as soloist in Mozart's Piano Concerto in E-flat, K.482. Dr. Munch has also scheduled the Symphony in G minor, K.550, and Bach's Suite No. 3, in D major, and Chorale Prelude, "The Old Year Is Past."

E. POWER BIGGS, opening a series of four organ recitals by different soloists at Symphony Hall next Sunday, Dec. 17, at 6 p.m.

The Program

The Boston Symphony Orchestra, Ernest Ansermet conducting, presented the ninth program of the 81st season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:

Symphony No. 2, in D major, Op. 73 ... Brahms
Etudes For String Orchestra ... Martin
Suite from the Ballet, "El Sombrero de Tres Picos" ... Falla

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Christian Science Monitor (e)
BOSTON, Mass.
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DEC 19 1961

Open Rehearsal Seats

With the recent selling out of the Boston Symphony Orchestra's new Monday Evening Series for the season, all series of Symphony Hall concerts of the orchestra are fully subscribed, with the exception of the Open Rehearsals.

These are final rehearsals of the Friday afternoon and Saturday evening programs. Held in Symphony Hall on Thursday evenings at 7:30, they are, largely, concerts with occasional interruptions to add the perfecting touches by Charles Munch or a distinguished guest conductor or soloist.

Another attraction has been the fact that all seats are unreserved, so that "you sit where you please"—where best to watch instrumental techniques, or to hear to the best individual satisfaction. Tickets are available at $2 for each date.

The schedule is as follows: Jan. 4 and 11; Feb. 8 and 15, March 8 and 29, and April 26.

Mail orders for Open Rehearsal tickets should be accompanied with check and self-addressed envelope, and addressed to: Box Office, Symphony Hall, Boston 15, Mass.

Lessons and Carols

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Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
DEC 14 1961

At Ninth Program

Ansermet Again Conducts BSO

By ROBERT E. GARIS

Saturday's concert of the Boston Symphony Orchestra was mildly agreeable but not very exciting, and for this the programing was at least partly to blame. The music was not quite good enough. There ought, you would think, to be at least one piece of first-rate music on every symphony program, not just for the record, but because otherwise an evening with the Boston Symphony Orchestra seems a bit ritualistic, a conventional rather than an important way to spend time and money.

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The program notes (no less feeble this year than before, by the way) handle the Brahms symphony by playing that old game of making fun of its first reviewers, way back then. But the men who, in the 1880's, wrote that Brahms's Second Symphony was "not distinguished by inventive power," that it was "wearisome" and "cold-blooded" — these men were apparently listening alertly to the actual piece, not to the sound of its reputation, and they described it accurately enough, if somewhat cruelly.

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Frank Martin has for many years been writing music with a regularity and a professional competence which guarantee him occasional performances by major orchestras. He is a regular member of the international musical Establishment. And so the audience on Saturday night listened patiently to his *Etudes for String Orchestra*, composed in 1957. The work has little character and no readily audible motive for existing: despite its title, it does not explore the possibilities of the string orchestra in a fresh way, and its expressive content is small and neutral. Its idiom is post-Stravinsky international neoclassicism, with some new sound effects in the pizzicato movement.

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Mr. Ansermet saw to it that the orchestra played accurately, smoothly and cleanly, but there was no notable vigor or intensity. The conductor's main business in playing the Brahms symphony ought to consist of, first, getting the brass to play with a smooth pastoral steadiness and calm and, second, shaping the transitions with an attentively plastic sensitivity. Mr. Ansermet succeeded only moderately well in these two respects. We await eagerly the clean sweeping next year's new broom can be hoped to give us.

Ninth Week

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Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
DEC 9 1961

The Symphony

Martin's 'Etudes' Well-Made Work

By ROBERT TAYLOR

Frank Martin's "Etudes For String Orchestra" is a shapely, stable score, and easy to hear, and that is the sum total of my views on the subject. Which is more than I can say about most of the contemporary music encountered at Symphony this year.

Introduced yesterday to Boston, by Ernest Ansermet, the Swiss conductor who ends a fortnight's visit as guest this weekend, the "Etudes" reveal a high level of craftsmanship, the finish of a skilled professionalism. The work is well-made.

This may seem tepid praise, but in the present era of music—a transitional period, I think, when composers are attempting to establish a style without imitating atonality, a method now as old as the century—it is something. Martin, a countryman of Mr. Ansermet who has championed the composer here on two occasions (most notably with the "Petite symphonie concertante"), has passed through a Schoenberg phase, and is now pursuing an eclectic path.

I'm afraid my enthusiasm for his "Etudes" doesn't go much beyond an admiration for construction. The music contains more emotion than the school of Schoenberg ordinarily affords; but is still so technically-oriented that one can't believe expression comes first.

In four sections, and overture, the score patently suggests the inspiration of Chopin or, indeed, the Bach of the "Goldberg Variations," where pure technical study rises into artistic statement: now carried over from the keyboard into the orchestra. Etude I is for "the sequence of features"; II for "pizzicato"; III for "sostenuto"; IV for "fugal play"; and each ably integrated.

What I didn't find was a strong sense of emotional urgency such as the No. 12 in C minor, of the Op. 10 Etudes of Chopin illustrates; an urgency that informs and kindles the exercise. Martin's neat coherent episodes remain simply amiable exploration of the potential of strings. Not for a moment do I accept the quote of the program, "bound to find its way into the regular orchestral repertoire." And yet I liked its limited virtues. Why must we be so "masterpiece-conditioned" that every piece of new music is either immortal or nothing?

The Brahms Second: I am tempted to round off the sentence there. According to a friend of a statistical turn, we have had six Brahms Seconds in six successive years: Munch, Burgin, Barbirolli, Ormandy, Maazel, and now, Ansermet. A record of sorts. May one suggest, however timidly, that we're ready to go on to, say Brahms's Third, that relatively neglected symphony.

Yesterday's performance by Mr. Ansermet was not one of his finest, but segments indicated his transcendent authority. He appears, more than anything else, temperamentally out of phase with Brahms. To a Swiss conductor whose scrupulous intellect makes a specialty out of Debussy, Ravel, Stravinsky, this score must represent the challenge of the uncongenial.

A heavy accenting of fortissimos marked the first movement, though the coda was delightfully deft. The middle sections went too fast. The final movement was a gem of brilliant definition and lyrical phrasing. On the whole, this was an astringent reading, transcensely urbane and polished without Brahms's dense romantic majesty.

The Manuel De Falla suite, however, restored Mr. Ansermet to his realm. A dominion of wit, warmth, melodic charm, vivacity, color and the point of view that, sympathetic and detached, is so vital. Mr. Ansermet retains the folk flavor in terms of the sophisticated vision of Falla; no one does it better. It left one hoping to hear this great conductor again, as the guest of Mr. Leinsdorf.

Next week the Symphony tours, returning Dec. 29-30 with Evelyne Crochet as soloist in Mozart's Piano Concerto in E-flat, K.482. Dr. Munch has also scheduled the Symphony in G minor, K.550, and Bach's Suite No. 3, in D major, and Chorale Prelude, "The Old Year Is Past."

E. POWER BIGGS, opening a series of four organ recitals by different soloists at Symphony Hall next Sunday, Dec. 17, at 4 p.m.

The Program

The Boston Symphony Orchestra, Ernest Ansermet conducting, presented the ninth program of the 81st season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:

Symphony No. 2, in D major, Op. 73 ..... Brahms
Etudes For String Orchestra ..... Martin
Suite from the Ballet, "El Sombrero de Tres Picos" ..... Falla

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
DEC 19 1961

Open Rehearsal Seats

With the recent selling out of the Boston Symphony Orchestra's new Monday Evening Series for the season, all series of Symphony Hall concerts of the orchestra are fully subscribed, with the exception of the Open Rehearsals.

These are final rehearsals of the Friday afternoon and Saturday evening programs. Held in Symphony Hall on Thursday evenings at 7:30, they are, largely, concerts with occasional interruptions to add the perfecting touches by Charles Munch or a distinguished guest conductor or soloist.

Another attraction has been the fact that all seats are unreserved, so that "you sit where you please"—where best to watch instrumental techniques, or to hear to the best individual satisfaction. Tickets are available at $2 for each date.

The schedule is as follows: Jan. 4 and 11; Feb. 8 and 15; March 8 and 29, and April 26.

Mail orders for Open Rehearsal tickets should be accompanied with check and self-addressed envelope, and addressed to: Box Office, Symphony Hall, Boston 15, Mass.

Ninth Program

FRIDAY AFTERNOON, DECEMBER 8, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 9, *at* 8:30 *o'clock*

ERNEST ANSERMET, *Guest Conductor*

BRAHMS ..... *Symphony No. 2, in D major, *Op.* 73
- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso, quasi andantino
- IV. Allegro con spirito

INTERMISSION

MARTIN ..... Etudes for String Orchestra
- Overture
- Etude I — for the sequence of features
- Etude II — for pizzicato
- Etude III — for expression and "sostenuto"
- Etude IV — for fugal play, or "each person or thing in its place"

(First performance in Boston)

FALLA ..... Suite from the Ballet "El Sombrero de Tres Picos"
- Introduction and Dance — The Neighbors — Dance of the Miller — Final Dance

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
DEC 14 1961

At Ninth Program

Ansermet Again Conducts BSO

By ROBERT E. GARIS

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Music

Ansermet Scores With Boston Symphony Baton

By Alfred Burke

LOWELL — Ernest Ansermet who founded and is permanent conductor of the Orchestre de la Suisse Romande, appeared in his first open rehearsal with the Boston Symphony orchestra in this week's event, the third in this year's series.

Maestro Ansermet is serving as guest conductor at the request of his friend and co-artist, Dr. Charles Munch. That his stay in Boston will be a complete success is already assured. On this occasion he was warmly received.

Dr. Dominic R. Procopio

His program was one of variety in taste as well as one that provided him with the means of displaying his talents in more than one field. His work is marked by the influence of the European school. It is also easily distinguished as a medium that belongs to another era of directing. Mr. Ansermet is quite reserved, sufficiently liquid and flowing in his beat to create necessary effects, and above all, one who refuses to be carried away either with his importance or whatever inspiration the music might cast upon him.

His Brahms, on this occasion the "Symphony No. 2," was smooth, beautifully phrased, but on the other hand, somewhat held back and never reaching in its search for complete expression. However, his Brahms carried a great deal of dignity and unfolded with sufficient interpretative line.

Being heard for the first time in Boston was "Four Etudes for String Orchestra" by Frank Martin, a European composer who can say many things as he reaches into the spaces of yesterday's type of composition as well as today's. The Etudes are quaint, imaginative, pleasant and wonderfully outspoken in their endeavors. Such movements as those played entirely by the first strings, 'cellos, a piece that unfolded completely with plucking effects, and a grand get-together at the end, provided the best "new" music we have heard in many a season in Boston.

As the final part of the program the Suite from Falla's ballet music, "The Three Cornered Hat" proved to be just the right touch for the evening's closing. The orchestra wended their way through the different phases with every bit of technical skill one could hope for. The great orchestra responded perfectly to the conductor, who in these moments proved himself a first rank artist when it comes to making ballet music something more than just another title on a program. This was no fill-in number, but something that shared the evening's glory with both the contemporary and the classic realm of Brahms.

It was most pleasant to watch the conductor perform, and it was equally gratifying to see him share his welcome with his orchestral members. Especially gracious was his recognition of a young member of his orchestra who in our opinion turned in a tremendous performance.

Plans have been completed for the annual Christmas concert by the Greater-Lowell Choral society which will be presented tomorrow afternoon in the Little Theater at Lowell State college. The Choral society has contributed tremendously to music in this community in the few short seasons of its revival and at present numbers a membership of many of the areas best known vocalists. Dr. Dominic Procopio will conduct and he will be assisted by Priscilla Taggart as accompanist and the following soloists: Octavia Vanlotis and Sarah Sprouse, sopranos; Melba Leite, mezzo-soprano; Kathleen Murray and Alice Rodger, contraltos; Daniel Fuscon and Richard Lathan, tenors; and Emil Myskowski and Henry Sills, baritones.

Musical highlight for next week on the local scene will be the program next Tuesday observing the golden jubilee of the Hadassah. Featured artist will be the gifted soprano, Phyllis Howes, who has been heard both in this country and in Italy. She will be assisted at the electric organ by Bob Phillips.

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Morning Globe
BOSTON, Mass.
Circ. 191,991

DEC 9 1961

Ansermet Introduces Martin String Etudes

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the ninth program of the Friday-Saturday series. Guest conductor Ernest Ansermet conducted Brahms' Symphony No. 2, in D major; Frank Martin's Etudes for String Orchestra (first performance in Boston), and the Suite from the Ballet, "The Three-Cornered Hat," by Manuel de Falla.

By CYRUS DURGIN

Frank Martin is a Swiss composer, now 71, who for most of his creative span has gone his own independent way. His music, of which only a little has been heard in Boston, is distinctive and intelligible as well as contemporary. It is expertly wrought and it has beauty.

These terms fully apply to the Etudes for String Orchestra which Ernest Ansermet introduced to this city at the Boston Symphony Orchestra concert yesterday afternoon. They are most ingratiating pieces and ought to enter the repertory—wherever there are first-rate string sections to play them!

Orchestral etudes are rare but not unknown, and these were composed with a practical purpose beyond the usual ones of musical construction and communication. This is, of course, assuming there is as yet no law against being communicative in music. But you never know. The serial and electronic boys may pull a coup d'etat some morning and we'll find ourselves condemned to parsing their technic and subsisting on a thin soup of 12-tone crab canons.

Martin's practical purpose was exercise in various aspects of collective string playing. After a brisk Overture, the first study passes musical figures from one section to another. The second is a study in pizzicato, no doubt the best plucked string movement since Tchaikovsky's F minor Symphony.

Etude No. 3, "for expression and 'sostenuto'" is a slow, sustained and very expressive episode for violas and cellos alone. Among its features is very clever contrast between the tonal colors of the two sets of instruments.

The final study is in counterpoint—"for fugal play, or 'each person or thing in its place'"—and it works up to a choral with instruments dancing figures around it. There is a great deal of logic in these Etudes; neither harmony nor counterpoint, though often raising a dissonance from the moving voices, ever sounds queer, and through all is that evident and unmistakable, if indefinable quality which for want of a specific term, we call emotional feeling.

As with much of Martin's music when the motion is fast, there is a certain sense of restlessness, a trifle neurotic, perhaps, which is one of the qualities peculiar to his scores. I find it attractive.

Brahms' D major Symphony was gloriously sonorous and satisfying, exceedingly clear in most pages, unaccountably clouded in some of the finale. Why Ansermet made the first violins end phrases with a staccato accent, when their rhythm crosses the bar lines in the recapitulation of the first movement, only he can explain. It merely sounded like a mannerism.

We really heard two Suites from Falla's "Three-Cornered Hat," for to the customary one, the Introduction and ensuing dances were added. This made, without the visual effect of the ballet, rather much of a much of the same thing. They were admirably played, however, and like the Moussorgsky "Pictures" a week ago, quite straight, without showmanship or voluptuous rubato.

There will be no Friday-Saturday concerts until Dec. 29 and 30, when Dr. Munch will conduct a chamber orchestra of about 50 players in a Bach-Mozart program. Evelyne Crochet will be soloist in Mozart's E-flat Piano Concerto (K. 482).

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545

DEC 9 1961

Boston Première Shared With Brahms and Falla

By Harold Rogers

Whenever a guest conductor comes to town—and Ernest Ansermet is here for a second week of concerts with the Boston Symphony—one usually expects an interesting change of fare from the regular conductor's programs. The guest usually shows off his best wares.

But M. Ansermet's programs have been on a par with Dr. Munch's. He has obviously been playing things he enjoys, things that he hopes we, too, will enjoy regardless of the number of times we have heard them.

"One can't get too much of a masterpiece." So we have been told in scolding tones; but one can get too much of a masterpiece when its performance is undistinguished, and, surely M. Ansermet's reading of the Brahms Second Symphony yesterday afternoon must be said to have been on the routine side—open-faced, honest, filled with sunshine, it's true, but routine. Little poetry, few insights, rare nuances.

* * *

He opened with the Brahms and closed with Falla's ballet suite from "El Sombrero de Tres Picos." Here we had the same kind of traversal, though the mood, of course, was different. One yearned for a deepening of the Andalusian romance, for an occasional indolent rubato, or merely a musical sigh to temper the speed of the stamping rhythms.

No, plainly M. Ansermet has been letting the mathematical side of his nature take precedence over the artistic, the pedantic over the musical.

But sandwiched between these two gray areas was the first Boston performance of Frank Martin's Etudes for String Orchestra. And at this point M. Ansermet truly rendered a service to the cause of contemporary music. Not half enough music by this eminent Swiss composer is played where it should be played—this is, before listeners whose tempers have been tested by inferior modernists and who thus have ruled against the entire trend of music today.

* * *

But Martin is a man who gives the weary listener courage, who can spin as fine a melody as you please without letting it fall in conventional patterns, who can construct harmonies that intrigue the ear without alienating it—in short, a man whose music is eminently musical though modern.

His Etudes open with a bouncing overture, which is then followed by four studies of contrasting natures. One needs little more than the composer's headings to see how the whole thing goes: Etude I—for the sequence of features (the tossing of a motif from voice to voice); Etude II—for pizzicato (a rhapsodical plucking of strings in syncopated rhythms); Etude III—for expression and "sostenuto" (employing only violas and cellos divisi); and Etude IV—for fugal play, or "each person or thing in its place."

The movements are short, sweet, thoroughly appealing. These Etudes indeed saved M. Ansermet's day.

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Second New York Tour

Hartford

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Times (e)
HARTFORD, Conn.
Circ. 124,088

DEC 1961

Ansermet to Lead Boston Symphony

SINCE Maestro Ernest Ansermet reached his 78th birthday last month and since his visits to America are rare and brief, it is quite possible that next Tuesday's concert at the Bushnell by the Boston Symphony will be Connecticut's only chance to hear music directed in person by this world famous conductor.

Originally a mathematics teacher, he began conducting at 29 but after three years as a symphony conductor he turned to ballet and toured Europe, North and South America as musical director of the Diaghileff Ballet. His reputation as an interpreter of modern music began then and will be demonstrated Tuesday in Stravinsky's Symphony in Three Movements.

Ansermet founded the Orchestre de la Suisse Romande in 1918 and 43 years later is still its permanent conductor. He has conducted it at all the leading European festivals and concert halls, and its recordings are highly prized.

Tuesday's program will include, besides the Stravinsky, Bach's Suite No. 2 in B minor for flute and strings with Doriot Anthony Dwyer as flute soloist; Debussey's Prelude a l'Apresmidi d'un Faune; Moussorgsky's Pictures at an Exhibition.

ERNEST ANSERMET

A second Boston Symphony concert with Charles Munch conducting is in this season's Bushnell Series which also has still ahead the Cleveland and Philadelphia orchestras.

A limited number of tickets for Tuesday night are still available at the Bushnell.

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Sunday Courant
HARTFORD, Conn.
Circ. 153,116

NOV 26 1961

Ansermet Concert Dec. 12 Part of Brief U.S. Tour

Hartford will entertain one of Europe's foremost conductors on Dec. 12, when Switzerland's Ernest Ansermet comes to the Bushnell Memorial as guest conductor of the Boston Symphony Orchestra. This noted musician will spend only three weeks in the United States, guest-conducting upon invitation of Charles Munch in Boston's Symphony Hall, New York's Carnegie Hall, and the Bushnell.

Hartford's single concert under the Ansermet baton is scheduled for 8:15 p.m., the second event in this season's Bushnell Symphony series. Tickets are still available in limited number for the remaining four concerts in the series, two by the Boston, one by Cleveland and one by the Philadelphia Orchestra. Tickets for the Dec. 12 concert are now on sale.

Ansermet's 78th birthday was noted earlier this month but despite his advancing years he continues as one of Europe's busiest conductors. His has been an unusual career, for he started his working life as a professor of mathematics. Turning from numbers to music, he studied in Paris, Lausanne and Geneva, and became conductor of the Montreux Kursaal. Beginning in 1915 he toured the world as musical director of Diaghileff's celebrated ballet. In 1918 he founded the orchestra of which he is still the permanent conductor, the Suisse Romande, which he conducts in Europe's leading concert halls.

Suisse Romande recordings made under his direction are highly prized. Ansermet is acclaimed as a foremost interpreter of Modern music, especially that of Stravinsky.

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Sunday Courant
HARTFORD, Conn.
Circ. 153,116

DEC 10 1961

Ansermet's Selections Announced

Works of Bach, Stravinsky, Debussy and Moussorgsky will be performed by the Boston Symphony Orchestra under the baton of guest-conductor Ernest Ansermet in the second concert of this season's Bushnell Symphony Series next Tuesday night. The Bach work is his Suite No. 2 in B minor for Flute and Strings, and one of America's foremost flautists, Doriot Anthony Dwyer, will be the soloist.

Mrs. Dwyer is a native of Streator, Ill. She studied at the Eastman School of Music with Joseph Mariano and elsewhere with William Kincaid and Ernest Liegl. She was a member of the National Symphony in Washington, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra before joining the Boston Symphony as principal flute nine years ago.

The Stravinsky work to be performed in his Symphony in Three Movements, which had its first performance some 16 years ago. It is considered a particularly appropriate work for the concert because of Ansermet's international reputation as an interpreter of Stravinsky's music.

Debussy's "Prelude to the Afternoon of a Faun" is based on a poem by Stephane Mallarme, and is a favorite work with symphony audiences. The final work of Tuesday's program will be Moussorgsky's "Pictures at an Exhibition," in which the composer describes in music a dozen pictures by his friend, Victor Hartmann, the pictures arranged in a posthumous exhibition. Written originally for piano, the composition was arranged by Maurice Ravel.

Remaining tickets for the Tuesday night concert are available in the Bushnell box office, opening at 10 a.m. Monday.

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Courant (m)
HARTFORD, Conn.
Circ. 113,846

DEC 13 1961

Ansermet And Boston At Bushnell

The Boston Symphony Orchestra, conducted by Ernest Ansermet, was presented in the Bushnell Symphony Series at the Memorial auditorium Tuesday night. The program:

Suite No. 2 — Bach
Doriot Dwyer, flute
Symphony in 3 Movements — Stravinsky
"Afternoon of a Faun" — Debussy
"Pictures at an Exhibition" — Moussorgsky

Everyone who had heard the many fine recordings of L' Orchestre de la Suisse Romande must have looked forward to the appearance of its noted conductor, Ernest Ansermet, with the Boston Symphony here last night.

Mr. Ansermet took the podium, a white-bearded, grave and reverend man slightly stooped under many years of musicmaking. As he conducted he hovered over the players, giving only secondary attention to measuring out the time but a world of care to trimming the dynamic balance of the orchestra. He was most meticulous in setting out the details of the music, and a severe taskmaster in guiding the performance. Time and again his face flushed with impatience as he tried to quiet one section of the players who he plainly felt were crowding another, and who did not respond alertly to his shushing gesture. And it was with imperious command that he summoned up the great power of the orchestra, or cued in the separate choirs or solo players. No one can fail to see who's boss when Mr. Ansermet is on the stand.

Mixed Performance

Nevertheless, the musical and performing results were mixed last evening. It is difficult of course for an orchestra accustomed to the concert ways and interpretative temper of one conductor week in and week out, to have to adjust to another for a handful of performances. Mr. Ansermet's general views of the music last night were no great departure from standard interpretation. He likes a big, full orchestral sound, he reads the composers traditionally, and he did not seem to have any personal idiosyncracies. But there were many matters of detail which the players had to observe in works like the Debussy "Prelude a l' Apres-midi d'un Faune" and the Moussoursky "Pictures at an Exhibition" that were different from those to which they were accustomed under Charles Munch. They did not always remember.

The very bad start in the Bach Suite was of course their own inability to get together, and no one else's fault. And there were many places across the program that lacked the usual Boston poise and polish. In the Bach and in the Debussy, the flute solos were taken with her long-familiar elegance and style by Doriot Anthony Dwyer. And in the Moussorosky, Mr. Anserment and the orchestra got together for some ringing performance. On the whole, however, it was a rather uncertain evening.

Stravinsky A La Stravinsky

The Stravinsky Symphony in Three Movements stirred considerable audience discussion. I myself like a bit here and one there as it goes along. Its champions say that in this work all the "apparent Stravinskys" meet each other through a new Stravinsky in a concentrated, creative harmony. Those who don't like it find it a chicken croquette warmed over from leavings of "Petrouchka," "Rite of Spring," "Story of a Soldier," Oedipus" and other familiar previous compositions. I enjoy these many references and old friends in last night's symphony, but I fail to see that a new, imaginative work has emerged from them. To me, the Symphony in Three Movements is Stravinsky arr. Stravinsky.

T. H. P.

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Daily Record-American
BOSTON, Mass.
Circ. 475,000

DEC 15 1961

SYMPHONY ON TOUR

Ernest Ansermet, founder and permanent conductor of the Orchestre de la Suisse Romande and the Boston Symphony Orchestra's guest conductor this month, will conduct the orchestra next week in Hartford, Englewood (N. J.) and New York. Mr. Ansermet's final concert with the orchestra in Boston is scheduled for Monday evening, Dec. 18.

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Sunday Courant
HARTFORD, Conn.
Circ. 153,116

DEC 3 1961

Program for Concert By Ansermet Released

Remaining tickets for a concert by the Boston Symphony Orchestra in the Bushnell Memorial Dec. 12 are now on sale in the Bushnell Memorial box office. New England's most famous orchestra will appear here twice in this season's Bushnell Symphony Series, on Dec. 12 and Feb. 19.

The first concert will be conducted by the distinguished Swiss musician, Ernest Ansermet, the second by Charles Munch who will have France's noted 'cellist Andre Navarra as assisting artist.

For the Dec. 12 concert Ansermet has selected the following works: Bach's Suite No. 2 in B minor, for flute and strings, with Doriot Anthony Dwyer as flute soloist; Stravinsky's Symphony in Three Movements; Debussy's "Prelude to the Afternoon of a Faun;" and Moussorgsky's "Pictures at an Exhibition," composed originally for piano but arranged for orchestra by Maurice Ravel.

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Times (e)
HARTFORD, Conn.
Circ. 124,088
DEC 13 1961

In Review

Boston Symphony Performs Here

By DON O. NOEL JR.

Swiss Conductor Ernest Ansermet, making one of his few appearances outside Boston and New York in his current three-week guest stint with the Boston Symphony Orchestra, presented an emphatic, sharply-defined concert at the Bushnell Memorial Tuesday night

The program:

Bach, Suite No. 2 in B minor for flute and strings.
Stravinsky, Symphony in Three Movements.
Debussy, Prelude to the Afternoon of a Fawn.
Moussorgsky, Pictures at an Exhibition.

M. Ansermet presents a rather sharp contrast on the podium to the Boston's usual conductor, Charles Munch (who will lead the orchestra when it returns later this Winter).

* * *

THE CONTRAST is both visual and aural. M. Ansermet, white-bearded and large, seems to hulk over his players, shaping the music with great clumsy motions; it is only on close observation that one sees the rigorous precision of beat he maintains for his players, and the insistent demands he makes of them to follow his will.

The music he produces is therefore meticulously constructed; but more important, it seems much less restrained than Mr. Munch's style, and at times last night was overwhelming in sheer volume and color.

This was most apparent in the final piece of the evening, the Moussorgsky. It was a brassy reading from the first measure, and the final movement was a crashing affair which was perfectly controlled, a marvelous demonstration of the orchestra's precision, tone, and color, but nonetheless deafening.

* * *

THIS APPROACH was somewhat more successful in the second work on the program. This listener confesses no great love for much of Stravinsky, including this symphony. But if we must have Stravinsky, it is at least pleasant to have the richness of orchestra color and precision of rhythm which M. Ansermet and the Boston gave him.

The opening work of the evening, the Bach suite, also did well under M. Ansermet's firm treatment. Flutist Doriot Dwyer produced, as she always does when called on, a brilliant, breathtaking performance.

The suite leaves little room for the flutist to rise alone above the orchestra in sustained demonstrations of tone. But Miss Dwyer took magnificent advantage of her one brief opportunity in the minuet movement, and M. Ansermet brought the orchestra to an almost-stiff tempo which beautifully set off the flowing lines of the flute passage.

The Debussy, on balance, was the best of the evening. Here the guest conductor abandoned his emphasis of measure in favor of a smooth, dramatic reading which beautifully matched the romantic mood of the piece. He took full advantage of the tonal ability of the Boston, and achieved a dramatic modulation.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W- 9,200
DEC 8 1961

BURRELLE'S PRESS CLIPPING BUREAU PAGE ONE CERTIFIED

Ansermet To Guest Conduct Boston Concert

Ernest Ansermet, the noted Swiss conductor who, in 1918 founded l'Orchestre de la Suisse Romande, will be the guest-conductor of the Boston Symphony Orchestra on Friday evening, December 15, at the Brooklyn Academy of Music. Although this is his first Brooklyn appearance, his great reputation has preceded him here from earlier American tours and his numerous superb recordings with his own orchestra.

Ansermet's program is typical of his taste and background in music. He will open the December 15 concert with Brahms' Second Symphony. After intermission, he will introduce "Etudes for String Orchestra," a work by his compatriot, Frank Martin, one of the most important among contemporary composers. Following the Martin work, he will conduct the Suite from de Falla's ballet, "Three-Cornered Hat," a composition linked to his early career as conductor of Diaghilev's Ballet Russe.

Ansermet's first appearance in the United States, like the American debut of Pierre Monteux, was with the Ballet Russe. Ansermet had only one year's experience as a conductor when Diaghilev named him to the ballet's musical staff, and he accompanied the dance troupe on tours to the United States, South America, Spain, Italy and England.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Circ. 113,846
DEC 12 1961

Ansermet Here Today For Bushnell Concert

The Boston Symphony Orchestra, will return tonight for a Bushnell Symphony Series performance at 8:15. This second concert in the current Bushnell series will have as guest conductor the celebrated Swiss musician Ernest Ansermet, making his first Hartford appearance.

For his program Maestro Ansermet has selected: Bach's Suite No. 2 in B minor for Flute and Orchestra, with Doriot Anthony Dwyer as flute soloist; Stravisnky's Symphony in Three Movements; Debussy's "Prelude to the Afternoon of a Faun;" Moussorgsky's "Pictures at an Exhibition" as arranged by Ravel.

A limited number of tickets are available at the Bushnell box office, opening today at 10 a.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 124,088
DEC 12 1961

Boston Symphony Is Here Tonight

With Europe's distinguished Ernest Ansermet as guest conductor, the Boston Symphony Orchestra will perform a concert of works by Bach, Stravinsky, Debussy and Moussorgsky in the Bushnell Memorial tonight at 8:15.

Tonight's concert, second in this season's Bushnell Symphony Series, will include the following compositions: Suite No. 2 for Flute and Orchestra by Bach, with Doriot Anthony Dwyer as flute soloist; Symphony in Three Movements by Stravinsky; "Prelude to the Afternoon of a Faun" by Debussy; "Pictures at an Exhibition" by Moussorgsky, as arranged by Ravel. Tickets are available at the box office.

Englewood, N.J.

ENGLEWOOD, N.J.
PRESS-JOURNAL
W- 7,826
DEC 7 1961

Boston Symphony Here Dec. 14

ENGLEWOOD — The Boston Symphony Orchestra, conducted by the great Swiss conductor and musician, Ernest Ansermet, will make its second appearance in Englewood on Thursday evening, December 14, at 8:30 p.m. at the Dwight Morrow High School. The concert, sponsored by John Harms, is completely sold out.

The program for the evening consists of the Brahms Second Symphony, as well as music by DeFalla and Martinu.

BERGENFIELD, N.J.
TIMES-REVIEW
W- 4,508
DEC 21 1961

Boston Symphony Orchestra Enthralls Capacity Crowd

ENGLEWOOD — The Boston Symphony Orchestra enthralled 1800 persons in the Dwight Morrow High School gymnasium Thursday night in the very same program that charmed the Carnegie Hall audience in New York on Saturday night.

The gymnasium rang with thunderous applause as Ernest Ansermet conducted this immense grouping of fine musicians, which seemed as thoroughly under the control of his baton as under that of Charles Munsch who was here last year.

It was, of course, a John Harms presentation and as such Mr. Harms, credited with bringing the greatest of the greats here, won new acclaim.

In fact, last night Mr. Harms scored again with his presentation of Sandor Konya, leading tenor of the Metropolitan, in a concert at the Hackensack First Presbyterian Church.

And his wide following expects another big score on Monday night Jan. 22, in Englewood's new Academic Hall, with George London, sensational Metropolitan baritone and Jorge Bolet, celebrated pianist.

The orchestra began its performance under M. Anseret's direction with a lovely performance of Brahms Second Symphony, the orchestra stressing details of phrasing and contrasting moods of the Allegro, adagio, allegretto grazioso, and the final allegro con spirito.

The second work on the program was a novelty to this country — written in 1957 by Frank Martin, Swiss composer, and entitled "Etudes for String Orchestra". First performed in this country in 1959, the work has since been played at Brooklyn College under the direction of Siegmund Levarie. Like the best of Martin's music, the Etudes are beautifully crafted, and the Boston Symphony did full justice to them in Englewood.

The third and final work of the evening's program was selected from the Spanish ballet, "El Sombrero de Tres Picos" and included not only the standard selections — The Neighbors, Dance of the Miller and Final Dance, but the seldom-employed Introduction and Dances, which added novelty to the repertoire.

95

Brooklyn

BROOKLYN GRAPHIC
Wednesday, December 13, 1961

Brooklyn Academy of Music to Present Boston Symphony and Hansel & Gretel

Ernest Ansermet, the noted Swiss conductor who, in 1918 founded l'Orchestre de la Suisse Romande, will be the guest-conductor of the Boston Symphony Orchestra on Friday evening, Dec. 15, at the Brooklyn Academy of Music, 30 Lafayette Ave. Although this is his first Brooklyn appearance, his great reputation has preceded him here from earlier American tours and his numerous superb recordings with his own orchestra.

Ansermet's program is typical of his taste and background in music. He will open the Dec. 15 concert with Brahm's Second Symphony. After intermission, he will introduce "Etudes for String Orchestra", a work by his compatriot, Frank Martin, one of the most important among contemporary composers. Following the Martin work, he will conduct the Suite from de Falla's ballet, "Three-Cornered Hat", a composition linked to his early career as conductor of Diaghilev's Ballet Russe.

Tickets for Ansermet's concert with the Boston Symphony Orchestra on December 15 are priced at $3.00, $3.50, $4.00 and $4.50 and are on sale at the box office of the Brooklyn Academy of Music.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 39,650

DEC 8 1961

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BROOKLYN, N.Y.
BAY NEWS
W. 10,2 5

DEC 9 1961

MUSIC ART DRAMA

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Ansermet's first appearance in the United States, like the American debut of Pierre Monteux, was with the Ballet Russe. Ansermet had only one year's experience as a conductor when Diaghilev named him to the ballet's musical staff, and he accompanied the dance troupe on tours to the United States, South America, Spain, Italy and England. During this period, Ansermet, conducted the world premieres of many new works by Stravinsky, who became one of his closest friends.

In 1918, Ansermet founded the orchestra with which his name has been associated — L'Orchestre de la Suisse Romande. His intention was to give Geneva a full-size symphony orchestra which could perform concerts and also be used for radio broadcasts, stage productions and other musical projects. The orchestra now is under the patronage of the Swiss government, but its policies are determined by Ansermet in consultation with representatives of the public as members of "Friends of the Orchestra" committees.

These committies assist him in planning programs and selecting the soloists. Over the years, Ansermet has influenced the growing taste and interests of these committees so that they are responsive to new works. As a result, L'Orchestre de la Suisse Romande under Ansermet has premiered works by Ravel, Debussy, Bloch, Berg, Honegger, Hindemith, Martinu and many others.

On previous visits to the United States, Ansermet appeared twice on television with Edward R. Murrow.

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[illegible] HEIGHTS PRESS
[illegible] ber 14, 1961

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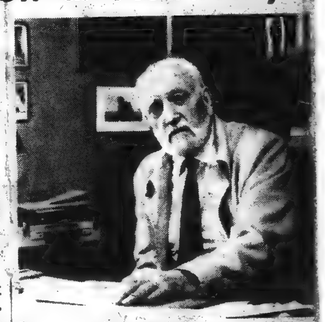
The Boston Symphony will be under the baton of the noted Swiss conductor, Ernest Ansermet, tomorrow evening. On Saturday afternoon the Brooklyn operatic troupe will present Humperdinck's "Hansel and Gretel" in the Academy's opera house.

In his appearance as guest conductor of the Boston Symphony, M. Ansermet will open tomorrow's concert at 8:30 with Brahms' Second Symphony. After the intermission, M. Ansermet will introduce "Etudes for String Orchestra," a work by his compatriot, Frank Martin. The program concludes with the Suite from de Falla's ballet, "Three-Cornered Hat."



Ernest Ansermet

M. Ansermet in 1918 founded l'Orchestre de la Suisse Romande, which since has advanced to the top echelon of orchestral groups.

The success of Humperdinck's "Hansel and Gretel" has far outstripped the composer's original purpose in writing the piece — to amuse his sister's children. Since its debut in 1895 in the Metropolitan Opera House, it has become a favorite of children and adults alike.

Saturday's performance is set for 2:30. The libretto will be sung in English, as the familiar characters of Hansel, Gretel, the Witch, the Sandman and the Dew Fairy come alive in the ageless tale.

On Saturday night at 8:15, there will be a showing of the motion picture, "Raisin in the Sun," starring Sidney Poitier, at the Academy.

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BROOKLYN, N.Y.
BROOKLYN DAILY
D. 39,650

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BROOKLYN, N.Y.
BAY NEWS
W. 10,215

DEC 9 1961

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BROOKLYN HEIGHTS PRESS
Thursday, December 14, 1961

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96

NEW YORKER
NEW YORK, N.Y.
SAT. 430,594

DEC 23 1961

MUSICAL EVENTS

Worthwhile Week

"La Forza del Destino," at the Metropolitan Opera House on Tuesday evening of last week, was a special pleasure, partly because the opera is, of course, one of Verdi's greatest (despite those naïve coincidences in its plot) and partly because on this occasion every one of its major roles was sung by an artist of distinction. The artists were Eileen Farrell, Robert Merrill, Richard Tucker, Jerome Hines, and Fernando Corena, and the result was one of those evenings of beautiful singing that are presumably the main reason people go to opera. Perhaps owing to the dampness of the weather, which seemed to be causing throat difficulties for a good many people on both sides of the footlights, Miss Farrell had a little trouble with one or two of her high notes (they were not quite as limpid as they might have been), but the general quality of her vocalism was fine indeed, combining limitless power with an emotional absorption in the drama that is typical of her, and that was very satisfying in its effect. Mr. Tucker gave one of his outstanding performances, and brought the house down several times with the beauty of his voice and the masterly authenticity of his Italian vocal style. If there have been any doubts recently about his eminence as one of the great tenors of Metropolitan history (there have never been any such doubts on my part), they should have been quickly dispelled by his singing the other night. George Schick conducted the performance, and though he failed to reach the dramatic intensity that the finest Verdi conductors sometimes achieve, his work in the orchestra pit was superior to most of the Italian-opera conducting we have been exposed to lately.

LASZLO

On Wednesday night, in Carnegie Hall, the Boston Symphony gave a performance under the distinguished seventy-eight-year-old Swiss conductor Ernest Ansermet. Because of the strongly individual character of his baton technique, Mr. Ansermet has a way of looking like a patriarchal surgeon engaged in a very intricate operation, but what emerges from the orchestra under his scalpel is always welcome for its remarkable lucidity. The program was one that called for this sort of lucidity—Bach's B-Minor Suite for Flute and Strings, Stravinsky's Symphony in Three Movements, Debussy's "Prélude à l'Après-Midi d'un Faune," and the Moussorgsky-Ravel "Pictures at an Exhibition"—and if it was, on the whole, a pretty lightweight affair, one could at least admire the veteran maestro's workmanship. The Debussy number struck me afresh as being one of the masterpieces of its period. (My feeling is that Debussy never equalled it elsewhere. It is a work in which his exquisitely contrived impressionist textures are set forth in perfect classical form—something he did not always achieve.) Otherwise, except for the Bach suite (which is, after all, fairly routine stuff), I did not find the program particularly interesting.

Josef Krips' reading of Beethoven's Ninth Symphony with the Philharmonic on Friday afternoon was one of the finest we have heard hereabouts in recent years. It may not have been up to the standard of the age of giants; Toscanini's interpretation will probably never again be approached in suavity, intensity, and dramatic vigor, and Furtwängler's had a special kind of eloquence that has also disappeared. But as today's Ninths go, this was a beauty—as clear as crystal, with a wonderful balancing of the relative weight of its various complicated sequences, and coming to an inspired and ringing finish. In general, Mr. Krips chose somewhat speedy tempos, taking both the scherzo and the slow movement at a rather brisk clip. But tempos are, after all, a matter of proportion within the total framework of a composition of this sort, and I found his tasteful and convincing. Unfortunately, the quartet of solo singers, who shall be nameless here, were not up to the terrible demands made upon them by Beethoven in the last movement. The Westminster Symphonic Choir sang the final chorus ably.

—Winthrop Sargeant

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,283,658
THU DEC 14 1961

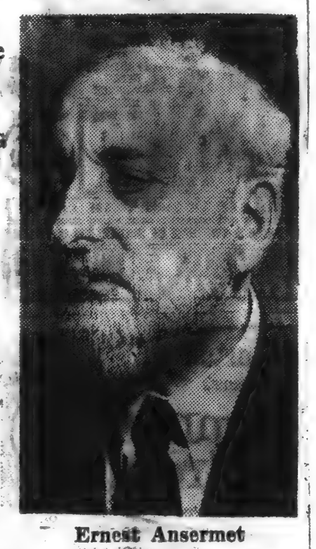
Music: Ansermet Is Back

Directs Program Here of Boston Symphony

By HAROLD C. SCHONBERG

THE celebrated Ernest Ansermet, 78 years old and oak-sturdy, made his first New York appearance since 1958 last night in Carnegie Hall. He directed the Boston Symphony in a program that had several of his specialties. Ansermet and Stravinsky are never far apart; neither are Ansermet and French music. And so we had Stravinsky's Symphony in Three Movements, Debussy's "Afternoon of a Faun" and the Ravel orchestration of Mussorgsky's "Pictures at an Exhibition."

But there was Bach to open the program. Mr. Ansermet here had an unconventional idea or two. Instead of cutting down the orchestra in the familiar B minor Suite for Flute and Strings, he kept the strings pretty nearly at full strength and increased the flutes. There were three on stage, with the solos being played by Doriot Anthony Dwyer, the first flutist of the Boston Symphony.


Ernest Ansermet

The Program

BOSTON SYMPHONY ORCHESTRA, Ernest Ansermet, guest conductor; Doriot Anthony Dwyer, flutist. At Carnegie Hall.

Suite No. 2in B minor, for flute and strings ..... Bach
Symphony in Three Movements ..... Stravinsky
Prelude to the Afternoon of a Faun ..... Debussy
Pictures at an Exhibition ..... Mussorgsky-Ravel

Thus the flute sound came through at all times, and in the solo sections the other two men put down their instruments while Miss Dwyer tootled away prettily. It was a clear, sensible performance, with tempos on the deliberate side. Even in the concluding "Badinerie," that showpiece for flute, the tempo was moderate.

Stravinsky's Symphony in Three Movements (1945) is not played very often. It is complicated, often enigmatic and even dry, though the opening of the slow movement is certainly a charming and—for Stravinsky—melodic conception. It probably will be called, in the future, a transistional work, for it has sections that seem deliberately to recall "Le Sacre du Printemps" and other sections that all but anticipate the composer's growing interest in post-Webern techniques.

In some respects it is an exasperating work. At times the listener can swear that in this symphony Stravinsky is written out and is working by formula. Then comes a passage so ingenious, so full of concentration and power, that all oaths are rescinded. In any case, the symphony is pure Stravinsky—Stravinsky in meter, Stravinsky in orchestration, Stravinsky in texture and harmony. Which means that, like it or not, it exists on its own as a typical product of one of the germinal musical forces of the century.

The score is extremely complicated, despite the many patches of writing that call for small groups in combination. Mr. Ansermet did not altogether avoid giving the impression that a few more rehearsals would have helped the cause. Yet the logic of his conducting, plus his superb feeling for balance, made an absorbing experience of the music. Mr. Ansermet, whose experience with the scores of Stravinsky goes back almost to the beginning, has formidable authority.

In the last half of the program, emotion superseded intellect. The sensuous measures of the "Afternoon of a Faun" (with Miss Dwyer's lovely flute solos; she had a busy evening) sounded with all the subtlety one could have desired, and in the Mussorgsky-Ravel the decibel count soared. As long as there are great orchestras, Ravel's tricky and juicy — and, one must say, rather boring — orchestration of the "Pictures" will remain in the repertory. Still one wished that the great Ansermet had turned his attention to something more vital.

NEW YORK, N.Y.
POST
D 317,264 S. 257,580
WED DEC 13 1961

Music and Dance Tonight

Boston Symphony Orchestra, Ernest Ansermet, guest conductor; Bach Suite No. 2 in B Minor for Flute and Strings, Doriot Anthony Dwyer, soloist, Stravinsky Symphony in Three Movements, Debussy "Prelude a l'Apres-midi d'un Faune," Moussorgsky "Pictures at an Exhibition," arranged for orchestra by Ravel, Carnegie Hall, 8:30.

TOZZI

NEW YORK, N.Y.
JOURNAL-AMERICAN
D 618,802 S. 812 836
THU DEC 14 1961

AT CARNEGIE HALL

Superb Music by Bostonians

By MILES KASTENDIECK

ERNEST ANSERMET CONDUCTED THE BOSTON SYMPHONY concert in Carnegie Hall last night. A self-effacing musician with impeccable taste, he presented an old-fashioned program in a series of performances more notable for superb musicianship and the texture of sound he drew from the orchestra than for the emotional intensity of his interpretations.

The program opened with a relaxed, refined, and refreshing performance of Bach's Suite No. 2 played in chamber-orchestra style. Doriot Anthony Dwyer was featured as solo flute, thus highlighting its role and causing a flurry because Ansermet used three flutes instead of two. He did not choose to let the music breathe much or to point up its flavor. The result was a well-bred rather than exhilarating account of the work, with expert playing by Mrs. Dwyer.

Color Needed

Stravinsky's "Symphony in Three Movements" presented a startling contrast and emerged as a far less interesting work because of its rhythmic monotony. Part of this impression stemmed from a performance needing more bite and color; part from the nature of the music itself. Could it be that Stravinsky's Ostinato victimizes itself? Possibly it requires choreographic treatment.

Dubussy's "Afternoon of a Faun" profited from Ansermet's patrician fire. He molded it beautifully. Incidentally this performance won the audience completely. It had deserved its approbation before this.

Moussorgsky's "Pictures at an Exhibition" completed the program. What I heard of it disclosed a mastery of musical punchtuation quite distinctive, but the orchestra could have sounded better at the start.

96

NEW YORKER
NEW YORK, N.Y.
SAT. 430,594

DEC 23 1961

MUSICAL EVENTS

Worthwhile Week

"La Forza del Destino," at the Metropolitan Opera House on Tuesday evening of last week, was a special pleasure, partly because the opera is, of course, one of Verdi's greatest (despite the naïve coincidences in its plot), and partly because on this occasion every one of its major roles was sung by an artist of distinction. The artists were Eileen Farrell, Robert Merrill, Richard Tucker, Jerome Hines, and Fernando Corena, and the result was one of those evenings of beautiful singing that are presumably ably the main reason people go to opera. Perhaps owing to the dampness of the weather, which seemed to be causing throat difficulties for a good many people on both sides of the footlights, Miss Farrell had a little trouble with one or two of her high notes (they were not quite as limpid as they might have been), but the general quality of her vocalism was fine indeed, combining limitless power with an emotional absorption in the drama that is typical of her, and that was very satisfying in its effect. Mr. Tucker gave one of his outstanding performances, and brought the house down several times with the beauty of his voice and the masterly authenticity of his Italian vocal style. If there have been any doubts recently about his eminence as one of the great tenors of Metropolitan history (there have never been any such doubts on my part), they should have been quickly dispelled by his singing the other night. George Schick conducted the performance, and though he failed to reach the dramatic intensity that the finest Verdi conductors sometimes achieve, his work in the orchestra pit was superior to most of the Italian-opera conducting we have been exposed to lately.

On Wednesday night, in Carnegie Hall, the Boston Symphony gave a performance under the distinguished seventy-eight-year-old Swiss conductor Ernest Ansermet. Because of the strongly individual character of his baton technique, Mr. Ansermet has a way of looking like a patriarchal surgeon engaged in a very intricate operation, but what emerges from the orchestra under his scalpel is always welcome for its remarkable lucidity. The program was one that called for this sort of lucidity—Bach's B-Minor Suite for Flute and Strings, Stravinsky's Symphony in Three Movements, Debussy's "Prélude à l'Après-Midi d'un Faune," and the Mussorgsky-Ravel "Pictures at an Exhibition"—and if it was, on the whole, a pretty lightweight affair, one could at least admire the veteran maestro's workmanship. The Debussy number struck me afresh as being one of the masterpieces of its period. (My feeling is that Debussy never equalled it elsewhere. It is a work in which his exquisitely contrived impressionist textures are set forth in perfect classical form—something he did not always achieve.) Otherwise, except for the Bach suite (which is, after all, fairly routine stuff), I did not find the program particularly interesting.

Josef Krips' reading of Beethoven's Ninth Symphony with the Philharmonic on Friday afternoon was one of the finest we have heard hereabouts in recent years. It may not have been up to the standard of the age of giants; Toscanini's interpretation will probably never again be approached in suavity, intensity, and dramatic vigor, and Furtwängler's had a special kind of eloquence that has also disappeared. But as today's Ninths go, this was a beauty—as clear as crystal, with a wonderful balancing of the relative weight of its various complicated sequences, and coming to an inspired and ringing finish. In general, Mr. Krips chose somewhat speedy tempos, taking both the scherzo and the slow movement at a rather brisk clip. But tempos are, after all, a matter of proportion within the total framework of a composition of this sort, and I found his tasteful and convincing. Unfortunately, the quartet of solo singers, who shall be nameless here, were not up to the terrible demands made upon them by Beethoven in the last movement. The Westminster Symphonic Choir sang the final chorus ably.

—Winthrop Sargeant

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
THU DEC 14 1961

Music: Ansermet Is Back

Directs Program Here of Boston Symphony

By HAROLD C. SCHONBERG

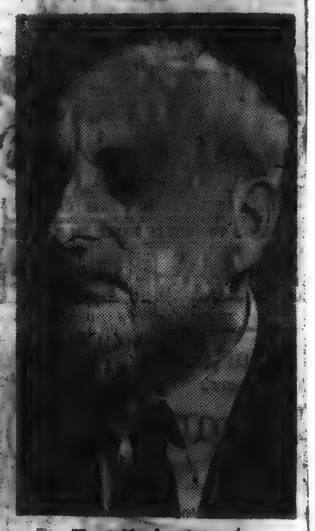
The celebrated Ernest Ansermet, 78 years old and oak-sturdy, made his first New York appearance since 1958 last night in Carnegie Hall. He directed the Boston Symphony in a program that had several of his specialties. Ansermet and Stravinsky are never far apart; neither are Ansermet and French music. And so we had Stravinsky's Symphony in Three Movements, Debussy's "Afternoon of a Faun" and the Ravel orchestration of Mussorgsky's "Pictures at an Exhibition."

But there was Bach to open the program. Mr. Ansermet here had an unconventional idea or two. Instead of cutting down the orchestra in the familiar B minor Suite for Flute and Strings, he kept the strings pretty nearly at full strength and increased the flutes. There were three on stage, with the solos being played by Doriot Anthony Dwyer, the first flutist of the Boston Symphony.

Thus the flute sound came through at all times, and in the solo sections the other two men put down their instruments while Miss Dwyer tootled away prettily. It was a clear, sensible performance, with tempos on the deliberate side. Even in the concluding "Badinerie," that showpiece for flute, the tempo was moderate.

Stravinsky's Symphony in Three Movements (1945) is not played very often. It is complicated, often enigmatic and even dry, though the opening of the slow movement is certainly a charming and—for Stravinsky—melodic conception. It probably will be called, in the future, a transistional work, for it has sections that seem deliberately to recall "Le Sacre du Printemps" and other sections that all but anticipate the composer's growing interest in post-Webern techniques.

In some respects it is an exasperating work. At times the listener can swear that in this symphony Stravinsky is written out and is working by formula. Then comes a passage so ingenious, so full of concentration and power, that all oaths are rescinded. In any case, the symphony is pure Stravinsky—Stravinsky in meter, Stravinsky in orchestration, Stravinsky in texture and harmony. Which means that, like it or not, it exists on its own as a typical product of one of the germinal musical forces of the century.



Ernest Ansermet

The Program

BOSTON SYMPHONY ORCHESTRA, Ernest Ansermet, guest conductor; Doriot Anthony Dwyer, flutist. At Carnegie Hall.

Suite No. 2in B minor, for flute and strings ..... Bach
Symphony in Three Movements...Stravinsky
Prelude to the Afternoon of a Faun ..... Debussy
Pictures at an Exhibition, Mussorgsky-Ravel

The s[illegible] is extremely complicated, despite the many patches of writing that call for small groups in combination. Mr. Ansermet did not altogether avoid giving the impression that a few more rehearsals would have helped the cause. Yet the logic of his conducting, plus his superb feeling for balance, made an absorbing experience of the music. Mr. Ansermet, whose experience with the scores of Stravinsky goes back almost to the beginning, has formidable authority.

In the last half of the program, emotion superseded intellect. The sensuous measures of the "Afternoon of a Faun" (with Miss Dwyer's lovely flute solos; she had a busy evening) sounded with all the subtlety one could have desired, and in the Mussorgsky-Ravel the decibel count soared. As long as there are great orchestras, Ravel's tricky and juicy — and, one must say, rather boring — orchestration of the "Pictures" will remain in the repertory. Still one wished that the great Ansermet had turned his attention to something more vital.

NEW YORK, N.Y.
POST
D 317,284 S. 257,590
WED DEC 13 1961

Music and Dance Tonight

Boston Symphony Orchestra, Ernest Ansermet, guest conductor; Bach Suite No. 2 in B Minor for Flute and Strings, Doriot Anthony Dwyer, soloist, Stravinsky Symphony in Three Movements, Debussy "Prelude a l'Apres-midi d'un Faune," Mussorgsky "Pictures at an Exhibition," arranged for orchestra by Ravel, Carnegie Hall, 8:30.

TOZZI

NEW YORK, N.Y.
JOURNAL-AMERICAN
D 618,802 S. 812,836
THU DEC 14 1961

AT CARNEGIE HALL

Superb Music by Bostonians

By MILES KASTENDIECK

Ernest Ansermet conducted the Boston Symphony concert in Carnegie Hall last night. A self-effacing musician with impeccable taste, he presented an old-fashioned program in a series of performances more notable for superb musicianship and the texture of sound he drew from the orchestra than for the emotional intensity of his interpretations.

The program opened with a relaxed, refined, and refreshing performance of Bach's Suite No. 2 played in chamber-orchestra style. Doriot Anthony Dwyer was featured as solo flute, thus highlighting its role and causing a flurry because Ansermet used three flutes instead of two. He did not choose to let the music breathe much or to point up its flavor. The result was a well-bred rather than exhilarating account of the work, with expert playing by Mrs. Dwyer.

Color Needed

Stravinsky's "Symphony in Three Movements" presented a startling contrast and emerged as a far less interesting work because of its rhythmic monotony. Part of this impression stemmed from a performance needing more bite and color, part from the nature of the music itself. Could it be that Stravinsky's Ostinato victimizes itself? Possibly it requires choreographic treatment.

Debussy's "Afternoon of a Faun" profited from Ansermet's patrician fire. He molded it beautifully. Incidentally this performance won the audience completely. It had deserved its approbation before this.

Mussorgsky's "Pictures at an Exhibition" completed the program. What I heard of it disclosed a mastery of musical punctuation quite distinctive, but the orchestra could have sounded better at the start.

New York

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
FRI DEC 15 1961

MUSIC

Boston Symphony

CARNEGIE HALL

[illegible] conductor, Ernest Ansermet; soloist: [illegible] Anthony Dwyer, flutist. The program:

[illegible] No. 2, in B minor, for Flute and [illegible] ..... Bach
[illegible] Symphony in Three Movements ..... Stravinsky
[illegible] Prelude a l'Apres-midi d'un Faune" ..... Debussy
[illegible] at an Exhibition" ..... Moussorgsky-Ravel

By Ronald Eyer

The seventy-eight-year-old Swiss, Ernest Ansermet, took charge of the Bostonians as guest conductor for this second evening concert of their New York season with the alertness and firm grasp of a man half his years. Innumerable recordings over the years with his Orchestra de la Suisse Romande, which he still conducts, have made him as widely known as many of our own conductors in this country and certainly as highly esteemed.

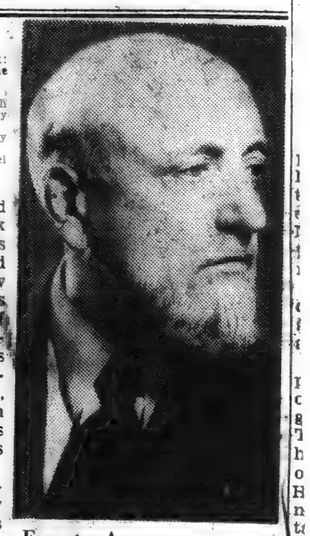
Like many Swiss, he combines in his artistic personality native qualities of steadiness and practicality with a distinctly French sophistication and nicety of taste. The combination was especially notable in Debussy's "Faun" which was performed with infinite sensitivity yet was not overdone in the direction of mysticism and half-lights. Everything was clear and forthright, and there was more innocence than lechery in the little beast who dreamed away his desires on a hot afternoon.

Though Ansermet does not hold with the latter-day manifestations of Stravinsky's creative genius, he is a famous champion of that composer's earlier work and it was a valuable experience to hear the Symphony in Three Movements from his hand. It is a strange, complicated work which has defied description even by literary interpreters of Stravinsky's music who have been closest to him. They cannot agree whether it is even a symphony in the classical meaning of the word.

Mainly, like so much of Stravinsky, it is an exercise to rhythm—all kinds of rhythm. Sometimes it chugs forward like a locomotive; sometimes the entire orchestra slashes and bangs away at a huge kind of unison syncopation; sometimes at seems to lope along like a wild prairie horse. But, with hurdy-gurdy tags and patches of melody, the music always is in motion, always being propelled insistently by the rhythm within, like a dance. In fact, almost everything Stravinsky ever wrote seems to turn out to be some kind of dance, and this symphony is no exception. Ansermet's deep penetration of the work appeared to lend credence to this view.

The concert began rather stiffly with a performance of the well-known second Suite for Flute and Strings by Bach. The orchestra, which sounded top-heavy with violins, was slow-footed and ponderous in this music and none too delicate in its phrasing. The flute ornamentations, however, by Miss Dwyer, the Boston Symphony's first flutist, were beautifully played.

The effect probably would have been better if she had played standing instead of seated behind a music rack where her tone occasionally was almost blotted out by the weight of the strings and by two other flutes which, for no pressing reason, were assigned to play with her in the routine passages.



Ernest Ansermet, guest conductor.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
MON DEC 11 1961

Footlights and Spotlights

By FELIX KESSLER

Ansermet to Conduct

Other holiday visitors to the borough this weekend will be the Boston Symphony and Ernest Ansermet, the 78-year-old Swiss who will be guest conductor.

Mr. Ansermet will conduct the first New York performance of Frank Martin's "Etudes for String Orchestra" at 8:30 p.m. Friday at the Academy. The conductor and composer are both Swiss and their names have long been linked, with notations like "arranged by Ansermet" appearing on programs where Martin is listed as composer.

Mr. Ansermet first came to this country as conductor of Diaghilev's Ballet Russe in 1916. Two years later he founded l'Orchestre de la Suisse Romande and didn't return to the United States for 30 years.

On his first tour here 45 years ago, however, Mr. Ansermet gave premieres of several works by Stravinsky—another composer with whom his name is often associated. Some music critics now feel that perhaps only Stravinsky shows as much authority over his own scores as Mr. Ansermet.

Brahms' Second Symphony and the Suite from de Falla's "Three Cornered Hat" also are on Friday's program.

The Brahms work will get another playing at 2:30 p.m. Sunday at Brooklyn College's Whitman Auditorium, where Myron Levite will conduct the Boro Park YM & YWHA Symphony Orchestra.

This is Mr. Levite's 32nd year with the orchestra he helped found when he was 14. Marion Graves will perform Wieniawski's Second Violin Concerto with the orchestra.

Also on the program, which will benefit the Federation of Jewish Philanthropies, is Weber's "Der Freischutz."

ERNEST ANSERMET.
From Ballet Russe to Boston Symphony.

NEW YORK, N.Y.
POST
D. 317,264 S. 257,590
THU DEC 14 1961

WORDS and MUSIC

By Harriett Johnson

Ansermet Leads Boston Symphony

The star athlete often wears out young, but the sprinter on the podium is among the most indestructible of musicians.

Pierre Monteux at 86 has the edge on Ernest Ansermet, who is only 78, for perennial youthfulness. But the Swiss maestro, who appeared last night at Carnegie Hall as guest conductor with the Boston Symphony, gives every indication of continuing to follow Monteux's energetic, steady footsteps.

His distinguished result with the Bostonians in Stravinsky's Symphony in Three Movements, in Debussy's Prelude to "Afternoon of a Faun," and in the Moussorgsky-Ravel "Pictures at an Exhibition," was a harbinger of good tidings. Musically, the holiday season has arrived.

Walking with the lively gait of a track man out for his daily constitutional, tall, erect Ansermet not only looked like a scientist, but eminently applied the scientific method to music. His discipline was exemplary. The orchestra was precise in attacks and excellently integrated in tone.

His wintry white hair and beard may make him look like an indoor snowman, but his musical projection of Stravinsky's Symphony was volcanic enough to melt a glacier or fire a rocket. Despite its conservative instrumentation, the Symphony, especially in the *Con moto* final movement, sounded barbaric and frenzied enough to be "Le Sacre de Printemps."

Languid 'Afternoon of a Faun'

Then came the misty, languid world of "Afternoon of a Faun," to which Ansermet gave the sensuousness of a Monet canvas.

The high point for this listener, however, was the performance of Moussorgsky's "Pictures"—he made the fascinating panorama of alternating caricatures, pastels and rich oils the liveliest of animated aural cartoons. Each of the descriptive miniatures sounded with rare imagination. Ansermet demonstrated with each, consummate understanding of orchestral color and balance.

The sound of the luscious strings contrasting with the muted, nasal sound of the trumpet in "Samuel Goldenburg and Schmuyle" was only one among a succession of pictorial gems.

Bach's Suite No. 2 in B Minor for Flute and Strings, with the Bostonians' virtuoso distaff first flutist, Doriot Anthony Dwyer, as soloist, opened the program.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SUN DEC 17 1961

ANSERMET LEADS BOSTON SYMPHONY

Martin's Etudes for String Orchestra on Program

As part of his second program with the Boston Symphony in Carnegie Hall this season, Ernest Ansermet yesterday afternoon conducted a novelty by his Swiss countryman, Frank Martin, called Etudes for String Orchestra.

Written in 1957 for the famous Kammerorchester of Basel and its conductor, Paul Sacher, it was first performed in America two years later by William Steinberg and the Pittsburgh Symphony.

The work was played at Brooklyn College by an orchestra under the direction of Siegmund Levarie in 1960, but the Boston Symphony performance was the first in Manhattan.

The subtitles of the Etudes virtually describe the work. After an Overture comes Etude I, "for the sequence of features," then Etude II, "for pizzicato," Etude III, "for expression and sostenuto" scored for violas and 'cellos only, and finally Etude IV, "'For fugal play, or 'each person or thing in its place.'"

Like the best of Martin's music, the Etudes are beautifully crafted. If they seem on first hearing, modest in intent and effect, this is characteristic, for the composer does not strike highly expressive attitudes, but presents a refined statement of ideas that are mor personal than outspoken.

The sound of the Boston Symphony strings in the Etudes was warmly elegant, but the work might have had more clarity and finesse in the playing with a smaller complement of players.

Mr. Ansermet began his program with a lovely performance of Brahms' Second Symphony. This is a congenial work to start with, but the conductor and orchestra gave the score a gleaming tone it seldom gets. Mr. Ansermet stressed details of phrasing, sometimes in an unconventional way, so that the music had a light, limpid and relaxed atmosphere.

The third and final work on the program was a suite drawn from Falla's famous ballet "The Three-Cornered Hat." It is a score with which Mr. Ansermet is well acquainted, since he conducted the ballet's première in London in 1919.

Perhaps because he remembers the initial conception of the music, his reading seemed like a refresher course. Instead of the razzle-dazzle that afflicts today's interpretations, Mr. Ansermet gave it a low-keyed performance. This made the brief solo flights of the wind instruments doubly effective and when the conductor came to the lively finale, it became doubly vivid. Because the conductor did not force the dance rhythms, they, too, took on an impressive incisiveness.

The performance was original in moer than one sense, and the orchestra responded with beautifully sensitive playing.

RAYMOND ERICSON.

98

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
THU DEC 14 1961

ANSERMET LEADS BOSTONIANS' CONCERT HERE

By Ronald Eyer

The seventy-eight-year-old Swiss, Ernest Ansermet, took charge of the Bostonians as guest conductor for this second evening concert of their New York season with the alertness and firm grasp of a man half his years. Innumerable recordings over the years with his Orchestra de la Suisse Romande, which he still conducts, have made him as widely known as many of our own conductors in this country and certainly as highly esteemed.

Like many Swiss, he combines in his artistic personality native qualities of steadiness and practicality with a distinctly French sophistication and nicety of taste. The combination was especially notable in Debussy's "Faun" which was performed with infinite sensitivity yet was not overdone in the direction of mysticism and half-lights. Everything was clear and forthright, and there was more innocence than lechery in the little beast who dreamed away his desires on a hot afternoon.

Though Ansermet does not hold with the latter-day manifestations of Stravinsky's creative genius, he is a famous champion of that composer's earlier work and it was a valuable experience to hear the Symphony in Three Movements from his hand. It is a strange, complicated work which has defied description even by literary interpreters of Stravinsky's music who have been closest to him. They cannot agree whether it is even a symphony in the classical meaning of the word.

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NEW YORKER
NEW YORK, N.Y.
SAT. 430,594
NOV 25 1961

THE Third Symphony of the Russian-American composer Alexei Haieff, which was brought to Carnegie Hall on Wednesday night by the Boston Symphony, under Charles Munch, offered an interesting contrast to the Milhaud work. I am not particularly fond of the type of music that this symphony represents. It is as desiccated as a salt mine, and invites you to admire the intricacy of the composer's technique rather than to feel anything. But it is expertly written, and has a sort of coherence that the Milhaud piece conspicuously lacks. It was preceded on Mr. Munch's program by an "Elegy to the Memory of My Friend, Serge Koussevitzky," by Howard Hanson. Mr. Hanson had obviously got himself a subject that called for sincerity instead of technical display, and his "Elegy" turned out to be a moving, poetic work, a bit Wagnerian in the good sense of the word, and communicating some dignity of feeling. It was by far the finest of the contemporary compositions I heard during the week.

—WINTHROP SARGEANT

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
SUN DEC 17 1961

Boston Symphony Heard With Ansermet Conducting

By Francis D. Perkins

Under the guest conductorship of Ernest Ansermet, the Boston Symphony Orchestra returned to Carnegie Hall Saturday afternoon to play a program including a work by another noted Swiss musician, Frank Martin. The two other items in Mr. Ansermet's list, Brahms' Symphony No. 2 and a suite from Manuel de Falla's "The Three Cornered Hat," are regular members of the standard repertory, but the seventy-eight-year-old conductor brought an element of novelty by adding the introduction and other excerpts to the usually played three dances in the Falla ballet score.

This was the first Manhattan performance of Mr. Martin's Etudes for String Orchestra but, besides its appearance in the Bostonians' Friday night concert at the Brooklyn Academy of Music, it had had an earlier hearing in a concert by the Brooklyn College orchestra. Composed four years ago, it includes an overture and etudes featuring sequence of features, pizzicato, expression and sostenuto, and fugal play.

Each in Its Place

As a whole, it can be described by the latter part of the designation of the closing etude, "each thing or person in its place," and its performance was equally well ordered. With a discreet degree of pungency, it is conservative while not suggesting conscious retrospect; with considerable animation, it has a prevailing sobriety, but it also has enough melodic persuasion and range of musical colon to avoid a sense of grayness and to make it more than a dextrous workout for symphonic strings.

It called for and received absolutely lucid playing; the span of string timbres was wide and finely graded, and there was corresponding subtlety in the dynamics of an interpretation under a conductor who obtains a realization of its ideas with completeness and without superfluous motion.

The full orchestra was in admirable form in the Brahms symphony except for early in the first movement, when there was a shade less of the clearness of detail which marked the rest of its performance. One debatable point in the opening section was the clipping of certain phrases for the upper strings in a few measures. Otherwise the interpretation was rewarding in a tone which was engaging in its array and quality of instrumental color, and an emotional range which fully disclosed the resources of the music in a convincing, while again well-ordered way.

The less familar parts of "The Three Cornered Hat" which Mr. Ansermet and the orchestra added to the well-known dances had an expected Spanish savor and much, in tunes and their scoring, which one would like to hear more regularly. Mr. Ansermet, who conducted the first performance of this score with full orchestra forty-two years ago, evoked a convincing disclosure of its atmosphere, its moods and rhythms, combining spirit with the neatness of execution which is one of the characteristics of performances under his direction.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
THU DEC 14 1961

Music

Stravinsky Symphony Reborn

By LOUIS BIANCOLLI.

The celebrated Swiss master of the baton—Ernest Ansermet—took over the Boston Symphony Orchestra with a consummate show of power and musicianship at Carnegie Hall last night.

This was as evident in Bach as it was in Debussy and Moussorgsky, but most compelling of all was the reading of Stravinsky's "Symphony in Three Movements." Here was both a revelation and a rebirth.

Much as I had tried in the past to fathom this strange score, its secret had eluded me and its charm had been nonexistent. Mr. Ansermet showed me how wrong I was. This may well be Stravinsky's most challenging score.

Symphony Reborn.

So in that sense the symphony enjoyed a "rebirth" last night, thanks to the vision of this 78-year-old Swiss conductor whose visits here have been all too brief, but always inspiring.

Written during the last war, the symphony undoubted reflects some of its pressures and tensions. Where they appear Stravinsky leaves to others to judge. There is no given program, only a throbbing system of crisis and agitation.

The method of composition will throw off many first listeners—the block and plane formation, the absence of typical organic development. But a giant pulsation is at work—and in the end we know it is the throb of life itself.

Parallel Forces.

What was so striking about Mr. Ansermet's performance was the way the music was made to generate its own momentum, as if from some concealed master gland. Parallel forces of outer and inner tension seemed in motion.

Complete though it is by and in itself, the symphony, perhaps because of its very procedure, is potentially one of the greatest ballet scores ever written. Given that added dimension, it should prove a knockout.

A performance of Debussy's "Afternoon of a Faun," exquisite in its dreamlike poetry of mood, reaffirmed the French genius for suggestion and subtlety. That was followed by Ravel's sumptuous arrangement of the "Pictures at an Exhibition."

His Magic Wand.

To open the concert Mr. Ansermet, with his magic wand, conjured up the lost world of grace that is the early 18th century of the B minor Suite of Bach for flute and strings.

All was refreshingly clear and right—the strings, the impeccable flute of Doriot Anthony Dwyer, even the two other flutes, added as "ripieni"—as Bach himself probably did—to strengthen the contrast.

When asked between numbers last night, "Why three flutes?" Mr. Ansermet, with the wisdom and finality of a man wholly free of pedantry, replied, "Why not?" *Touche, monsieur!*

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
NOV 1961

Boston Symphony

The Boston Symphony will be starting its annua... gie
Hall series this month. There will be, as usual, 5 ... day
evening concerts and 5 Saturday afternoon con... The
Orchestra will also give 5 Friday evening conce... the
Brooklyn Academy of Music. The first concert is ... led
for Wednesday evening, Nov. 15.

Since Oct. 7, WQXR has been broadcasting the ... rams
of the Boston Symphony on Saturday evenings fr... 5 to
10 p.m. (E.T.) These stereophonic tape transcription ... casts
will include all the programs of the regular series ... Sym-
phony Hall, and will continue in the Spring with th... certs
of the Boston Pops and from the Berkshire Festival. ... pro-
grams go out on AM and FM channels as well as in ... ltiplex
Stereo. We have been hearing the broadcasts in ... tiplex
Stereo, and it is indeed (this is not a commercial!) ... won-
derful experience in radio listening.

98

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
THU DEC 14 1961

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Though Ansermet does not hold with the latter-day manifestations of Stravinsky's creative genius, he is a famous champion of that composer's earlier work and it was a valuable experience to hear the Symphony in Three Movements from his hand. It is a strange, complicated work which has defied description even by literary interpreters of Stravinsky's music who have been closest to him. They cannot agree whether it is even a symphony in the classical meaning of the word.

Mainly, like so much of Stravinsky, it is an exercise to rhythm—all kinds of rhythm. Sometimes it chugs forward like a locomotive; sometimes the entire orchestra slashes and bangs away at a huge kind of unison syncopation; sometimes it seems to lope along like a wild prairie horse. But with hurdy-gurdy tags and patches of melody, the music always is in motion, always being propelled insistently by the rhythm within, like a dance. In fact, almost everything Stravinsky ever wrote seems to turn out to be some kind of dance, and this symphony is no exception. Ansermet's deep penetration of the work appeared to lend credence to this view.

The concert began rather stiffly with a performance of the well-known second Suite for Flute and Strings by Bach. The orchestra, which sounded top-heavy with violins, was slow-footed and ponderous in this music and none too delicate in its phrasing. The flute ornamentations, however, by Mary Dwyer, the Boston Symphony's first flutist, were beautifully played.

The effect probably would have been better if she had played standing instead of seated behind a music rack where her tone occasionally was almost blotted out by the weight of the strings and by two other flutes which, for no pressing reason, were assigned to play with her in the routine passages.

NEW YORKER
NEW YORK, N.Y.
SAT. 430,594
NOV 25 1961

THE Third Symphony of the Russian-American composer Alexei Haieff, which was brought to Carnegie Hall on Wednesday night by the Boston Symphony under Charles Munch, offered an interesting contrast to the Milhaud work. I am not particularly fond of the type of music that this symphony represents. It is as desiccated as a salt mine, and invites you to admire the intricacy of the composer's technique rather than to feel anything. But it is expertly written, and has a sort of coherence that the Milhaud piece conspicuously lacks. It was preceded on Mr. Munch's program by an Elegy to the Memory of My Friend, Serge Koussevitzky, by Howard Hanson. Mr. Hanson had obviously got himself a subject that called for sincerity instead of technical display, and his "Elegy" turned out to be a moving, poetic work, in Wagnerian in the good sense of the word, that communicating something. Why it should be two of the finest of the contemporary compositions I heard during the week is—WINTHROP SARGEANT

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
SUN DEC 17 1961

Boston Symphony Heard With Ansermet Conducting

By Francis D. Perkins

Under the guest conductorship of Ernest Ansermet, the Boston Symphony Orchestra returned to Carnegie Hall Saturday afternoon to play a program including a work by another noted Swiss musician, Frank Martin. The two other items in Mr. Ansermet's list, Brahms' Symphony No. 2 and a suite from Manuel de Falla's "The Three Cornered Hat," are regular members of the standard repertory, but the seventy-eight-year-old conductor brought an element of novelty by adding the introduction and other excerpts to the usually played three dances in the Falla ballet score.

This was the first Manhattan performance of Mr. Martin's Etudes for String Orchestra but, besides its appearance in the Bostonians' Friday night concert at the Brooklyn Academy of Music, it had had an earlier hearing in a concert by the Brooklyn College orchestra. Composed four years ago, it includes an overture and etudes featuring sequence of features, pizzicato, expression and sostenuto, and fugal play.

Each in Its Place

As a whole, it can be described by the latter part of the designation of the closing etude, "each thing or person in its place," and its performance was equally well ordered. With a discreet degree of pungency, it is conservative while not suggesting conscious retrospect; with considerable animation, it has a prevailing sobriety, but it also has enough melodic persuasion and range of musical color to avoid a sense of grayness and to make it more than a dextrous workout for symphonic strings.

It called for and received absolutely lucid playing; the span of string timbres was wide and finely graded, and there was corresponding subtlety in the dynamics of an interpretation under a conductor who obtains a realization of its ideas with completeness and without superfluous motion.

The full orchestra was in admirable form in the Brahms symphony except for early in the first movement, when there was a shade less of the clearness of detail which marked the rest of its performance. One debatable point in the opening section was the clipping of certain phrases for the upper strings in a few measures. Otherwise the interpretation was rewarding in a tone which was engaging in its array and quality of instrumental color, and an emotional range which fully disclosed the resources of the music in a convincing, while again well-ordered way.

The less familar parts of "The Three Cornered Hat" which Mr. Ansermet and the orchestra added to the well-known dances had an expected Spanish savor and much in tunes and their scoring, which one would like to hear more regularly. Mr. Ansermet, who conducted the first performance of this score with full orchestra forty-two years ago, evoked a convincing disclosure of its atmosphere, its moods and rhythms, combining spirit with the neatness of execution which is one of the characteristics of performances under his direction.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
THU DEC 14 1961

Music

Stravinsky Symphony Reborn

By LOUIS BIANCOLLI

The celebrated Swiss master of the baton—Ernest Ansermet—took over the Boston Symphony Orchestra with a consummate show of power and musicianship at Carnegie Hall last night.

This was as evident in Bach as it was in Debussy and Moussorgsky, but most compelling of all was the reading of Stravinsky's "Symphony in Three Movements." Here was both a revelation and a rebirth.

Much as I had tried in the past to fathom this strange score, its secret had eluded me and its charm had been nonexistent. Mr. Ansermet showed me how wrong I was. This may well be Stravinsky's most challenging score.

Symphony Reborn.

So in that sense the symphony enjoyed a "rebirth" last night, thanks to the vision of this 78-year-old Swiss conductor whose visits here have been all too brief, but always inspiring.

Written during the last war, the symphony undoubted reflects some of its pressures and tensions. Where they appear Stravinsky leaves to others to judge. There is no given program, only a throbbing system of crisis and agitation.

The method of composition will throw off many first listeners—the block and plane formation, the absence of typical organic development. But a giant pulsation is at work—and in the end we know it is the throb of life itself.

Parallel Forces.

What was so striking about Mr. Ansermet's performance was the way the music was made to generate its own momentum, as if from some concealed master gland. Parallel forces of outer and inner tension seemed in motion.

Complete though it is by and in itself, the symphony, perhaps because of its very procedure, is potentially one of the greatest ballet scores ever written. Given that added dimension, it should prove a knockout.

A performance of Debussy's "Afternoon of a Faun," exquisite in its dreamlike poetry of mood, reaffirmed the French genius for suggestion and subtlety. That was followed by Ravel's sumptuous arrangement of the "Pictures at an Exhibition."

His Magic Wand.

To open the concert Mr. Ansermet, with his magic wand, conjured up the lost world of grace that is the early 18th century of the B minor Suite of Bach for flute and strings.

All was refreshingly clear and right—the strings, the impeccable flute of Doriot Anthony Dwyer, even the two other flutes, added as "ripieni"—as Bach himself probably did—to strengthen the contrast.

When asked between numbers last night, "Why three flutes?" Mr. Ansermet, with the wisdom and finality of a man wholly free of pedantry, replied, "Why not?" *Touche,* monsieur.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
NOV 1961

Boston Symphony

The Boston Symphony will be starting its annual Carnegie Hall series this month. There will be, as usual, 5 Wednesday evening concerts and 5 Saturday afternoon concerts. The Orchestra will also give 5 Friday evening concerts at the Brooklyn Academy of Music. The first concert is scheduled for Wednesday evening, Nov. 15.

Since Oct. 7, WQXR has been broadcasting the programs of the Boston Symphony on Saturday evenings from 8:05 to 10 p.m. (E.T.) These stereophonic tape transcription broadcasts will include all the programs of the regular series in Symphony Hall, and will continue in the Spring with the concerts of the Boston Pops and from the Berkshire Festival. The programs go out on AM and FM channels as well as in Multiplex Stereo. We have been hearing the broadcasts in Multiplex Stereo, and it is indeed (this is not a commercial!) a wonderful experience in radio listening.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
JAN 1962

Boston

Scholar and Gentleman

Ernest Ansermet made his fourth visit to this city as guest conductor of the Boston Symphony. The white-bearded Swiss, a scholar and a gentleman in every respect, including his musical approach, gave us at his first pair of concerts the Bach Suite in B minor, with Doriot Anthony Dwyer, first flute, as soloist; Stravinsky's Symphony in Three Movements; Debussy's *Prelude to the Afternoon of a Faun;* and the Mussorgsky-Ravel *Pictures At An Exhibition.*

The following week, Mr. Ansermet introduced the Overture and Four Etudes by his Swiss colleague, Frank Martin, which were preceded by Brahms's Symphony No. 2 and followed by Falla's *Three-Cornered Hat* Suite.

The Symphony No. 6, by Karl Amadeus Hartmann, who writes with tremendous drive and passion, bending serial devices to his own distinctive use, was given its local premiere. The Symphony is wild in dynamics, tempos and rhythm, but also highly organized, with a great deal more logic and expressive power than a good many other contemporary pieces. It was conducted by Richard Burgin, making his first appearances of the season as conductor. The program was given entirely to 20th-century music, including the first Boston performance of Bartok's splendid Four Orchestral Pieces, Op. 12, and Shostakovich's Fifth Symphony. With the composer conducting, Boston also heard for the first time Lukas Foss's *Time Cycle,* with Adele Addison as soloist.

Mr. Munch presented the Boston premiere of Alexei Haieff's Symphony No. 3, with the composer present. Though the piece has substance and a certain style, the big moment of the concert occurred in Berlioz' *Harold in Italy,* with Joseph dePasquale, the Orchestra's first viola, as soloist. He played it superbly, with enchanting richness and variety of tone.

Vlado Perlemuter, French pianist, made his American debut at the season's second Tuesday evening concert, with Mr. Munch and the Orchestra, playing Ravel's Concerto for the Left Hand and the Franck Symphonic Variations. Perlemuter is a poetic rather than brilliant pianist. He made a favorable impression, even in the faded French

Herbert von Karajan and the Berlin Philharmonic gave us a truly great performance of the *Eroica Symphony,* in a program including Bach's B minor Suite, with Karl-Heinz Zoeller as soloist, and Stravinsky's Symphony in C.

Frederick Prausnitz, formerly of New York's Juilliard School, conducted the student orchestra of the New England Conservatory in his debut with the orchestra at Jordan Hall, Oct. 26. Mr. Prausnitz, better-known in Europe than in this country, obviously is a professional who expects professional response. He drove his players, and the sound was rather tight and strained at times. But there is no question of his ability. The music included Schumann's Overture to *Genoveva,* Strauss's *Don Juan,* William Schuman's *New England Tryptich* and Beethoven's Seventh Symphony.

Paul Paray and the Detroit Symphony appeared at Symphony Hall in the Boston University Celebrity Series. He played the D major Symphony of Sibelius, and Glenn Gould was soloist in Bach's *Brandenburg Concerto* No. 5 and Strauss's *Burlesque.* The afternoon ended with a beautifully executed *Daphnis and Chloe.*

No less than a reputed United States premiere of a Mozart symphony, No. 20 in D major (K. 133), graced a concert by New England Conservatory Orchestra, ably conducted by Jerome D. Cohen, in Jordan Hall. It is a delectable, characteristically youthful Mozart work. Mr. Cohen also presented Hindemith's Five Pieces for String Orchestra, Wagner's *Siegfried Idyll,* in the original orchestration, and Bach's Fifth *Brandenburg Concerto.*

Alfred Nash Patterson conducted Chorus Pro Musica in a performance of the Verdi *Requiem,* Nov. 12, which was chorally electrifying but not so satisfactory in the work of the soloists: Mary Curtis Verna, soprano; Elena Nikolaidi, contralto; Vincenzo Siviero, tenor, and Louis Sgarro, bass.

That same afternoon, the Budapest Quartet made one of their regular visits to Jordan Hall. Their fare was Haydn's D major Quartet, Op. 50; the 12th Quartet of Milhaud; and the vast, romantic C minor Quartet of Brahms.

The Amadeus Quartet, on the Boston University Celebrity Series concert at Jordan Hall, was a decided success. They introduced Matyas Seiber's *Quartetto Lirico* (1948-50), a lyrical work in the 12-tone manner but not slavishly strict; Mozart's last Quartet (K. 590); and Schubert's *Death and the Maiden Quartet.*

The first of four pre-Christmas performances of *Messiah* by the Handel and Haydn Society went well enough in conductor Edward Gilday's quiet, clean and clear approach. Soloists were Alice Farnsworth Boffetti, soprano; Rosalind Hupp, contralto; Edward Munro, tenor; and Howard Kahl, bass.

First local production of *Command Performance,* an opera commissioned by Vassar College and first performed there a week earlier, was given by Sarah Caldwell's Opera Group. Howard Wendell Smith's libretto is based on a lively episode during the reign of Queen Elizabeth I, who gave a Turkish Sultan a fantastical pipe organ in return for a trading agreement. Robert Middleton, the composer, conducted his dry and wiry music. Blanche Thebom, as Elizabeth, Ezio Flagello, as the Sultan, and a cast of able performers in lesser roles gave good account of themselves. The performance was at Kresge Auditorium of M.I.T.

Kalman Novak made his debut as conductor of the Civic Symphony, presenting Toch's *Pinocchio Overture,* a fine performance of Beethoven's Second Piano Concerto, with Bruce Simonds as an excellent soloist, and Brahms's Symphony No. 2. —Cyrus Durgin

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
FEB 1962

Boston Symphony

Carnegie Hall, Dec. 13—Boston Symphony, Ernest Ansermet conducting. BRAHMS: Suite No. 2. STRAVINSKY: Symphony in Three Movements. DEBUSSY: *Prélude à l'après-midi d'un faune.* MUSSORGSKY: *Pictures at an Exhibition.*

Dec. 16—BRAHMS: Symphony No. 2. MARTIN: Etudes for String Orchestra. FALLA: Suite from *El Sombrero de Tres Picos.*

There was nothing startling or world-shaking in this pair of concerts. The Boston demonstrated that it is still a great orchestra, albeit not so great as in the Koussevitzky period. It sounded like its old self in the Brahms Second Symphony. Mr. Ansermet was at his best in the Debussy and Mussorgsky works.

Frank Martin's Etudes may be good practice for the strings, but they are tiresome listening. And the Boston strings don't *really* need that kind of practice. —Everett Helm

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
JAN 1962

Boston Symphony

At the second Carnegie Hall concert of the Saturday afternoon series by the Boston Symphony, Dec. 16, **Ernest Ansermet** was the guest conductor. The program included Brahms' Second Symphony, Frank Martin's "Etudes for String Orchestra," and Falla's Suite from the Ballet "The Three-Cornered Hat." It is always surprising how different the same orchestra can sound under different leadership. Surely it is not our imagination that the visitors from Boston had greater sweetness and warmth than usual, rather than the sharp brilliance with which we usually associate its quality. The Brahms was a thing of great loveliness, marked by balance, strength, and personal appeal. Frank Martin, who is a Swiss countryman of Ansermet's, has written a very interesting series of short movements in his "Etudes," and they exploit the various string qualities to good effect: Etude I "for the sequence of features"; Etude II "for pizzicato"; Etude III "for expression and sostenuto"; Etude IV "for fugal play." Mr. Ansermet conducted the premiere of the ballet "The Three-Cornered Hat" in 1919. Perhaps that is why his present reading sounded so authentic yet so fresh. Of course, the splendid manner in which the orchestra responded to his directions had much to do with the excellent results.

Programs for the four Sunday Symphony Hall organ concerts of the 1961-62 season have been announced by Thomas D. Perry, Manager of the Boston Symphony and sponsor of the series. **E. Power Biggs** opened the series on Dec. 17. The second concert will be given Jan. 7 by **Ray Ferguson,** the third by **Pierre Cochereau** on Feb. 18, and the final by **Catharine Crozier** on March 25.

100

Providence

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,175
DEC 2 0 1961

Music Last Night

Symphony in Providence, Yule Singers in Barrington

By RUTH TRIPP

Orchestras are made up of people who can play musical instruments with perfection of technique and warmth of heart. The listeners who heard the Boston Symphony Orchestra last evening at Veterans Memorial Auditorium were thoroughly appreciative of this fact as Ernest Ansermet, their guest conductor, guided the musicians through the interesting program.

What the listeners did not know is, that, for the first time in the 81-year history of the orchestra, the entire group will have a week-long Christmas vacation. They have had an unusually busy year during which the 102 men and three women have played 221 concerts. Ours was the last one. The members of the orchestra have not exchanged gifts this year, but, instead, have adopted two little Asiatic orphans and have given a gift to CARE.

There was certainly an abundance of some magic quality at work which seemed to bring out unexpected delicacy of tone and the most discerning exposition of the structure of every composition. Ernest Ansermet seemed absorbed in how best to display total beauty of organized sound, and after the program he was recalled time after time. The listeners went away happy, as the musicians must have done.

Doriot Anthony Dwyer was soloist in the Bach Suite in B minor, and the group of strings with harpsichord for the continuo gave her every opportunity to thread the silvery notes of her solo through the neatly planned fabric of the Bach music. The tempos were exactly to my liking, and the audience showed its appreciation heartily. The final Badinerie always brings an audience up to the point of hearty applause, and if there is any other flutist around who can play this music any better, I have not heard the news. Doriot Anthony heads the list.

Musical structure of another sort was afforded in the Stravinsky Symphony in Three Movements. Here, the form of the work seemed not so important as the manner in which the themes were built. Ansermet is a genius for keeping choirs in balance within their own areas and setting one against another with the most advantageous effect possible. The middle movement of this seldom heard score was truly fascinating. It seemed to be additional evidence of the magnitude of Stavinsky's contribution to contemporary music.

The second half of the program began with a most artistic interpretation of Debussy's "Prelude a l'Apres-midi d'un Faune." This score can be weak and sugary when it is overdone but as we heard it, the freshness and delicacy of shading made it seem like a new score. For the first time in years, I remembered having seen this ballet.

The final number on the program was Moussorgsky's "Pictures at an Exhibition." We saw them all, vividly. The brass and percussion sections were magnificent. So were the reeds and strings, and with the final glorious chord the orchestra was truly saying "Merry Christmas to all, and to all, a good-night."

NewEnglandNewsclipAgency,Inc.
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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 28,133
DEC 2 0 1961

Music In Review

Boston Symphony Concert Featured By Flute Soloist

Ernest Ansermet, guest conductor, led the Boston Symphony Orchestra through its many and varied paces in a splendid concert last night in the Veterans Memorial Auditorium, Providence. Doriot Anthony Dwyer, principal flutist, was soloist and played an exciting and admirable performance of Bach's "Suite No. 2 in B-Minor For Flute and Strings."

Miss Dwyer's crisp articulation and eloquent phasing made her performance not only endearing but enduring. She was exact in the measured dances of the swifter tempos; in her expressive passages, her pauses and rubatos were given with a delicate balance of impulse and restraint that bespoke the artist in all phrases. The strength and animation in the final dance of the suite, the Badinerie, won her a flood of applause and three curtain calls. ✦✦✦

ANSERMET CONDUCTED with a gentle persuasion, and without flourishes that brought out the best in his musicians. His reading of Stravinsky's collection of sound effects, commonly and euphoniously titled "Symphony In Three Movements," was a masterpiece of precision. The snap and clarity of his cue calls produced decisive responses among the musicians. Evidently they enjoyed it as did some of the audience. But as a symphony, it is misnamed and follows no recognizable symphonic form. It was as though Stravinsky wandered all over the city picking up the noises of traffic, industry and commerce and ending up at a Twist marathon. However, it gave every musician with a loud instrument a chance to shout, including two harps, a piano, a contra bassoon and a slack-skinned bass drum. ✦✦✦

HIS PLAYING of Debussy's "Prelude to Afternoon of A Fawn" was a dream and the following collection, Moussorgsky's "Pictures at an Exhibition" arranged by Ravel, was realistically painted and thought provoking. The finale, "The Great Gate of Kiev," as usual brought a salvo of acclamation from the crowded house. C.H.L.

NewEnglandNewsclipAgency,Inc.
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Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553
DEC 17 1961

DORIOT DWYER, flutist, will be featured soloist with the Boston Symphony Orchestra when they play at the Veterans Memorial Auditorium on Tuesday at 8:15 p.m.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times
BARRINGTON, R. I.
Weekly Circ. 2,275
DEC 14 1961

FOR THE BOSTON SYMPHONY ORCHESTRA'S third concert of the season, Tuesday evening at 8:15 in Veterans' Memorial Auditorium, vacationing Charles Munch has invited the internationally known Ernest Ansermet of Switzerland to be guest conductor. In turn, Mr. Ansermet has invited the orchestra's noted Doriot Anthony Dwyer to be soloist on the Providence program.

Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553
DEC 17 1961

Ansermet to Conduct Symphony Orchestra

ERNEST ANSERMET of Switzerland will be guest conducting the Boston Symphony Orchestra when it makes its third appearance in Providence on Tuesday evening at 8:15 at the Veterans Memorial Auditorium.

Ansermet, who was appointed permanent conductor of the Orchestre de la Suisse Romande of Geneva in 1918, last conducted the Boston Symphony in 11 concerts during the 1955-56 season. His appearances with the Boston orchestra will be his only engagements in the United States this year.

Doriot Anthony Dwyer, flutist, will be soloist at Tuesday's concert. Miss Dwyer has been principal flutist with the Boston Symphony since 1952.

The program:

Suite No. 2, in B minor, for Flute and Strings ..... Bach
- Overture
- Rondo
- Bourrees I and II
- Polonaise and Double
- Badinerie

Flute solo, Doriot Anthony Dwyer

Symphony in Three Movements, Stravinsky
- I Allegro
- II Andante
- III Con moto

"Prelude a l'Apres-midi d'un Faune" ..... Debussy
(Eclogue by Stephane Mallarme)

"Pictures at an Exhibition" .. Moussorgsky
(Piano pieces arranged for orchestra by Maurice Ravel)

Promenade—Gnomus—Promenade—Il vecchio castello—Tuileries—Bydlo—Promenade—Ballet of Chicks in their Shells—Samuel Goldenburg and Schmuyle—Limoges: The Marketplace—Catacombs (Con mortuis in lingua mortua)—The Hut on Fowls' Legs—The Great Gate of Kiev

Christmas Vacation

BOSTON, Dec. 29 ---- ~~"School's out"~~ for Christmas for the Boston Symphony Orchestra, starting today. For the first time in the 81 years' history of the famous ensemble, a ~~week-long~~ Christmas vacation has been awarded the musicians as a gift of the Trustees. The Boston Symphony Orchestra, ~~for~~ for some years, has been the busiest symphony orchestra in the country. This season it became even busier, with the addition of a new Monday evening series of concerts, to take care of a long waiting list of would-be subscribers.

Now, the 102 men and 3 ladies play 221 concerts ~~(~~ (to say nothing of the many rehearsals involved) in a season of fifty weeks. ~~This~~ This includes the regular symphony concerts in Boston and on tour, the Pops, the Esplanade Concerts, and the Berkshire Festival.

In the Christmas spirit, the musicians have renounced gifts among themselves in order to provide a fund for the adoption of two little Asiatic orphans-- a boy and a girl. Also, the executive staff has done similarly to make a ~~week~~ gift to CARE.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545

DEC 21 1961

Symphony Vacation

"School's out" for Christmas for the Boston Symphony musicians. For the first time in 81 years a mid-winter vacation of one week has been granted the musicians by the orchestra's trustees. For some years the Boston Symphony has been the busiest symphony orchestra in the United States. This season, with the addition of a new Monday evening series, it became even busier.

Now the 102 men and three ladies play 221 concerts (to say nothing of the many rehearsals involved or the recording sessions) in a season of 50 weeks. These include the regular symphony concerts in Boston and on tour, the Pops season, the Esplanade concerts, and the Berkshire Festival at Tanglewood.

This Christmas the musicians have renounced gifts to one another in order to provide a fund for the adoption of two little Asiatic orphans, a boy and a girl. Also the executive staff has followed the same plan in order to make a gift to CARE.

NewEnglandNewsclipAgency, Inc.
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Press-Herald (m)
PORTLAND, Me.
Circ. 53,559

DEC 20 1961

Hub Orchestra On Christmas Vacation

PROVIDENCE, R.I. (AP) — If the Boston Symphony Orchestra put more lilt into its performance Tuesday night than customarily there was good reason.

When the lights dimmed, the members embarked on the first weeklong Christmas vacation in the 81-year history of the famous ensemble.

The 102 men and 3 women had played in 221 concerts and countless rehearsals during an unusually busy year.

The musicians renounced gifts among themselves to provide funds for adoption of two little Asiatic orphans and a gift to CARE.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105

DEC 20 1961

Boston Symphony Starts First Long Yule Vacation

PROVIDENCE (AP) — If the Boston Symphony Orchestra put more lilt into its performance Tuesday night than customarily there was good reason.

When the lights dimmed, the members embarked on the first weeklong Christmas vacation in the 81-year history of the famous ensemble.

The 102 men and three women had played in 221 concerts and countless rehearsals during an unusually busy year.

The musicians renounced gifts among themselves to provide funds for adoption of two little Asiatic orphans and a gift to CARE.

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Traveler (e)
BOSTON, Mass.
Circ. 178,037

DEC 21 1961

PERSONAL POSTCARD

BOSTON SYMPHONY:

So you're having your first Christmas-week vacation in the orchestra's 81 years? Nothing could be more in tune with what you deserve.

BOSTON COMMON

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545

DEC 20 1961

~~Symphony~~ Pitched To Yule Holiday

By the Associated Press

Providence, R.I.

If the Boston Symphony Orchestra put more lilt into its performance Tuesday night than customarily, there was good reason.

When the lights dimmed, the members embarked on the first week-long Christmas vacation in the 81-year history of the famous ensemble.

The 102 men and 3 women had played in 221 concerts and countless rehearsals during an unusually busy year.

The musicians renounced gifts among themselves to provide funds for adoption of two little Asian orphans and a gift to CARE.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 25,933

DEC 20 1961

Boston Symphony Starts Vacation

PROVIDENCE, R. I. (UPI) — The Boston Symphony Tuesday night began its first Christmas vacation in the 81-year history of the orchestra.

Following a concert here, the musicians do not play again until Dec. 29 in a regular weekend pair of programs at Boston.

Trustees arranged for the vacation as a gift for the 104 players who now have a 50-week season, including extra concerts at Boston and an expanded schedule at the Berkshire Music Festival in the summer.

Members of the orchestra relinquished gifts to one another, earmarking the funds instead for support of boy and girl orphans in Asia.

NewEnglandNewsclipAgency, Inc.
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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 63,288
DEC 20 1961

Orchestra Rests

PROVIDENCE Dec. 20 (AP)— If the Boston Symphony Orchestra put more lilt into its performance last night than customarily there was a good reason. When the lights dimmed, the orchestra embarked on its first weeklong Christmas vacation in its 81-year history.

102

NewEnglandNewsclipAgency,Inc.
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Herald (m)
BOSTON, Mass.
Circ. 177,105

DEC 25 1961

Merry Christmas to All

ON THIS THE DAY of peace on earth
Please let there be but words of mirth
To wish the season's best to such
As Cincy's Broz and also Hutch.
To Fred B. Cole our greetings go,
To Maestro Munch—to friend and foe.
Ring out the old, ring in the new
With Gordon and Anita Chue—that's who!
With Sup'rintendent Fred'rick Gillis
And Eddie Condon's lady, Phyllis!

Come drink to Greens, both Grace and Abel,
And Doctor William T. with hand so stable;
To, yes, the Jacobs known as Indian Jack.
To Louis Armstrong's song concerning Mack;
To Teddi Gerber and her Josh,
To Charlie Weatherill's suits so posh;
To the Goodmans, Benny as well as Alice,
And the crowd that's Twisting at the Palace.

Come, landlord, fill the flowing bowl,
Let only friendship be our goal!
Now toast good Chester at the Ritz,
Marguerite Nolan, Ella Fitz,
And both the Altmans, Kip and Roger,
And every man who is a Dodger,
And Georgie Wein and Padre Norm O'Connor,
Each investing jazz with heated honor.

A Yuletide yell for Clem the Riley,
For scribe Joe Dever, too; for Miss Lee Wiley!
Now let us not neglect to thank
The Sullivan, that witty Frank,
Who this verse form did first create
To wish Noel, Noel, to man and mate.
So bottoms up to Dr. Keyes,
The Bob who's wed to Jean of Fees;
To all good folk in old Fort Wayne
Like Billie Strauss and Ella Kelly.
I would right now I had her jelly!

Now raise your glasses high to drink
To Gilbert Steele and Taylor Spink,
To Doctor Juan Negrin and Fred'rick Nack,
To Stanley Warren, Muzak's flack:
To all the Richards known as Rocket—
Rocket, Pocket, and Vest Pocket Rocket;
To Nathan Pusey—ask not "Who's he?"
For he is famed as famed Bob Cousy!
Now madrigals for Peg and her Bill Barber

As well as Jimmy's place beside the harbor.
Such Davidsons as Charles and John and Terry,
Join in with Clinton Hebberd's choir so merry!
And you, Bill Snelling, Bob Ohanian,
And Arthurs, Fiedler and Abrahamian,
Ted the Kid and Alan Frazer,
And Ramsay Wood, whose Dad knows Asia.
Catinella, Doctor Paul,
Help us with boughs of holly deck the hall!

Jim—oh, Jimmy Redican, now raise your voice
To Watson, Phil, the Bruins' choice!
Joyeux Noel to Mrs. Godfrey's daughter Deegee
As well as photographs by Weegee!
Link arms with Floyd, the gladiator gentle,
Whose blows can make your mental troubles dental;
With Captain Al Murray and Alfred of the Statler,
And Tom McNeeley, gallant, gallant battler!

Lorenzes, John and Tasha, please don't hide out!
For it's down the hatch to E. B. Rideout!
To Pfeffers, Paul and Pauline, too!
If some names omit I seem to, I don't mean to—
Bill Baldwin not, nor Teddy Rathbun's brood.
For this is a time of festive not forgetul mood.
Sing tra-la-la to Stanley Blinstrub, McGeorge Bundy,
And cheerful chanteys to fishers in the Bay of Fundy;
To Jimmies named Hennelly and Durante,
And duo pianists Teicher and Ferrante!

So here's to Rocco and his brothers,
To mothers too—Anna's and others,
To Charles Bourgeois, John Yovicsin,
Who for a drink this day would have us in;
To Ruby Newman, Jack in his rocker,
Edwin Orlando, Mrs. Fred'rick Crocker;
To Harold Hayes, who edits Esky,
And such as Duke and Count and Peter Pesky;
To Joseph Morgen, Eddie Jaffe—each a publicist,
And Mayor John, the Hublicist;
To Art Walsh, Eula Leininger,
Sally Kopplow, Andreas Feininger!
To Janis Day and Betty Adams, cheers!
Let's get under the mistletoe, my dears.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545

DEC 30 1961

Evelyne Crochet Soloist With Munch on Podium

By Harold Rogers

Charles Munch has recalled a smaller group of Boston Symphony musicians, classical in size, from their mid-winter vacation and has set up a Bach-Mozart program for the weekend concerts similar to those now traditional during the opening weeks of the Berkshire Music Festival.

It's a pleasant idea, one that doubtless found favor with the listeners yesterday afternoon at Symphony Hall. If it lacked the excitement of the unusual, it compensated by offering the solid satisfaction of friendly masterworks, masterfully played.

Dr. Munch opened with his own arrangement of Bach's Chorale Prelude, "The Old Year Is Past," long since a favorite at the year-end concerts. Meditative and devotional, the music wended its reflective way under Dr. Munch's tender guidance. From this he plunged into the bright colors of the Overture to Bach's Suite No. 3 in D major, the suite that includes the familiar and beloved air.

Evelyne Crochet, the petite French pianist now on the Brandeis faculty, came forward to participate in the first of the two Mozart works, the Piano Concerto in E-flat, K. 482. She is a Mozart player par excellence, the phrases elegantly turned, the notes purling forth with radiant clarity. The cadenzas of her own composition were held in the mainstream of Mozartean style and exhibited her skill in weaving thematic material together in an interesting exposition. She was warmly applauded.

Dr. Munch closed with a vivid and profound reading of the great G minor Symphony of Mozart, illuming its poignance, underlining its strength, revealing its heart

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News-Tribune (e)
WALTHAM, Mass.
Circ. 15,488

DEC 28 196

French Pianist Again Soloist With Symphony

Miss Evelyne Crochet, young French concert pianist and instructor in music at Brandeis University, will return to Symphony Hall Friday afternoon as soloist with the Boston Symphony Orchestra.

The 27-year-old musician, who was soloist with the Boston Symphony last January, will perform Mozart's Piano Concerto in E Flat, K. 482, under conductor Charles Munch. She will repeat her performance Saturday and Tuesday evenings.

Miss Crochet, a graduate of the National Conservatory in Paris, came to Brandeis in 1959 after winning the First Medal at the Geneva International Music Competition and the Diploma of Honor at the Tchaikovsky Competition in Moscow. Under a scholarship given to her by the French Government, she studied music in Switzerland with the late Edwin Fischer, noted pianist and conductor.

In 1960, Miss Crochet was soloist at the Boston Pops, with Arthur Fiedler conducting, and with the Berne Philharmonic Orchestra in Switzerland. Earlier this year the Cambridge resident performed again at the Boston Pops.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

JAN 4 1962

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: EVELYNE CROCHET IS SOLOIST

Last week the orchestra returned from the first mid-season vacation in its history for a Bach-Mozart concert in a program a la Tanglewood.

The rehearsal week was necessarily foreshortened to four days, and Mr. Munch listed works which, with one exception, the men could perform in their sleep. They included Mr. Munch's personal "Auld Lang Syne", his own arrangement of Bach's Chorale Prelude, "The Old Year Is Past"; Bach's Suite No. 3 in D major; and Mozart's G minor Symphony. The exception was Mozart s Piano Concerto in E flat, K 482, with Evelyne Crochet as soloist.

Unhappily the program was performed as if a number of the men were in fact in their sleep. The Chorale we can pass off as a holiday observance. As for the D major Suite and the G minor Symphony, magnificent though they both undoubtedly are, it takes a fairly inspired reading of both of them to penetrate the inevitable languour engendered by over-familiarity. This kind of reading they scarcely received. The heavy dotted rhythm of the "French overture" that begins the Suite lacked the necessary sense of stateliness, the "Air" dragged interminably, the Dance movements were wanting in crispness and the orchestral sound in general was thick. As for the Symphony, I know that its restrained sense of foreboding and agitation and its exalted passion make it one of the highest achievements in its form. But whether it was the week's accumulation of eggnog, the prolonged bitter chill or something else, the performance managed to make little impact upon me.

The Concerto was something again. This beautiful work, with its warmth of coloring, delicate embellishments, lovely woodwind combinations and subtle thematic contrasts, is, even as Mozart concertos go, rarely performed. Possibly the lack of bravura material in the passagework, or the quiet of its ending, or the challenge of the lovely slow movement accounts for this. Whatever it is, the present performance was only the third in the orchestra's history and the first time in over twenty-one years that it had been played at these concerts.

All the more kudos, then to Evelyne Crochet who played the piano magnificently. Mlle. Crochet, a native of France who now resides in Cambridge and teaches at Brandeis University, demonstrated as impeccable a touch, beautiful a tone, and as much refinement of style and musical intelligence as one is likely to encounter in many a day. She employed her own cadenzas, rather early Beethovenesque in manner, which set extremely well in their context. These qualities were sufficiently impressive to ignite a few, not too many, sparks among the accompanying forces and rouse them out of their generally logy vein. It is fair to say that it was Mozart and Mlle. Crochet who between them managed to keep the year's end from being a decided anticlimax.

This week's performance will be conducted by William Steinberg. He will conduct the orchestra in the respective Eighth Symphonies of Beethoven and Anton Bruckner.

103

Tenth Week

Tenth Program

FRIDAY AFTERNOON, DECEMBER 29, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 30, *at* 8:30 *o'clock*

BACH ..... Chorale Prelude, "The Old Year is Past"
(Arranged by Charles Munch)

BACH ..... Suite No. 3, in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

MOZART ..... Piano Concerto in E-flat, K. 482

I. Allegro
II. Andante
III. Allegro; Andante cantabile; Allegro

INTERMISSION

MOZART ..... Symphony in G minor, K. 550

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

SOLOIST
EVELYNE CROCHET
Miss CROCHET plays the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

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Herald (m)
BOSTON, Mass.
Circ. 177,105
DEC 30 1961

The Symphony

Poignant Concert Of Bach, Mozart

By GEOFFREY BUSH

Dr. Munch's last program of the year, yesterday afternoon in Symphony Hall, had an air of classical melancholy.

The program was Bach and Mozart. The melancholy was established at the beginning by the traditional performance of Bach's Chorale Prelude, "The Old Year Is Past," arranged for orchestra by Dr. Munch, slow and somber, once drawing its forces together, but ending on a deep organ note of time and mutability, like its unheard words: "The old year is past—we thank Thee, Lord Jesus, that through the long year Thou hast protected us in such great danger."

The Bach Suite seemed to begin where the Prelude had ended. It had its gay moments. There were two short gavottes, a short bouree and a short gigue. In the middle of the overture there was a driving vivace section.

But the slow sections of resignation that surrounded it were what stayed in the mind. The entrance of the trumpets made it a noble resignation, but resignation was what it was.

The Program

The Boston Symphony Orchestra, Charles Munch conducting, presented the tenth program of the 81st season yesterday in Symphony Hall. Evelyne Crochet, pianist, was the soloist in the Mozart concerto. The program will be repeated tonight at 8:30:

Chorale Prelude, "The Old Year Is Past"...Bach, arr. by Charles Munch
Suite No. 3, in D major, for orchestra ...Bach
Piano Concerto in E-flat, K. 482...Mozart
Symphony in G minor, K. 550...Mozart

Delicate Soloist

The soloist in the Mozart Piano Concerto, which concluded the first half of the program, was Evelyne Crochet, a very pretty young woman with high black hair and a black dress, who graduated from the National Conservatory in Paris, won the First Medal at the Geneva International Music Competition, played last January with the Boston Symphony and teaches music at Brandeis.

She played the Concerto delicately. It was light, precise and graceful playing; when she played heavily, it was not heavy at all, it was still graceful and precise. Her part, as the program notes remarked, was a little showy, and the cadenzas she composed had more intensity than the score. But so much exact fragility seemed to carry its own pathos with it; it was, again, a little sad.

The saddest part was the exchange in the slow movement between the piano and the orchestra. The piano was wistful, as if there were something unfinished. The orchestra was elegaic, as if it had been finished long ago. At the end the question was unresolved; it was as if neither one had heard the other.

There was a difference, after the intermission, in Mozart's Symphony in G minor. It was its familiar self, self-contained self-controlled and self-sufficient; it left no loose ends; it was formal, controlled and clear. But the question set by the program, like the question in the slow movement of the Concerto, had not been resolved.

The melancholy at the bottom of classicism, time and its great danger, had not been triumphed over; it had been ignored, by a triumph of form and control and clarity. It was a brave conclusion to a polite and poignant concert.

Next week William Steinberg will be guest conductor of the Boston Symphony in Beethoven's Symphony No. 8 and Bruckner's Symphony No. 8.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
DEC 30 1961

Bach and Mozart Heard As Dr. Munch Returns

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 10th program of the Friday–Saturday series. Music director Dr. Charles Munch conducted. Bach–Munch: Prelude and Chorale, "The Old Year Is Past"; Bach: Suite in D major, No. 3; Mozart: Piano Concerto in E-flat major (K. 482); Mozart: Symphony in G minor (K. 550). The piano soloist was Evelyne Crochet.

By CYRUS DURGIN

Things got part-way back to normal at Symphony Hall yesterday afternoon, after two weeks while the Orchestra was on tour and vacation. Dr. Munch returned from a holiday in France, and conducted about 50 members of the Boston Symphony in a Bach-Mozart program. Fittingly, it began with Munch's arrangement of the Bach Prelude and Chorale, "The Old Year Is Past;" next week, after all, is next year.

Even with Bach and Mozart, we have a novelty on this program, the E-flat Piano Concerto (K. 482), which was performed by the Orchestra in 1933 with Egon Petri as soloist, and with George Copeland in 1940. Since then, silence, unless there have been lesser, and unrecorded, presentations.

A work of late 1785, this is a "light" concerto, light and consistently songful, fastidiously wrought in a style of jeweled detail, with a rondo finale, whose jigging joy is interrupted briefly by a reflective andante cantabile.

As soloist, Evelyne Crochet played cleanly and dexterously, the best music-making this chronicler has heard from her. It was dainty work, too, but strong; beautifully articulated if now and again somewhat over-pedalled, rhythmically delectable and singing all the way. To be sure, her admirable instrument let out with a bit of a roar when two f's raised their double blackness in the score, but she had to match. Dr. Munch's orchestral fortissimi, which for Mozart are very loud. Either one swims or is drowned-out.

Bach's familiar D major Suite went fine, the noble "Air on the G String" a superb and measured flow of melody, the gavottes and the bourree admirably accentuated in rhythm, and the gigue fleet and nimble. One could wish, however, that the three high trumpets had been in tune with each other and with the strings, which they stridently were not.

Mozart's monumental masterpiece, the "Great" G minor Symphony, began with such a beautiful, unforced phrasing of the principal theme in the first violins, that one thought this might be one of those rare occasions when all is well in Heaven and on stage at Symphony Hall, with cause for rejoicing through the Universe. The slow movement proceeded in like fashion.

But Dr. Munch, as if annoyed by the spectacle of early departures among the audience, launched into the menuet with furious tempo, and much too loud; the finale, though powerful, was unclean of detail. The horns and woodwinds upon two entrances seemed intent upon assaulting the strings.

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103

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BALDWIN PIANO — RCA VICTOR RECORDS

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DEC 30 1961

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Symphony in G minor, K. 550 ... Mozart

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Morning Globe
BOSTON, Mass.
Circ. 191,991
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Sunday Herald
BOSTON, Mass.
Circ. 287,665
DEC 24 1961

MUSICAL CALENDAR

Charles Munch returns to Boston this week from his mid-winter holiday in Paris and will conduct the Boston Symphony Orchestra Friday and Saturday in a concert of music by Bach and Mozart.

The concerts will include Dr. Munch's arrangement of Bach's Choral Prelude, "The Old Year is Past," the Bach Suite No. 3 for Orchestra, Mozart's Symphony No. 40 in G minor and the Mozart Piano Concerto in E-flat, K. 482. Evelyne Crochet will be soloist in the piano concerto.

This program will also be given Tuesday evening, Jan. 2, 8:30 p.m. at Symphony Hall, as the fourth concert of the Tuesday series.

William Steinberg, permanent conductor of the Pittsburgh Symphony Orchestra, will conduct the Boston Symphony concerts on Jan. 5, 6 and 9 plus an Open Rehearsal on Jan. 4.

Ray Ferguson will give the second recital of the Organ Concert series at Symphony Hall Sunday, Jan. 7, at 6 p.m.

Also on the music calendar this week:

Today

CHRISTMAS EVE SERVICE — Lessons, carols, Bach, Gibbons and Vittoria, by the Guild for the Arts of Old North Church and the Old North Singers. Old North Church at 10:30 p.m.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
DEC 23 1961

...ella, Prokofiev's ballet featuring the Bol- | vard Square T

Symphony Programs

Charles Munch is returning to Boston this week from his mid-winter holiday in Paris and will conduct the Boston Symphony Friday (Dec. 29, 2:15) and Saturday (Dec. 30, 8:30) in a concert of music by Bach and Mozart.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
DEC 24 1961

Bach-Mozart Concerts By Munch

Charles Munch returns to Boston this week from his Midwinter holiday in Paris, and will conduct the Boston Symphony Orchestra Friday at ~~2:15~~ and Saturday at 8:30 in a concert of music by Bach and Mozart. The concerts will include Dr. Munch's arrangement of Bach's Choral Prelude, "The Old Year is Past," the Bach Suite No. 3; Mozart's Symphony No. 40 in G minor, and the Mozart Piano Concerto in E-flat (K. 482). Evelyne Crochet will be soloist in the Concerto.

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Old Colony Memorial
PLYMOUTH, Mass.
Weekly Circ. 6,172
DEC 21 1961

* * *

Thanksgiving Week of 1962 promises to be a week of top observance in Plymouth. Among the many programs for the week will be a concert in Memorial Hall by the Boston Symphony Orchestra. Application for use of the hall on Monday, Nov. 19 was granted last night upon application. There will be no charge to the public, the occasion being programmed under the terms of the will of of the late James Spooner.

* * *

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Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
JAN 4 1962

Steinberg Named Guest Conductor For Hub Symphony

William Steinberg, music director of the Pittsburgh Symphony Orchestra, has been invited by Charles Munch to conduct the Boston Symphony Orchestra's Symphony Hall concerts tomorrow at 2:15 p.m. Saturday at 8:30 p.m. Sunday at 3 p.m. and at Sanders Theatre, Cmbridge, Tuesday, Jan. 9. These concerts will be preceded by an open rehearsal at 7:30 p.m. this evening in Symphony Hall.

Mr. Steinberg, who last conducted the Boston Symphony Orchestra in January 1960, has chosen one program for his four concerts. It will consist of Beethoven's Symphony No. 8 and the Symphony No. 8 by Bruckner.

Ray Ferguson, of the faculty of the University of Michigan, will give an organ concert at Symphony Hall next Sunday. Tickets for Mr. Ferguson's one-hour recital of German organ music are available at Symphony Hall. All tickets re unreserved and $1.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
DEC 31 1961

MUSICAL CALENDAR

William Steinberg, music director of the Pittsburgh Symphony Orchestra, has been invited by Charles Munch to conduct the Boston Symphony Orchestra's Symphony Hall concerts on Friday, Saturday and Sunday and at Sanders Theatre, Cambridge, Tuesday, Jan. 9. These concerts will be preceded by an Open Rehearsal at 7:30 p.m. this Thursday in Symphony Hall.

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Charles Munch will conduct the fourth concert of the Tuesday Evening Series at Symphony Hall on Tuesday. Pianist Evelyne Crochet will be his soloist in Mozart's Piano Concerto in E-flat, K. 482. At this concert Dr. Munch will also conduct his own arrangement of the Bach Chorale Prelude, "The Old Year is Past," Bach's Suite No. 3 in D major, for Orchestra and the Symphony in G minor, No. 40, by Mozart.

Wednesday

"GREAT MUSIC"—An illustrated lecture by Dr. James R. Houghton on Mendelssohn's oratories, in Room 12, B.U. College of Liberal Arts, 725 Commonwealth Ave., at 7:15 p.m.

Saturday

YOUTH CONCERT — Members of the Boston Symphony and the New England theater in a program from "Don Giovanni" and Menotti's "The Telephone" on the theme "What is opera?" Symphony Hall at 11 a.m.

VAN CLIBURN, who returns to Symphony Hall for a solo recital on Sunday afternoon, Jan. 21.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
JAN 7 1962

Calendar

German Music Today

Ray Ferguson has selected a program of German organ music for his one-hour organ concert at 6 p.m. today in Symphony Hall. The program will include Bach's Prelude and Fugue in G major, Bach's "Wenn wir in hochsten Noten sein," a Partita by Hugo Distler, Nicolaus Bruhns' Prelude and Fugue in E minor. Passamezzo d'Angleterre by Elias Nikolaus Ammerbach, and Franz Liszt's ad salutarem undam.

William Steinberg will conclude his appearances as Boston Symphony Orchestra guest conductor with two concerts this week. His program for the Symphony Hall concert at 3 p.m. today and for the concert at Sanders Theatre, Cambridge, Tuesday will consist of the Symphony No. 8 by Beethoven and Bruckner's Symphony No. 8.

Charles Munch has invited violinist Erica Morini to be his guest for the Boston Symphony Orchestra's concerts on Jan. 12, 13, 15 and 16. These concerts will be preceded by an Open Rehearsal at Symphony Hall on Thursday, Jan. 11.

Eleventh Week

Eleventh Program

FRIDAY AFTERNOON, JANUARY 5, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 6, *at* 8:30 *o'clock*

WILLIAM STEINBERG, *Guest Conductor*

BEETHOVEN ..... *Symphony No. 8, in F major, *Op.* 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace

INTERMISSION

BRUCKNER ..... Symphony No. 8 in C minor

I. Allegro moderato
II. Scherzo
III. Adagio
IV. Feierlich (nicht schnell)

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

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Sunday Herald
BOSTON, Mass.
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JAN 7 1962

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
JAN 11 1962

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO GUEST CONDUCTOR

William Steinberg has just completed an all too short one-week visit. It was lengthy enough, however, for his performance of the Eighth Symphony of Beethoven followed by the Eighth Symphony of Bruckner to mark the pinnacle of the symphony season to date.

The piece-de-resistance, of course, was the Bruckner. There is no useful purpose served in yet again laboring the Bruckner issue here. On the relatively few occasions that opportunities have arisen in this area over the years to hear Bruckner I have made my position clear. The diffuseness, the awkwardness, the rhetoric of the man no one can deny. But it is the ineffable tenderness of the theme clusters, the shattering climaxes, the luminosity of the modulations, and, most of all, the directness and the natural beauty with which he speaks that on balance make Bruckner so epochal a composer. The Eighth Symphony, for all its vast length — the almost uncut version Mr. Steinberg used took more than an hour — in the right hands can prove an overpowering experience. Its crown is the Adagio, which is not only Bruckner's greatest slow movement but whose second subject surely must constitute one of the more exalted reaches of music in all the literature. Bruckner is one of Mr. Steinberg's specialities and he certainly demonstrated how a master by the proper emphasis can splice the disjointed segments of this sprawling work into a deliberate and majestic unity.

The orchestra's response to his conducting, as two years ago, was electric. It was hard to believe that this was the same jaded organization to which we had listened the previous week. The crispness of the attacks, the warmth and richness and balance of the orchestral choirs, and the general feeling of elan was evident from the first few bars of the Beethoven which opened the program.

As for Beethoven's Eighth, it seems fated to be always a curtain raiser for some larger attraction — a guest soloist, a gigantic rare work like this Bruckner Symphony or the like. And consequently one becomes accustomed to paying it little heed. On this occasion the Eighth for once proved astonishingly compelling in its own right, and I can scarcely recall a time when either in its over-al conception or in its detail it stood to finer advantage.

May Mr. Steinberg return soon and stay long.

HOMAGE TO ERNST LEVY

Last Sunday evening at Kresge Auditorium several hundred friends and admirers of Ernst Levy were guests of the student music organization, the Baton Society, in a concert of Mr. Levy's works. The occasion was Mr. Levy's sixty-fifth birthday.

It was an affecting tribute. Mr. Levy was Visiting Carnegie Professor in the MIT Department of Humanities from 1954 to 1959. During his sojourn here in a series of stunning piano recitals he amply confirmed some rumors that had preceded his coming, namely, that here was one of the most arresting pianists of this day. When he left, it was commonly agreed that an epoch had come to an end.

Mr. Levy's music has been performed here several times. Its idiom is that of restrained austire romanticism couched in a highly polyphonic mold, a little like the Hindemith of the early twenties but with even a more spare vocabulary. It has garnered affirmative critical response. At this concert Harry Ellis Dickson, violin, Eugene Lehner, viola, Mary Johnson, cello, Ralph Pottle, French horn, Gregory Tucker, piano, and some trumpeters from the MIT band performed chamber works and several fanfares with skill and *con amore*.

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
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SCHENECTADY GAZETTE
Tuesday, January 2, 1962

Steinberg to Conduct Boston Symphony

William Steinberg will serve as guest conductor of the Boston Symphony Orchestra for a pair of concerts broadcast on FM station WAMC (90.7 mc.), Friday, Jan. 5, at 2:10 p.m., and Tuesday, Jan. 9, at 8:30 p.m.

Steinberg, who is music director of the Pittsburgh Symphony orchestra, has chosen one program for his two concerts. It will consist of Beethoven's Symphony No. 8 and the Symphony No. 8 by Bruckner. Both concerts will be broadcast "live."

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Charles Munch will conduct the fourth concert of the Tuesday evening series at Symphony Hall on Tuesday at 8:30 p. m. Pianist Evelyne Crochet will be his soloist in Mozart's Piano Concerto in E-flat, K. 482.

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Morning Globe
BOSTON, Mass.
Circ. 191,991

JAN 6 1962

Magnificent Bruckner From Guest Steinberg

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 11th program of the Friday—Saturday series. William Steinberg, as guest conductor, presented the Eighth Symphony of Beethoven and the Eighth Symphony of Anton Bruckner.

By CYRUS DURGIN

Some occasions there are which for definition require the word Experience — and with the upper-case E. The performance of Bruckner's Eighth Symphony which William Steinberg, as guest, conducted with the Boston Symphony yesterday afternoon, was one such.

This was an Experience of so exalted a beauty and profound emotion, of blazing splendors of orchestral sound, and so masterful a uniting of imagination, execution and conducting technic, that it must be called magnificent.

Having utilized most of the appropriate transcendental words in the first paragraph, we must be satisfied with austerity in the second. For Bruckner's Eighth Symphony is no vast and unflawed masterpiece. It is big, and very long, and most demanding. It is exhausting to musicians and audience alike, and to many sets of muscles, not least among them the gluteus maximus. Even with cutting, the work ran one hour and three minutes.

That is too long for sustained concentration of ears and mind, a matter probably not even considered by the devoted, naive Bruckner, in his leisurely and spacious time. Perhaps on the theory that of beauty there can not be too much, he spun and woven his episodes in what Felix Weingartner termed "their terrace progression," far too long.

Bruckner in his art was governed by single-minded dedication; there was no wordly sense of proportion, let alone of dramatic effect or humor, to curb his length. That is why having made his point, he says it all over again, and why, in the wake of moments that discloses apocalyptic solemnity and grandeur, he could descend into that banal form of repetition which musicians call the sequence.

But the grandeur, mystery, solemnity are there, in a luminous beauty of orchestral usage—including the Wagner tubas; in extraordinary invention and powerful play of rhythm and counterpoint, and of melody almost without end. There they are, sounding in a glory that nearly obscures the flaws.

Music and interpretation in this case are not separable. To make the most of Bruckner, a conductor must be a zealot. That Mr. Steinberg was yesterday, conducting with a brilliance and felicity that I found matchless. There has been no such Bruckner conducting here in my time.

It was, beyond the undefinable quality of concept, technical expertise in setting just the right pace, keeping the beat free and a bit loose for the flexible phrasing Bruckner requires. Above all, it was a matter of keeping the massive sounds clear and balanced, and setting into sculptural relief, one above another, those layers of instrumental color and resonance peculiar to this composer.

The way Steinberg launched into the slow movement, with a beat all adagio and two yards wide, was breath-taking. As a result, that melody sang as I never have heard it sing before, above the rhythmically shimmering harmony luminous as dust in an autumn sunset sky. As memorable was his muscular but curved and unforced guiding of the scherzo and its long trios. The finale was all rich tonal splendor.

No wonder the "Bravos!" and applause burst like a victory yell, and brought Steinberg three times back to the stage, to share acclaim with the Orchestra which had served him so well.

For once, Beethoven was overshadowed. In case you have forgotten, the concert began with his Eighth Symphony, given a very strong-armed performance.

Next week Dr. Munch will return, to present Debussy's "Printemps"; Walter Piston's Symphony No. 6, and the Beethoven Violin Concerto, with Erica Morini as soloist.

STAGE IN TOWN

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Sunday Advertiser
BOSTON, Mass.
Circ. 440,211

DEC 31 1961

Steinberg Invited to Conduct

William Steinberg, music director of the Pittsburgh Symphony Orchestra, has been invited by Charles Munch to conduct the Boston Symphony Orchestra's Symphony Hall concerts on Friday afternoon, Saturday evening (8:30) and Sunday afternoon (3 o'clock) and at Sanders Theater, Cambridge on Tuesday, January 9. These concerts will be preceded by an Open Rehearsal at 7:30 on Thursday in Symphony Hall.

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Sun (e)
LOWELL, Mass.
Circ. 43,185

JAN 6 1962

Music

Boston Audiences Welcome Steinberg

By Alfred Burke

LOWELL — The occasion of William Steinberg appearing as guest conductor with the Boston Symphony orchestra, both at the week's open rehearsal, and at the concerts of yesterday afternoon and this evening, is indeed a happy affair.

William Steinberg

Mr. Steinberg, who is regarded highly by his fellow musicians wherever he appears, certainly explained all of this at the opening event. The informality that marks an open rehearsal was certainly missing as a capacity audience sat enraptured during an evening of Beethoven and Bruckner .

The composers represented by their Symphonies No. 8, received a tremendous technical and interpretative welcome by all concerned. The orchestra certainly was in rare form and as for Mr. Steinberg, he stood as a leader in his field today as he graced the conductor's stand.

Beethoven's "Little Symphony" as he chose to call the F Major, definitely is one of his monumental works. This writing is a gracious and warm Beethoven and one that produces so many moments of sheer genius in composing, such as the manner in which he returns to the original key of the score, following a magnificent harmonic tour of the realm of composing wonders.

The various sections responded to the deisres of the conductor in such a manner that the listener might feel as though he were being treated to a moment of decision proving that Beethoven was beyond doubt the greatest of writers.

Even more imposing was the Bruckner C minor symphony. Again the musical wizards on stage followed their conductor superbly in what was a strong willed and polished reading. Surely this was another of the great moments of the orchestra's season.

I MUSICI, the world famous instrumental ensemble from Italy will appear in the second concert of the current series of Community concerts here on Monday evening, Jan. 15. This group is the only ensemble of its kind free of a conductor during a performance. It also specializes in music of the classic Italian period, namely, 17th and 18th centuries. Everywhere I Musici has appeared, response has been tremendous and today the group is regarded as one of the foremost musical organizations of our time.

The second program in the 1962 series of the Groton Music association will be presented in Groton school Sunday evening, Jan. 14. Featured will be Janos Starker, cellist, who will make his only New England concert appearance of the season in this event.

In a few short weeks the now famous Parade of Bands will hold the spotlight at this season's major sporting event in Lowell, the Golden Gloves. For the past several years bands representing both the field of education and the military have appeared in the series. Again, and in order, the following bands will play at the Lowell Memorial Auditorium: Lowell high school band, AFROTC band from Lowell Technological Institute; the Boston Naval Base band, 18th Army band from Fort Devens, and on the evening of Feb. 21, the world famous Harvard university band.

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Herald (m)
BOSTON, Mass.
Circ. 177,105
1962

The Symphony

The Lyric and the Epic In Fascinating Program

By ROBERT TAYLOR

Eight and Eight. Beethoven and Bruckner. The classic and the romantic. The lyric and the epic. It was a fascinating program that William Steinberg arranged as the conductor of The Pittsburgh Symphony returned here yesterday to enhance the brilliance of first impressions.

The conception and execution of the program was almost flawless. Mr. Steinberg might have taken a leaf from Irving Kolodin's study, "The Musical Life," which appeared three years ago; for in the liveliest chapter of the book, devoted to the art of the concert program, the author plays around -- rather wistfully, since he realizes such personal wishes are seldom [illegible] a catalogue of "half a dozen programs I would relish hearing." The two Eighth Symphonies are third on the list.

The Symphony

The Boston Symphony Orchestra, William Steinberg conducting, presenting the 11th program of the 81st season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Symphony No. 8, in F major, Op. 93 ..... Beethoven
Symphony No. 8 in C minor ..... Bruckner

Feel the Same

Most professional reviewers would feel the same, and for the same reason: proportion, balance and coherence. The principal element here is the one of contrast. And yet the two 8's are related by more than a numeral and their position in the master symphonist's output.

The kinship is most readily apparent in technique. For his Eighth Symphony Beethoven employs the "motto" device of all his work in this form. So does Bruckner—but in a way less readily apparent: the motto has been absorbed into the "endless melody" system of Wagner, and what emerges is a new sum. Thus the listener is able to hear, at once, how the music of the past merges with the music that anticipates the future.

The repeated, stabbing note groups and silences of Bruckner's first movement serves the function of the motto and, simultaneously, by its contrasts of weight and spareness, predicts the stylistic character of today.

Moves with Speed

Mr. Steinberg's treatment of the Beethoven Eighth was properly traditional in concept, cleanly articulated, the tempos moving with a speed that was blithe and quicksilver.

He did not try to whip up the symphony into a fustian gait, with the "unbuttoned" Beethoven roaring like a turtledove and reeling like a peasant in one of the earthier Breughel scenes. The conducting had the speed of spontaneity and the symmetry of a delicate order.

Beethoven's Eighth was the essence of grace and brightness; but I was even more impressed by the Bruckner of Mr. Steinberg, because I have a disposition, alas, to be impressed by baroque grandeur—which is the tragedy of those who work in the field of comedy. They are both great scores, of course, as realized by this conductor.

He made cuts, again alas, in the development of the Adagio, though presenting the recapitulation complete. This is less drastic than Dr. Koussevitzky's surgical procedure, but not as devoted as Dr. Von Karajan, who believes in letting the patient go forth without benefit of scalpel. It may be argued that Bruckner's Eighth is too long—just as Homer is too long, and the plays of O'Neill, and "The Brothers Karamazov," and the ceiling of the Sistine Chapel. But not by me.

Dine with Taste

In any case, Mr. Steinberg's abridgement failed to deface the grand edifice, and was accomplished with taste. The rhythmical insistence of the scherzo and the complicated maze of its Trio emerged as clear detail. The outer movement unfolded with the inner tensions complete.

As for the lovely Adagio, despite the incisions, Mr. Steinberg offered its rapturous echoes, the murmur of the gently syncopated strings and the slow unfolding of the colors of full orchestra, so that, as always, it seemed to me one of the tranced and glorious limits of art. There is nothing like it in music. It is music beyond time, belonging to eternity, and merely to speak of it seems a profanement. The last movement, I'm afraid strikes me as afterthought, but what could act as completion after that? Mr. Steinberg may be thanked for his own skill, his insight and originality. The rest is silence.

Next week Dr. Munch returns with Erica Morini as soloist in Beethoven's Violin Concerto in D major, Op. 61; Debussy's "Printemps" suite and Piston's Symphony No. 6 complete the program.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
JAN 6 1962

Beethoven's Eighth Heard With Bruckner's Eighth

By Louis Chapin

William Steinberg, returning yesterday as guest conductor of the Boston Symphony, brought along two Eighth Symphonies, written by German composers at opposite ends of the 19th century. As they faced each other across the intermission, these works and their composers—Beethoven and Bruckner—were indeed fellow-countrymen, but their dialects seemed worlds apart.

The differences would have been less striking, of course, if we had heard Bethoven's Ninth (or even the "Eroica") and one of the earliest of Bruckner's; but this juxtaposition of the next-to-last of each composer told much of the story of 19th-century romanticism.

* * *

The Symphony Hall audience listened to Mr. Steinberg closely from beginning to end, and gave him their roaring approval over the echoes of Bruckner's final climax. But of these two composers the conductor seemed most in command of Beethoven. As we were taken from the concise authority of the opening Allegro, by way of the ensuing spare study of meter and the spiralling minuet, to the Allegro which forms a brisk closing counterpart to the first, we could enjoy a conducting style in touch at all times with the essential economies of the work.

Mr. Steinberg does wonderful things with his wrists and fingers; if a life of music hadn't called him, he might have delighted his audiences as a magician with quick surprises up his sleeve. His Beethoven was springy and meticulous, receiving the orchestra's productive attention. Only a few details—such as the horn trio in the third movement—might have been noticeably clarified by longer collaboration.

* * *

But the other half of the program—and of the 19th century—presented some rather different demands. The most fervent Bruckner admirer would hardly claim economy as one of the composer's strong features. From the first of many slow-breathed string tremulandos, even during the lively dances that later jump up from the landscape, the music expects whatever time it needs to announce, ponder, explore, and apotheosize its weighty subjects.

Details are there in abundance, of course, and Mr. Steinberg dealt with them assiduously. It was generally successful, too, in drawing out the orchestral color into the particular slightly opaque shade made possible at any given moment. Notable was the rich sound of strings stitched together by the harps during the long Adagio, and the conductor's command rode the last-movement climaxes into moments of genuine glory.

Between these moments of concentration, even so, there are stretches in this landscape that expect of the conductor what might be termed a sense of the horizon. Mr. Steinberg's very success with the immediate business occasionally deprived his interpretation of the largest view.

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Twelfth Week

Twelfth Program

FRIDAY AFTERNOON, JANUARY 12, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 13, *at* 8:30 *o'clock*

DEBUSSY ..... "Printemps," Suite symphonique
- I. Très modéré
- II. Modéré

PISTON ..... Symphony No. 6
- I. Fluendo espressivo
- II. Leggerissimo vivace
- III. Adagio sereno
- IV. Allegro energico

INTERMISSION

BEETHOVEN ..... *Violin Concerto in D major, *Op.* 61
- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo

SOLOIST
ERICA MORINI

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

FEB 8 1962

BSO In Program of French Masters

By ALLAN SLY

As the present regime at Symphony Hall draws inexorably to its close, a nostalgically inclined listener is a sitting duck for such a program as was delivered last weekend—all very typical of Dr. Munch—showing strength through contrast, virtuosic, subjective, gallant and indeed as a Frenchman might say, brave.

In memory of Fritz Kreisler the strings first played, very tenderly, the slow movement of Beethoven's last quartet. Then entered the remainder of the orchestra and the sirens (Webster: "minor divinities") of Lorna Cooke deVaron's New England Conservatory Chorus. Debussy's three Nocturnes (Clouds, Festivals, Sirens) then received a traversal we shall not easily forget. It was as though a lifetime's experience nay, the long course of Mediterranean history and culture were being mirrored for our review. Our enjoyment might serve as an index on how well we have been doing our homework all these years. I would say that a goodly proportion of B.S.O. subscribers came off with high marks.

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After intermission came a surprise package: Jeanne Marie Darre, a supernova among concerto pianists. This will certainly prove to be the opening chapter of a brilliant American career. In fact, we shall have to redefine the term "Conservatoire Professor." Never were we further from the academic; in fact the entertainment index ran off the top of the scale round where I sat. I confess never to have been able to see Saint-Saens for little apples; but Mme. Darre changed all this for one glorious half-hour of heroics, siren-singing, larking (in the Scherzo), speeding, sound-barrier crashing and all other imaginable delights and excitements. What a Gallic package! Dr. Munch was in his element, of course, as was the Saturday night audience.

Ravel's La Valse pulled us away from the dalliance of the 1860's to that of recent times. But now there was a note of ultimate negation; the final measures packed a sense of tragedy not often revealed in Ravel.

Dr. Munch reveals a great deal in the course of an evening, but all with the savoir faire and wit of a grand seigneur. With quick rapier thrusts he goes right to the vital nerve centers. Boston has been very fortunate these past 13 seasons. Inevitably one peers into the future quizzically. Tidier strings, more trip-hammer precision, perhaps? Maybe so. But some will miss the shatteringly bright flashes of revelation, the occasional stretches of inner serenity, the deep resignation, the leaping resolve, the heaven-storming aspirations which have been our fare as part of Dr. Munch's family. It is good that he may return as a guest.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545

JAN 27 1962

At the Symphony

Jeanne-Marie Darré will make her North American debut with Charles Munch and the Boston Symphony Orchestra next weekend. Mme Darré will be soloist in the Saint-Saëns Piano Concerto No. 2 at the Symphony Hall concerts on Friday (Feb. 2, 2:15), Saturday (Feb. 3, 8:30), Sunday (Feb. 4, 3:00) and in Providence (Feb. 6).

At these concerts Dr. Munch will conduct Honegger's Symphony No. 5, "La Valse" by Ravel, and Three Nocturnes by Debussy. The New England Conservatory Chorus, of which Lorna Cook de Varon is the conductor, will participate in the performance of the Debussy Nocturnes at the Friday-Saturday concerts.

* * *

Much of Mme Darré's musical career has centered around the National Conservatory in Paris. A pupil of Marguerite Long and Isidore Philipp, she is now professor of piano there and a member of the conservatory jury. In addition to her conservatory duties Mme Darré has performed throughout Europe in recital and as soloist with orchestras conducted by Charles Munch, Sir Henry Wood, Paul Paray, André Cluytens, and others. In 1950 Mme Darré was awarded France's Legion of Honor, and in 1960 she received the Chevalier des Arts et Lettres.

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Rudolph Serkin will be Dr. Munch's guest at the orchestra's concerts Feb. 9, 10, 12, and 13. These concerts will be preceded by an Open Rehearsal at Symphony Hall on Feb. 8.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

JAN 7 1962

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Charles Munch has invited violinist Erica Morini to be s oloist for the Boston Symphony Orchestra's concerts Jan. 12, 13, 15 and 16. At these concerts, which will be preceded by an Open Rehearsal at Symphony Hall Jan. 11, Miss Morini will be heard in the Violin Concerto by Beethoven. Dr. Munch's program will include Debussy's Suite Symphonique, "Printemps," and the first performance in Boston of the Symphony No. 7 by Walter Piston.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

JAN 21 1962

Symphony On Tour

There will be no Boston Symphony concerts here this week, since the Orchestra will be on tour in New York and other cities.

The 14th program of the Friday — Saturday series at Symphony Hall, Feb. 2 and 3, will be conducted by Dr. Charles Munch, and will bring the Boston debut of Jeanne Marie Darre, who will be soloist in Saint-Saens' Piano Concerto No. 2, in G minor.

The remainder of an all-French program will consist of the Symphony No. 5 by Honegger; Three Nocturnes by Debussy, with the New England Conservatory Chorus, prepared by Lorna Cooke de Varon, assisting in "Sirenes," and Ravel's "La Valse."

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Twelfth Week

Twelfth Program

FRIDAY AFTERNOON, JANUARY 12, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 13, *at* 8:30 *o'clock*

DEBUSSY ..... "Printemps," Suite symphonique

I. Très modéré
II. Modéré

PISTON ..... Symphony No. 6

I. Fluendo espressivo
II. Leggerissimo vivace
III. Adagio sereno
IV. Allegro energico

INTERMISSION

BEETHOVEN ..... *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

SOLOIST
ERICA MORINI

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
FEB 8 1962

BSO In Program of French Masters

By ALLAN SLY

As the present régime at Symphony Hall draws inexorably to its close, a nostalgically inclined listener is a sitting duck for such a program as was delivered last weekend—all very typical of Dr. Munch—showing strength through contrast, virtuosic, subjective, gallant and indeed as a Frenchman might say, brave.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
JAN 27 1962

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New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 427,983
JAN 7 1962

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Sunday Globe
BOSTON, Mass.
Circ. 427,983
JAN 21 1962

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Herald (m)
BOSTON, Mass.
Circ. 177,105
JAN 13 1962

Music

Concert Chosen For Tune Lovers

By ROBERT TAYLOR

A conceit of modern critics—as Nicolas Slonimsky shrewdly observes—is to dub a musical spade a rectangular ferreous lamina socketed on a ligneous handle. To call a spade a spade, yesterday's Symphony concert was full of good rousing tunes.

The ability to create these is often considered an inferior talent these days. Anyone, it seems, can write tunes. Turn a crank, and out comes a tune. But, alas, now one seems willing. There is a dearth of tunes as of the well-made play, and novels with plot, two commodities also considered trifling.

A work of art must yield something more than the sum of its parts. At least this appears the tastemakers' feeling. Meanwhile the blebs who hunger for the lower product are the bulk of audiences at concerts, playgoers and the people who buy books. Perhaps they suspect that craftsmanship is not lightly acquired.

With Debussy's "Printemps" such an audience must be happy, for the fabric glows with rich, impressionistic melody anticipating the composer's future—the nooptide of the afternoon of a faun, as it were.

And Walter Piston's Sixth Symphony virtually corners the tuneful contemporary market. As for the Beethoven Concerto, the themes, though not properly tunes, send even the most inert listener this side of tone deafness humming into the street.

Erica Morini, the Viennese-born American soloist, appeared in the Concerto and gave a performance of sedate deliberation as she returned to the Boston Symphony spotlight after an absence of some 15 years. She was greeted warmly. I'm afraid, however, that I found her sober treatment of the Beethoven, wanting in personality.

Creditable Tone

Four-square describes Miss Morini's approach. The notes were in place, the musicianship straighforward. She possesses a fluent bowing technic and a tone that is creditable, though thin at the edges. She plays with magisterial calm.

Hers is not an approach to Beehoven's Violin Concerto designed for excitment. Now and then, I found myself wishing that the artist might indulge in some venal sin of virtuosity, drive a tone sharp or betray uninhibited ardor.

But the interpretation proceeded with grave detachment. Aside from minor problems of intonation, the technique of the violinist was precise; and I thought the overall effect stolid, though the audience liked it very much.

The highlight of the afternoon, for me, was Walter Piston's Sixth Symphony, at the top of his output, a score superbly organized and conceived. It is relaxed and lyrical, simple in design, contemporary without pretense. The atmosphere exhibits a subdued geniality. The Symphony has wit, warmth, constructional logic and a total absence of glib fabrication.

Dr. Munch's reading, like his conducting of the entire program, showed that he was at home here. His interpretation proved delicate, unmannered, vital.

The first movement received scrupulous attention to fragile instrumental timbres; the splendid scherze took on aerial gaiety; the adagio was strongly outlined, and the finale sustained to a lively conclusion.

Next week Richard Burgin will conduct. He has scheduled Stravinsky's Zvezdoliki ("The Star-Faced) Cantata; and Mahler's Symphony No. 3, in D minor. The Chorus Pro Musica will appear in the first complete Boston performance of the latter.

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the 12th program of the 81st season yesterday in Symphony Hall. Erica Morini, violin, was the soloist. The program will be repeated tonight at 8:30:

"Printemps," Suite symphonique ..... Debussy
Symphony No. 6 ..... Piston
Violin Concerto in D major, Op. 61 ..... Beethoven

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L'Action
MANCHESTER, N. H.
Weekly Circ. 3,400
FEB 7 1962

Honneur insigne à maestro Munch

BOSTON — Le vendredi 12 janvier, à l'issue de son concert habituel avec l'Orchestre symphonique de Boston — au cours duquel l'extraordinaire violoniste Erica Marini se fit acclamer pour une interprétation profonde et aristocratique du Concerto de Beethoven — le Maître Charles Munch reçut la première Médaille Albert Schweitzer.

En la lui remettant dans le Salon vert de Symphony Hall, Mme Rogers fit remarquer qu'il la méritait pour au moins deux raisons: M. Munch est, en effet, président honoraire des Amis d'Albert Schweitzer de Boston depuis la formation de ce groupe en 1950; il est aussi le beau-frère "de cet homme bon et grand qu'est Albert Schweitzer".

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
JAN 13 1962

Erica Morini Soloist In Beethoven Concerto

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 12th program of the Friday-Saturday series. Dr. Charles Munch, music director, conducted the Symphonic Suite "Printemps," by Debussy; the Symphony No. 6 by Walter Piston, and Beethoven's Violin Concerto, with Erica Morini as soloist.

By CYRUS DURGIN

Erica Morini is a master musician of the violin who comes to Boston all too seldom. Yesterday, after 15 years, she was once more heard as soloist with the Boston Symphony Orchestra, and in the D major Concerto of Beethoven.

It is quite easy to describe the technical qualities of a Morini performance. The articulation of fingers upon the strings is exceedingly neat, and the play of the bow firmly controlled. The pitch of notes is unerringly accurate, no matter how fast the speed or how wide the leap of interval.

Everything about Miss Morini's playing is fabulously neat and clear. Her rhythm is scrupulously regular and exact, yet not in the least mechanical. Her tone is finely-spun and given just enough vibrato to make it carry without seeming forced either in volume or intensity.

All that Miss Morini does is addressed to musical purposes. But it is not at all easy, in fact it is impossible, to describe the spirit which lights her playing. Yes, it is a matter of style, which means comprehension of how a given composer's music ought to sound. It is also good taste, which Miss Morini possesses to extraordinary degree.

Most of all, since these attributes are fundamental with her, the distinction of a Morini performance is in its sense of flowing song and of expression of tone-poetry. As nearly as can be, the music proceeds directly from the composer to the listening ear and receptive heart; Miss Morini is altogether extraordinary in her self-effacing dedication to music for its sake alone.

In just such beauty and purity the Beethoven Concerto was heard yesterday. What followed was an ovation sustained and wholehearted.

The other two-thirds of the program, not precisely familiar yet of easy and pleasant listening, made the total of a most enjoyable afternoon. Debussy's "Printemps", performed after about nine years, went admirably, its lyrical romanticism giving a lift to a gray Winter day.

Walter Piston's Sixth Symphony, which Dr. Munch has performed numerous times in Boston and on tour, is a work which I suspect will live. It is warm, appealing, rich in melodic substance, expertly wrought for orchestra. It has vitality of rhythmic motion and of musical ideas.

Now that we have come to know it quite well, the score seems more straightforward and less complex than it did before. (That is the usual process as a work makes its way from the constraint of strangeness to the ease of recognition, but in this case near-familiarity also results in greater admiration than ever before.) Piston appeared on stage and bowed to cordial applause.

The Boston Symphony and Dr. Munch were in splendid form, apart from a few tiny flaws of ensemble in the Beethoven Concerto.

Next week Richard Burgin, associate conductor, will present the first complete performance in Boston of Mahler's Third Symphony, and first local performance of Stravinsky's Cantata, "The Star-Faced." Florence Kopleff, contralto, and the Chorus Pro Musica, prepared by Alfred Nash Patterson, will assist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
JAN 28 1962

Pianist Darre, Symphony Soloist

Pianist Jeanne-Marie Darre will make her North American debut with Charles Munch and the Boston Symphony Orchestra next weekend. Mme. Darre will be soloist in the Saint-Saens Piano Concerto No. 2 at the Symphony Hall concerts Friday (Feb. 2, 2:15), Saturday Feb. 3, 8:30), Sunday (Feb. 4, 3:00). Munch will also conduct Honegger's Symphony No. 5, "La Valse" by Ravel and Three Nocturnes by Debussy. The New England Conservatory Chorus, Lorna Cooke de Varon conductor, will participate in the performance of the Debussy Nocturnes at the Friday-Saturday concerts.

Mm. Darre's musical career has centered around the National Conservatory in Paris. A pupil of Marguerite Long and Isidore Philipp, she won first prize at the conservatory. She is now Professor of Piano there and a member of the Conservatory Jury. In addition to her conservatory duties, Mm. Darre has performed throughout Europe in recital and as soloist with the world's leading orchestras. In 1950 she was awarded France's Legion of Honor and in 1960 she received the "Chevalier des Arts et Lettres."

Richard Burgin will conduct the sixth concert of the orchestra's Tuesday evening series at Symphony Hall, Jan. 30. Contralto Florence Kopleff and the Chorus pro Musica, Alfred Nash Patterson conductor, will participate in a performance of Stravinsky's "The Star-Faced" and the Symphony No. 3 by Mahler.

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—Erica Morini Soloist at Symphony

Violinist Wins Acclaim In Beethoven Concerto

By Harold Rogers

Erica Morini—an extraordinary violinist by any standards you choose—returned to Symphony Hall yesterday afternoon to play with the Boston Symphony after an interval of almost 16 years. It has been an unjustified absence. One can only hope that her visits will now become more frequent.

She played the Beethoven Violin Concerto and will repeat it for the subscribers tonight, Monday night, and Tuesday night. One had the feeling, before she ever set bow to string, that she would perform with authority, and so she did. With a strong arm she drew a firm, vibrant tone, her intonation clean, her fingering flawless. In the cadenza of the first movement she set forth a stunning display of acceleration, flicking off the double stops with aplomb. She knows how to dramatize the music without dramatizing herself. And regardless of the problems involved, she never lost sight of Beethoven's poetic flow. She moved with it, heightened it, and swept us along in her wake.

♪ ♪ ♪

The Larghetto was something special for its quiet singing, its melody emerging with buoyant ease. In the final Rondo, as in the opening Allegro, she again mixed the qualities of power and grace, concluding with a flourish that won her many rounds of applause.

Her performance from first to last was enhanced by Charles Munch's sensitive accompaniment, skilfully polished as usual. He opened the concert with a shimmering reading of Debussy's "Printemps," aromatic and radiant as a Debussian tone poem should be.

He then conducted Walter Piston's Sixth Symphony, rather than the Boston première of Mr. Piston's new Seventh Symphony, as had been announced. (Evidently Dr. Munch preferred to bequeath the chore of learning it to his successor.) Mr. Piston was on hand to receive the homage of the audience after the performance of his Sixth, which continues to impress one for the whimsey of its conception (especially the scherzo) and the boldness of its writing.

♪ ♪ ♪

After the concert a group of notables, flanked by television cameras, gathered in the Green Room to witness a presentation, by Mrs. Miriam Rogers, of the first Albert Schweitzer medal to have been struck off on order by the Friends of Albert Schweitzer, founded 12 years ago by Mrs. Rogers.

Joseph Coletti, the sculptor, said a few words, Mrs. Rogers said a few words, then Joseph Speyer, speaking in French, said a good many well put words. Dr. Munch responded in kind, kissed Mrs. Rogers, and the handshaking began as the television men rushed out to meet their deadlines.

Music

Duquesne Singers In Parker Series

By Alfred Burke

LOWELL — Hugh Downey, director of the Moses Greeley Parker lecture series, has completed plans for tomorrow afternoon's program in the Lowell Memorial Auditodium featuring the famous Duquesne University Tamburitzans.

This group, that has created the most favorable comments whenever they have appeared, provides a program of exciting appeal and sheer musical pleasure. There is variety, a new type of originality in performing method, and as a final touch, a cast membership suited to the occasion.

The program as announced is as follows: part one: YUGOSLAVIC: Cleo Leto S Dragom Secem — Croatian Folk Song; Songs and Dances from Posavina; Folk Songs from Bosnia; Kopacka - Macedonian Men's Dance; Slovenian Folk Songs; Shepherd's Flute Selections; Suite of Serbian Folk Dances; Noc, Gle, Biage (Lo, the night is sweet); Dalmatian Sea Songs; Vrlicko Kolo; The "Bears" Sing; Slavonian.

Part two — BALKAN and SLAVIC peoples; Gopak; Kolomyka; Greek Instrumental Selections; "Manna Sgouros Vasilikos"; Suite of Greek Folk Dances; Romanian Instrumental Selections; Romanian Fantasy; Oltenian Suite; "Slonoczko"; Two Polish Mountaineer Dances; Russian Dance Aira; Russian Potpourri; "Odnozvuchno Gremit Kolokol'chik"; "U Vorot."

Pianist Jeanne-Marie Darre will make her North American debut with Dr. Charles Munch and the Boston Symphony orchestra next week-end. Mme. Darre will be soloist in the Saint-Saens "Piano Concerto No. 2" at the programs of Feb. 2, 3, 4, and in Providence, R. I., Feb. 6. At these concerts Dr. Munch will conduct Three Nocturnes by Debussy. The New England Conservatory chorus, Lorna Cooke de Varon, conductor, will participate in the performance of the Debussy Nocturnes at the Friday-Saturday concerts.

MUCH OF MME. DARRE'S musical career has centered around the National Conservatory in Paris. A pupil of Marguerite Long and Isidore Phillip, Mme. Darre won first prize at the Conservatory; she is now professor of piano there and a member of the Conservatory Jury. In addition to her Conservatory duties, Mme. Darre has performed throughout Europe in recital and as soloist with orchestras conducted by Dr. Charles Munch, Sir Henry Wood, Paul Paray, Andre Cluytens and others. In 1950 Mme. Darre was awarded France's Legion of Honor and in 1960 she received the "Chevalier de Arts et Lettres."

Thirteenth Week

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 19, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 20, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

STRAVINSKY ..... Zvezdoliki (The Star-Faced) Cantata for Male Chorus and Orchestra
(First performance in Boston)

MAHLER ..... Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

I. Kräftig, entschieden (Vigorous, decisive)

INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)
III. Comodo; scherzando
IV. Sehr langsam, misterioso (Slow, mysterious)
(with Contralto solo)
V. Lustig in Tempo und keck im Ausdruck (Lively in tempo and jaunty in expression)
(with Chorus and Contralto solo)
VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

(First complete performance in Boston)

CHORUS PRO MUSICA
ALFRED NASH PATTERSON, *Conductor*
Contralto Solo: FLORENCE KOPLEFF

These concerts will end about 4:20 o'clock on Friday Afternoon; 10:35 o'clock on Saturday evening.

BALDWIN PIANO RCA VICTOR RECORDS

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Sunday Globe
BOSTON, Mass.
Circ. 427,983
JAN 14 1962

Mahler Third Symphony By Burgin

Richard Burgin, again appearing in his capacity as associate conductor of the Boston Symphony Orchestra, will present an extreme rarity at the concerts at Symphony Hall, Friday at 2:15 and Saturday at 8:30. This will be the Symphony No. 3, in D minor, by Gustav Mahler, which never before has been performed complete in Boston.

The work was completed in 1895, and calls for contralto soloist and chorus. The latter will be Florence Kopleff and the Chorus Pro Musica, prepared by Alfred Nash Patterson. They will sing texts from Nietzsche and from "Des Knaben Wunderhorn."

The concerts will begin with first local performances of "Zvezdoliki," by Igor Stravinsky. This is a Cantata for orchestra and male chorus, written in 1911. The title has been variously translated: "The King of the Stars" (Grove's Dictionary), and, for these perfromances, "The Star-Faced."

Dr. Charles Munch will conduct Symphony Hall concerts Monday evening at 8:30, and Tuesday evening at 8:30. His program for both will consist of "Printemps," by Debussy; the Symphony No. 6 by Walter Piston, and the Beethoven Violin Concerto, with Erica Morini as soloist.

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Daily Record-American
BOSTON, Mass.
Circ. 475,000
JAN 16 1962

Four More Concerts

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Charles Munch's program for these concerts will consist of "Printemps" by Debussy, the Symphony No. 6 by Walter Piston—rather than Mr. Piston's Symphony No. 7 as originally announced—and Miss Morini as soloist in performances of Beethoven's Violin Concerto.

Richard Burgin has invited contralto Florence Kopleff and the Chorus pro Musica, Alfred Nash Patterson conducter, to be his guests at the orchestra's concerts this Friday at 2:15 p. m. and Saturday at 8:30 p. m.

At these concerts, Mr. Burgin will conduct the first Boston performance of "The Star-Faced" by Igo Stravinsky and the first complete performance in Boston of the Symphony No. 3 by Mahler. Miss Kosleff and the chorus will participate in the Mahler Symphony.

The orchestra will be out of town the week of Jan. 22 to perform in New London, Baltimore, Brooklyn and at Carnegie Hall, New York.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
JAN 20 1962

Mahler Third Symphony Conducted by Burgin

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 13th program of the Friday–Saturday series. Richard Burgin, associate conductor, presented the Cantata "Zvezdoliki" ("The Star-Faced") by Igor Stravinsky for the first time in Boston, and the first complete performance here of the Symphony No. 3, in D minor, by Gustav Mahler. Florence Kopleff, contralto, and the Chorus Pro Musica, prepared by Alfred Nash Patterson, assisted.

By CYRUS DURGIN

Once again we are in the debt of that devoted musician, Richard Burgin. Thanks to him, at long last, we have heard the entire Third Symphony of Gustav Mahler in Boston, and a stupendous occasion it was at Symphony Hall, yesterday afternoon. The concert also brought first local hearing of Igor Stravinsky's Cantata of 1911, upon a text by Constantin Balmont, "The Star-Faced."

Since musically this is minor Stravinsky, the work for male chorus and orchestra—instrumentally in the manner of "The Firebird" but wit.. a few anticipations of the quieter portions of "Le Sacre"—need not detain us more than a paragraph. The choral style is undistinguished and the work without power, which may be said also of the obscure Nietzschean adoration of the text. It is nice to have extended our knowledge of early Stravinsky; that accomplished, let us pass on.

Stupendous is none too much a word for Mahler's Third Symphony. It is dimensionally stupendous, likewise in its huge orchestral apparatus, its intensity and its fabulous variegation of manner and substance. It is a tonal planet in itself; Mahler declared with reckless enthusiasm that "the symphony should be the whole world."

And how unlike the world of Bruckner, who also created grand structures and whose name has been joined with that of Mahler by history's unjust shotgun marriage, is that of Mahler's flaming imagination. Mahler the sophisticated, the musical organizer of genius, Mahler the naive who loved fairly tales; the passionate, the lover of theatrical pomps and solemnities, who felt them all seriously and never was able to prevent eloquence from curdling into grandiloquence.

All these are perceived in the Third Symphony, together with a trace of that ironic and somewhat humorous Mahler. From the pre-occupation with drums and kaleidoscopic glints of military marches in the long first movement, through the folkish tunes and bucolic fancies of the second and third, to the profound setting of Nietzsche's "Night Wanderer Song" and the delectable glimpses of Heaven in the fifth movement, we travel a long and complex way with this composer.

Burk in his weekly book quotes the "program" for the Third Symphony that Mahler expressed as his own view and later withdrew. We are fortunate in our hard-boiled world that we no longer bother with "programs". We hear music and either we feel it or we do not. What Mahler originally felt here about the awakening of Pan, what the flowers, animals, men and angels told him, is of no consequence; all that matters is the skill of the music, its power and its beauty, for even in his grotesquerie, Mahler never became separated from beauty.

Nor, it must be admitted, from touches of banality. The explanation of the first movement, and of the hushed trumpet over quiet strings in the third movement, according to our modern rationale, might be echoes from his youth near the army post where his family lived. There is banality in these marches, but also immense vigor.

But the finale, with its wondrous counterpoint of melody from the much-divided strings, is something else again. Here is music of unmistakable greatness, lovely and passionate and exalted, some of the most glorious pages ever conceived.

Burgin achieved a performance of true splendor, from an orchestra which lacked nothing of richness and full-hearted response to his wishes. The Chorus Pro Musica men (in Stravinsky) and women (in Mahler), prepared by Alfred Nash Patterson, were at their best, which is notable.

Florence Kopleff sang nobly, her dark voice sounding like velvet. William Gibson, trombone, and Armando Ghitalla, trumpet, were asked by the conductor to rise and acknowledge applause which their solo work thoroughly deserved. Yes, a stupendous occasion!

Thirteenth Week

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 19, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 20, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

STRAVINSKY ..... Zvezdoliki (The Star-Faced) Cantata for Male Chorus and Orchestra

(First performance in Boston)

MAHLER ..... Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

I. Kräftig, entschieden (Vigorous, decisive)

INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious) (with Contralto solo)

V. Lustig in Tempo und keck im Ausdruck (Lively in tempo and jaunty in expression) (with Chorus and Contralto solo)

VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

(First complete performance in Boston)

CHORUS PRO MUSICA

ALFRED NASH PATTERSON, *Conductor*

Contralto Solo: FLORENCE KOPLEFF

These concerts will end about 4:20 o'clock on Friday Afternoon; 10:35 o'clock on Saturday evening.

BALDWIN PIANO RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
JAN 14 1962

Mahler Third Symphony By Burgin

Richard Burgin, again appearing in his capacity as associate conductor of the Boston Symphony Orchestra, will present an extreme rarity at the concerts at Symphony Hall, Friday at 2:15 and Saturday at 8:30. This will be the Symphony No. 3, in D minor, by Gustav Mahler, which never before has been performed complete in Boston.

The work was completed in 1895, and calls for contralto soloist and chorus. The latter will be Florence Kopleff and the Chorus Pro Musica, prepared by Alfred Nash Patterson. They will sing texts from Nietzsche and from "Des Knaben Wunderhorn."

The concerts will begin with first local performances of "Zvezdoliki," by Igor Stravinsky. This is a Cantata for orchestra and male chorus, written in 1911. The title has been variously translated: "The King of the Stars" (Grove's Dictionary), and, for these performances, "The Star-Faced."

Dr. Charles Munch will conduct Symphony Hall concerts Monday evening at 8:30, and Tuesday evening at 8:30. His program for both will consist of "Printemps," by Debussy; the Symphony No. 6 by Walter Piston, and the Beethoven Violin Concerto, with Erica Morini as soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Daily Record-American
BOSTON, Mass.
Circ. 475,000
JAN 16 1962

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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
JAN 20 1962

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112

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Herald (m)
BOSTON, Mass.
Circ. 177,105

JAN 20 1962

The Symphony

Inspired Burgin Conducts Classic

By ROBERT TAYLOR

With Gustav Mahler's gigantic Third Symphony —which Richard Burgin presented complete, one hour and a half, for the first time in Boston yesterday—the romantic symphony reaches the frontier of expression.

True, Mahler attempted to go even further, to achieve even vaster effects, to vanquish the impossible; but the principles of style are contained within his first three symphonies.

Personal expression could not be extended beyond this particular type of symphony, and being personal could not be duplicated. Mahler's musical heir, Schoenberg, was forced to invent a completely new musical syntax to do it.

Hearing the colossal statement entire for the first time, and in such a dedicated performance, may be accounted one of the cherishable experiences of a lifetime. The first movement was played here nearly 20 years ago, but in my estimation the first section is the weakest part of the score and in no way serves to adequately represent the whole.

He Was Inspired

Then it was Mr. Burgin who afforded that tantalizing fragment, who now realized his dream of conducting the full work. He was inspired. The orchestra sounded radiant, and in realizing the mammoth complexities of the Third, the devotion, the perception, the absolute identification of the conductor with the music, projected a soaring grandeur.

I consider yesterday's concert one of the handful of unique and indelible impressions of a reviewer's career. Burgin is the man for Mahler.

And this, despite the fact that the Third itself, shows definite weaknesses. The faults are colossal as well as the virtues. For men, Mahler's First and Second are works of a higher order as art, better integrated and developed, and yet the Third ought not be compared, for it is a law unto itself; a symphony that invites no competitors, like Joyce's "Finnegan's Wake."

The symphony is episodic, the parts tremendously related. Each section has an identity of its own; and rather than expanding and exploring ideas within the framework of the symphony, the composer organizes everything he has to say within the episode. It is the sum of this impressionistic structure that stuns and dazles, the power of tensions and contrasts and colors ranging from the sublime to the bombastic.

Sometimes these are intermingled as in the first movement, which discloses the perils of bigness, verging on the coarse banality of a band concert and yet containing a trombone solo of haunting beauty.

The ambiguity of antagonisms between major and minor, of instrumental and vocal, of naive harmony and complex scoring, of solo voice and choruses, of liquid off-stage horn calls with three dimensions and the brazen folk song thumpings on stage with one—all these and a myriad of other elements comprise the Mahler Third, an isolated and enduring splendor.

Enormous Epic

It is an enormous epic of nature poetry, following a misty programmatic path that shouldn't be taken too literally, but as the source of aural images inspiring the composer: a meditation upon the organic cycle of nature that becomes a reflection of the relations of man, nature and God, and ultimately serves as a massive metaphor about creation itself.

Miss Florence Kopleff handled the contralto's solo with a clear, lustrous intelligence; and the Women's Chorus of the Chorus Pro Musica had a fine-grained tonal authority. The Men's Chorus appeared in Stravinsky's mystical "Zvedoliki" Cantata, which was a Boston premiere.

It is a formidably imposing affair from a technical viewpoint, but otherwise a faded curiosity from the same year as "Petrouchka." All honor to Alfred Nash Patterson and his well-disciplined singers; but it was Richard Burgin's moment of glory and he bore it to the heights.

Next week the orchestra tours. On Feb. 2-3, Jeanne Marie Darre will be soloist in Saint-Saens Concerto No. 2, in G minor, for piano, Op. 22; and Dr. Munch has scheduled Honegger's Symphony No. 5, Debussy's "Nocturns," and Ravel's "La Valse."

The Symphony

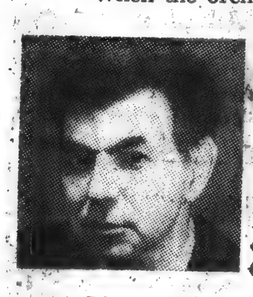
The Boston Symphony Orchestra, Richard Burgin conducting, presented the 13th program of the 81st season yesterday in Symphony Hall. Alfred Nash Patterson conducted the Chorus Pro Musica, and Florence Kopleff was the contralto soloist. The program will be repeated tonight at 8:30:
Zvedoliki (The Star-Faced) Cantata, Stravinsky
Symphony No. 3, in D minor...Mahler

Traveler (e)
BOSTON, Mass.
Circ. 178,037

JAN 18 1962

For Richard Burgin, Music Is Steadfast

TOMORROW NIGHT and the night after, the Boston Symphony concerts will be conducted by Richard Burgin.



When the orchestra performs in Brooklyn on the 26th and Carnegie Hall the 27th, and back here at Symphony Hall the 30th, Richard Burgin will be the conductor.

When the orchestra performs on other dates, Richard Burgin will be on the platform, but he won't be conducting. He'll be sitting in the first chair of the string section, the Concertmaster's seat.

There he has sat for 41 of the Symphony's 81 seasons. For half his stay here, he has been associate director of the orchestra as well, conducting some concerts every season. Next year, when he turns 70, he'll give up playing, but he will stay on as associate director.

SERVING AS musical handmaiden to such towering personalities as Pierre Monteux, Serge Koussevitzkq and presently, Charles Munch, Burgin has not won the public acclaim to which his reputation among musicians indicates he is entitled.

To be sure, members of the orchestra hold him in great esteem, and he has a firm place in the affections of regular symphony goers in Boston.

But from what I gather, here is a man of considerable stature who could be a figure of great eminence in the world of music.

When I talked to him, I could see how it is that despite his talent and technical precision, he has not achieved that eminence.

FIRST, he is a truly modest man. Second, he is genuinely interested in helping others. The world of big-time culture purveyance is a cut-throat world, and Richard Burgin doesn't own a knife.

Born in Russian-occupied Poland, he was a child prodigy. In 1903, when he was 11, he was violin soloist with the Warsaw Symphony. He starred in New York's Carnegie Hall in 1907.

He was a highly honored graduate of the St. Petersburg Conservatory, and at 20 went to Finland as concertmaster for the Helsingfors Symphony, then to Norway with the Christiania Philharmonic.

He had served under Richard Strauss and Jan Sebelius before he was called to Boston to be concert master in 1920.

ST. PETERSBURG is now Leningrad, Helsingfors is Helsinki, Christiania is Oslo. It is an incredibly changed world, but for Richard Burgin the world is music, and the muse of music is steadfast.

After his long stay in Boston as a teacher, performer and conductor, what does he think of Boston music audiences?

"So far as taste and discrimination go, I don't think Boston differs from any other city of similar cultural stature," he said.

What makes for greatness in an orchestra? Is it the conductor? Burgin had two opinions, one as conductor, the other as player.

"A CONDUCTOR, cannot make a silk purse out of a sow's ear," he said. A gifted conductor can bring out the best, but he cannot bring out what isn't there.

"One of the essential things for a group of musicians is to play together for a number of years, preferably under the same man. When the ensemble feeling is reached, you can start the orchestra on any of the classics and they will go through it without any conductor at all."

Aside from his musical ability and his generosity, Burgin is known for his absent-mindedness. One of his students invented a flip-up mute which even Burgin couldn't mislay, and has made a tidy profit. Burgin doesn't use it, and still never has a mute, even though the orchestra gave him a bagful a few years back.

When asked the proper pronunciation of his wife's professional name (violinist Ruth Posselt), Burgin said, "I really don't know. You see, I just call her Ruth."

Boston Symphony unter Burgin

Eine erhabene Aufführung der 3. Symphonie Mahlers

Die amerikanische Renaissance Gustav Mahlers enthüllt mit jeder neuen Aufführung der Werke des böhmischen Tondichters, wieviel in seinem Schaffen noch zu entdecken, welche Tiefen noch zu ergründen sind. Der schwerste Vorwurf, den die zeitgenössische Kritik seinerzeit gegen Mahler erhob, war der Hinweis darauf, daß er in seine großen symphonischen Schöpfungen die einfachsten, sogar abfällig banal genannten Melodien aufnahm und damit seine zugestandenermaßen imposanten Eingebungen zersplitterte, wenn nicht gar in Nichtigkeiten verkehrte.

Diese verknöcherte Kritik, die nur das Traditionelle gelten lassen wollte, war außerstande, zu erkennen, daß auch das Einfache, ja das Banale Teil des großen Weltbildes ist, wie es in der Musik wie in der übrigen Kunst verkörpert wird. Man denke an die Malerei, an die Dichtung der Zeit, in der die Werke Mahlers entstanden, und wird an vielen Beispielen feststellen können, daß sich durch die Einbeziehung des Simplen die hohe Form der Kunst nicht verengte, sondern weitete.

Das wurde uns in hohem Maße wieder einmal gezeigt, als Richard Burgin in der vergangenen Woche mit dem Boston Symphony-Orchester Mahlers 3. Symphonie in der Carnegie Hall aufführte. Burgin läßt sich in seiner Interpretation streng von der Partitur leiten, deren Kontraste er nie — wie es leider allzu häufig von weniger werktreuen Dirigenten getan wird — zuspitzt und ins Dramatische verfälscht. Immer werden die organischen Zusammenhänge in seiner sorgsamen Ausbreitung des thematischen Gewebes gewahrt, dessen Festigkeit dadurch in bewundernswerter Weise aufgezeigt wird.

*

Das wird ohne jede Pedanterie erreicht. Immer lebt das Werk, immer hat es den großen, den mächtigen Atem. Und zwar ebenso in dem gewaltigen ersten Satz wie in den vorwiegend heiteren, die sich nach der Pause anschließen. Der verhaltene 4. Satz mit dem dunklen Text des "Wanderers Nachtlied" von Nietzche erstand danach wie eine Mahnung zur Einkehr, zur tiefen Besinnung. Das Orchester hatte dabei in der Altistin Florence Kepleff eine mit jeder Silbe verständliche und gesanglich höchst eindrucksvolle Mitgestalterin, die sich auch dem kecken Ton des 5. Satzes gewachsen zeigte.

Es war eine Aufführung wie aus einem Guß, wie man sie selten erlebt.

Hasta

Jugoslawisches Ballett

Third New York Tour

New London, Conn.

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Box 2078, Boston 6 • RIchmond 2-4200
Day (e)
NEW LONDON, Conn.
Circ. 28,084
JAN 24 1962

Boston Symphony Pleases Again at Conn. College

By WILLIAM MEREDITH

The Boston Symphony, which often provided the high point of Connecticut College Concert Series, returned under the baton of Charles Munch to do just that last night at Palmer Auditorium.

Few listeners could recall a more brilliant or finished performance by this famour orchestra and the program they played was as satisfying as their musicianship. The conductor, whose taste and skill are familiar to New Londoners, was assisted on this occasion by a violin soloist who clearly belongs in this company, Erica Morini.

The concert opened with an early and seldom-played work of Claude Debussy, the two-part symphonic suite Printemps. Although revised at the height of his powers, this piece was originally composed when Debussy was only 25, and it has melody and a vigor of a kind we do not usually associate with him. From the opening flute phrases, it was played crisply and with vivid coloring. The energetic second movement, full of the surging effects of Debussy's mature style, was nevertheless compatible with the style of his lucid 19th century French predecessor Berlioz. Recalling the languors of certain late Debussy works, one is tempted to forgive the philistine observaicians (reprinted in the program): "He should beware of the vague impressionism which is one of the most dangerous enemies of artistic truth."

The second work was Walter Piston's Symphony No. 6, commissioned by the Boston orchestra seven years ago, and now mastered by these musicians to a perfection rare with comtemporary music. Piston is an American composer who writes with assurance in his own modern idiom, producing music of unusually rich harmonic texture and clear melodic structure. His work is no more unfamiliar, on first hearing, than that of Shostakovich. The present work has more power and control than most of Shostakovich's.

Charles Munch's control of tempo and phrase underlined the traditional design of the several movements, and came to a climax in the splendid third movement marked adagio, sereno. The soaring theme was passed from strings to flute to brasses, concluding in a huge retarding climax and then a dying away that was genuinely serene. The symphony ends with the liveliest movement of all — melodic, strongly rhythmic, with a bright fugal passage at the start. Seldom has an unfamiliar modern composition made such an immediate hit as this work did last night.

The second half of the evening was given over to Beethoven's violin concerto. Erica Morini played this familiar work with a sensitive, intense lyric quality that made it new and dramatized its virtuoso perils. Almost as soon as she started she achieved an assurance of tone and statement. By the middle of the first movement it was a commanding assurance to which Maestro Munch held his orchestra attuned.

The soloist followed the growth of the vast first movement all the way to the cadenza. Here her playing reached an extraordinary lyric excitement, reminiscent of the solo feats of the greatest coloratura sopranos and making one aware of the resources of the apparently very fine instrument she was playing on. In the grave second movement her notes were particularly pure and had a monumental serenity. The final rondo was silvery and accurate (in the first movement, the very nervosity of her playing led to occasional slight errors of pitch). Throughout the work the famous string section of the orchestra provided a sumptuous accompaniment, and the entrances were as fastidious as Mme. Morini's own attacks and phrases. It is not an easy work to lend fresh meaning to but this artist did so. In terms of both music and music-makers, it was a memorable evening.

CHARLES MUNCH

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Day (e)
NEW LONDON, Conn.
Circ. 28,084
JAN 20 1962

Boston Symphony Plays Tuesday

Erica Morini, violinist, will be heard as soloist with the Boston Symphony Orchestra at Palmer Auditorium, Connecticut College, at 8:30 a. m. Tuesday.

Charles Munch will conduct the orchestra in a concert which will include: Debussy, Printemps; Piston, Symphony No. 6; and Beethoven, Violin Concerto.

Miss Morini has fulfilled more than 1,000 orchestra engagements throughout Europe, from North America to Australia, and the Orient. She has a precious Davidoff Stradivarius.

The college has announced that latecomers will not be admitted to the auditorium until after the completion of the first number. Also, the Williams St. gate will be open for the convenience of patrons.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bulletin (m)
NORWICH, Conn.
Circ. 27,703
JAN 24 1962

Boston Symphony Plays Concert

NEW LONDON — The Boston Symphony orchestra with Erica Morini, violinist, as soloist, performed Tuesday night at Palmer auditorium, Connectciut college.

Charles Munch conducted the orchestra in the concert which included: Debussy, Printemps; Piston, Symphony No. 6, and Beethoven, Violin Concerto.

Miss Morini has given concerts throughout Europe, North America, Australia and the Orient.

ANNUAL MEETING

BALTIMORE, MD.
SUN (MORNING)
D. 201,197 S. 319,025
JAN 21 1962

Music Notes

Three Symphony Programs This Week

By WELDON WALLACE

THREE symphony orchestras —those of Philadelphia, Boston and Baltimore—are booked at the Lyric Theater this week.

Rudolf Serkin will appear as guest pianist with the Philadelphia Orchestra Wednesday night. His contributions are generous for he is to be the soloist in two works, Mozart's "Concerto in B Flat Major, K. 595," and Beethoven's "Symphony No. 4 in G Major."

Eugene Ormandy will conduct Haydn's "Symphony No. 101" (the "Clock") to open the proceedings.

Mr. Serkin occupies a position in the concert world comparable to that of Artur Rubinstein, a musician of quite different temperament.

Concerts With Son

Both came into prominence in the United States in the 1930's, and both have established a secure place in the affections of the American public.

Mr. Serkin is by far the most distinguished soloist on the Philadelphia Orchestra series this season. Not long ago he filled his one hundredth engagement with that orchestra, playing a Mozart concerto for two pianos in partnership with his 15-year-old son Peter. His last performance in Baltimore with the Philadelphia organization took place in 1959.

Munch To Conduct

The Boston Symphony is playing here Thursday night under auspices of the Baltimore Symphony. This concert is included in the Baltimore orchestra's Wednesday subscription series. A few seats are available for purchase by nonsubscribers, but the demand is such that sales will soon go on a standing-room basis.

This occasion marks the last opportunity for Baltimoreans to hear a Boston Symphony program conducted at the Lyric Theater by Charles Munch, who is retiring at the end of the season.

Mr. Munch took over the Boston Symphony in the 1948-1949 season, succeeding the late Sergei Koussevitsky. The conductor who will assume leadership of the Boston next season is Erich Leinsdorf, now conductor and artistic director for the Metropolitan Opera Association.

The program Mr. Munch has selected for Thursday will be as follows:

Printemps ..... Debussy
Symphony No. 6....Walter Piston
Symphony No. 6....T. chaikovsky

"Printemps" is an early Debussy composition. Written in 1887, it did not receive its premiere until 1913.

Walter Piston, as professor of music at Harvard University, has had a long association with the Boston Symphony, which commissioned his "Symphony No. 3" in 1948.

The Baltimore Symphony's program Saturday night is a popular-priced concert, highlighting hit tunes from six musical successes of recent years.

The evening is titled "Lerner-Loewe, Cole Porter Night." Herbert Grossman is to conduct and there will be two soloists—Jacquelynne Moody, lyric coloratura soprano, and Richard Fredericks, baritone.

Lerner-Loewe will be represented by excerpts from "Gigi," "Camelot," "Brigadoon" and "My Fair Lady."

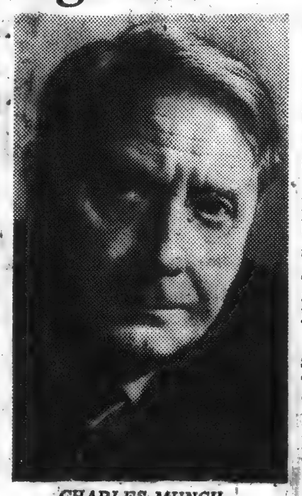
From the works of Cole Porter, "Kiss Me, Kate" and "Can-Can" have been selected.

Jacquelynne Moody made her debut with the Central City (Colo.) Opera Company, after which she became a leading coloratura with the New York City Opera Company. She has sung also with the Fort Worth Opera Association, the Houston Opera Company, the Boston Opera Group and the San Antonio Civic Light Opera.

The debut of Richard Fredericks took place last spring, when he sang the role of *Mercutio* in Gounod's "Romeo and Juliet" with the San Francisco Opera Company.

Since then he has taken part in a production of "A Midsummer Night's Dream," by Benjamin Britten, given in Vancouver, and has sung at the Hollywood Bowl.

JACQUELYNNE MOODY



CHARLES MUNCH

115

Baltimore, Md.

BALTIMORE, MD.
AMERICAN
SUN. 312,266
JAN 21 1962

5 Promising Concerts

This will be a big week of concerts.

Starting Tuesday at the Peabody with "I Musica," the famous Italian string group which performs without a conductor, it will offer a wide variety, concluding with the Baltimore Symphony's Saturday pop concert.

THE GREAT Philadelphia Orchestra, conducted by Eugene Ormandy, will return to the Lyric on Wednesday, with Rudolf Serkin as soloist in two concertos: the Mozart B-flat and the Beethoven Fourth. The program opens with Haydn's "Clock" Symphony.

The Boston Symphony will perform at the Lyric the following night, with Charles Munch conducting. (For the program, see What's Going On.) This is the Boston's 81st season.

THIS CONCERT will serve as a farewell for Maestro Munch, conductor of the Boston since 1949. He is retiring at the end of this season, his place to be taken by Erich Leinsdorf, conductor and musical advisor of the Metropolitan Opera. Leinsdorf formerly was conductor of the Cleveland Orchestra and Rochester Philharmonic.

Munch will return to this country, next season, however, as conductor of the French National Orchestra, which will tour the U. S. A. and Canada for several months.

SERKIN has had an unusually long, intimate association with the Philadelphia Orchestra. Early this season he marked his 100 performance with the Philadelphia. This unusual milestone also marked the debut of Serkin's 15-year-old son, Peter with the orchestra. Together the two artists presented the Mozart Concerto No. 10 for Two Pianos and Orchestra, thus opening up the possibilities of a musical dynastic succession.

Serkin first played with the Philadelphia Orchestra in 1937.

SERKIN has played more than 100 times with the Philadelphia Orchestra.

CHARLES MUNCH — His swan-song season.

For Saturday's Baltimore Symphony pop concert to be conducted by Herbert Grossman a program from Broadway musicals has been chosen.

There will be a chamber music concert at the Jewish Community Center tonight at 8.15 conducted by Saul Lilienstein.

LOOKING AHEAD: Maestro Adler will conduct the Baltimore Symphony's next paired concerts Jan. 30-31, with Byron Janis as piano soloist. The B. S. O.'s opera gala will be conducted by Grossman on Feb. 3.

And on Feb. 6-7 the Baltimore Symphony will have Emil Gilels as piano soloist.

— R. P. H.

Playshop Drama

Richard A. Macksey, assistant professor of writing at the Johns Hopkins University, will lecture on "American Drama" at Shriver Hall next Sunday, Jan. 28, at 8.30 P. M. Following his lecture there will be a presentation by the Playshoppers.

BALTIMORE, MD.
SUN (MORNING)
D. 201,197 S. 319,025
JAN 26 1962

Music Notes

Boston Symphony

By WELDON WALLACE

The special tone of the Boston Symphony Orchestra—taut, concentrated and instantly responsive to subtle changes of shading—gave great pleasure at the Lyric Theater last night.

A capacity audience heard this orchestra, which played here under auspices of the Baltimore Symphony. It was conducted by Charles Munch, an impressive figure, tall, broad-shouldered, silver-haired, with the face of a Roman emperor.

For this listener, the tones produced by the Bostonians were more enjoyable than the music itself.

Student Piece Played

The first selection, entitled "Printemps," was a student work of Debussy. It is quite airy and melodious, as its phrases swirl, pirouette and coast along in a shimmering play of tone. Yet it would be too much to call it a distinctive piece.

Actually it sounds a good deal like the music of Delius, which is about the most uncomplimentary thing one could say of any work. At the end it suddenly begins to move jauntily in the music-hall manner of Saint-Saens.

But enough about the music. As for the performance, that was every way persuasive. The strings had unusual luster, and the other sections joined in very smoothly.

Sound Appropriate

The flexible, det, polished sounds of the Boston organization wre as a appropriate for Walter Piston's "Symphony No. 6," a composition in so-called neo-classic style, as they were for the filminess of Debussy.

Piston's music is carefully chiselled, artfully planned so that all lines of the scoring are clear of smudges. There is an emotional economy about this score, and its effect depends less on qualities of feeling, which are rather self-contained, than on balance and precision of craftsmanship.

It is a work in a modern idiom, not sweet, but not harsh or grating. It was recreated in flowing lines of sound, carefully carved.

The concert ended with Tcaikovsky's "Pathetique Symphony." The kind of tone that characterizes the Boston Symphony kept this music from overflowing too much, so that there was charm in the French accent given to the Russian score.

Actually, though, the movement that came off particularly well was the march-like Scherzo, which was presented with light, firm, swashbuckling tread — a French military band, and very fine.

BALTIMORE, MD.
SUN (EVENING)
D. 219,463
JAN 25 1962

Boston Due At Lyric

Charles Munch will make his final appearance here tonight as permanent conductor of the Boston Symphony, when the orchestra returns to the Lyric.

The Strasbourg-born maestro plans to retire from the Boston Symphony at the end of the season. He was appointed music director in 1949.

The Boston Symphony is appearing here as the second bonus concert of the Baltimore Symphony's midweek, pair-concert series.

Wednesday Subscribers

Tonight's performance is for Wednesday subscribers. The Berlin Philharmonic, under Dr. Karl Boehm, presented the first bonus concert for Tuesday subscribers November 21.

The Boston Symphony Orchestra's 101 men and 3 women, will play Debussy's "Printemps," "Symphony No. 6," by the American composer Walter Piston and Tchaikovsky's "Symphony No. 6 [The Pathetique]."

Dr. Munch, one of France's leading musicians, succeeded the late Serge Koussevitzky, who served 25 years as conductor of the orchestra, now in its eighty-first season. Koussevitzky retired in 1948, died June 4, 1951, and is buried at Lenox, near the Boston Symphony's summer home, Tanglewood.

BALTIMORE, MD.
NEWS-POST
D. 230,204 SAT. 21,343
JAN 26 1962

At the Lyric

Boston Symphony Cures the Toothache

By R. P. HARRISS

Along with a big audience that included standers, your humble listener last night partook of an exceedingly cheerful evening at the Lyric with the Boston Symphony Orchestra, conducted by Charles Munch.

Was this ambiance the result of an excellent program, with a brilliant guest artist? No. The program was far from ideal and there was no guest artist.

Had your man just come into a fortune? Emphatically not, and besides that, I had the toothache.

Then why in Tophet this cheerfulness? The reason, pure and simple, was orchestral excellence. The Boston and Maestro Munch gave a superb performance.

THE PROGRAM opened with an early, indeed a student, work by Debussy, his "Printemps" symphonic suite. While it foreshadowed his future successes, it is by no means a great work. Still it seemed remarkably good.

Next came Walter Piston's Symphony No. 6, which was commissioned by the Boston and the Koussevitsky Foundation in 1955. In the opening movement Piston demonstrates, for the benefit of any other contemporary composer, and conservatory heads and tone-deaf longhairs who may be listening, that he can compose music just as stylish, dry, nervous and hard to listen to, as anybody in the business.

HAVING DONE so, he then relents and gives some consideration to the ordinary customers. The second movement opens with a rattle of dried peas in the timpani, and other odd effects, plus gruff comment from the bull fiddles; but melodic themes soon make themselves heard, with some enchanting development (unfortunately not enough) by the violins.

The Adagio sereno was just that, and the final movement's all-too-brief solo part for the first cello was pure pleasure. The excellent cellist was Samuel Mays, a former member of the Baltimore Symphony, I believe. There was also some fine work by first harpist Bernard Zighera.

Impeccable musicianship could not hide the essentially superficial character of this work, but it did make most of it very listenable.

TCHAIKOVSKY'S Sixth or "Pathetic" Symphony is so emotional, it really can be dreadful when given a second-rate performance. Even Munch and the Boston could not hide the banality of its 3rd movement.

But Munch's rare taste and the orchestra's polish made all else sound far better than it usually does. Indeed, the Final Adagio Lamentoso, usually s flooded with Tchaikovsky's self pity, was exquisite. As th sound died it was received wit dead silence for several second before the audience broke into a storm of applause.

A POSSIBLE contributing factor to the general Lyric bonhomie: the B. & O. clock tower, thanks to the efforts of Douglas Gordon's improvement association, was brightly lit again. Huzzah!

Upon leaving the Lyric, I found my toothache gone.

116

Brooklyn

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 3 500
JAN 18 1962
PAGE ONE

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Florence Kopleff will sing the solo part and the Chorus Pro Musica of Boston will come to Brooklyn to participate in this performance.

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Mahler composed nine symphonies, which in recent years are rising in the esteem of the American musical public. His "Lied von der Erde" (Song of the Earth) now is in the repertory of major symphony orchestras and his songs frequently are heard on recital programs.

Tickets for the Jan. 26 performance are priced at $3.00, $3.50, $4.00 and $4.50 and may be ordered by mail. All mail orders must include a stamped, self-addressed envelope. The box - office is open daily, 10 a.m. to 9 p.m.

BROOKLYN, N.Y.
BULLETIN
W CIRC. NOT AVAIL.
JAN 18 1962

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BROOKLYN, N.Y.
FLATBUSH LIFE
W. 12.500
JAN 27 1962

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BROOKLYN, N.Y.
KINGS COURIER
W 15,370
JAN 20 1962
1961

MUSIC ART DRAMA

Ferruccio Tagliavini will give his first New York concert of the season, Friday, January 19, 1962 at 8:30 P.M. at the Academy of Music in Brooklyn. His program will consist of operatic arias and songs and is arranged by Erberto Landi and the Meyer Management, Mr. Tagliavini's U. S. representative.

Tagliavini who has been absent from the U. S. musical scene for several seasons arrived here January 7, directly from a triumphant success in the leading opera and concert houses of Italy, Germany, Bulgium and England.

His latest RCA recording of Italian songs "Le canzoni di ieri" has just been released.

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MUSIC • ART • DRAMA

(Continued from Page 7)

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BROOKLYN, N.Y.
GRAPHIC
W. 17.420
JAN 24 1962

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116

Brooklyn

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 3,500
JAN 18 1962
PAGE ONE CERTIFIED

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KINGS COURIER
W. 15,370
JAN 20 1962
1961

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BULLETIN
W. - CIRC. NOT AVAIL.
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FLATBUSH LIFE
W. 12,500
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GRAPHIC
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...LTY NEWS BUREAU
...BANY, N.Y.
...WSPAPER
...PPINGS
... NEW YORK
...ERVICE

...LYN RECORD
... 19, 1962

Boston Symphony Invites Burgin To Boro Academy

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BROOKLYN, N.Y.
BROOKLYN DAILY
D. 39,650

JAN 22 1962

Boston Symphony At Bklyn Academy On January 26

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.

MAR 1962

Boston Symphony

Carnegie Hall, Jan. 27, 2:15—Boston Symphony, Richard Burgin conducting. MAHLER: Symphony No. 3. (Chorus Pro Musica and Florence Kopleff, contralto).

Richard Burgin, a familiar and beloved figure at the concertmaster's desk of the Boston Symphony for the past 42 years, besides being assistant conductor since 1935 and associate conductor since 1943, has always made interesting programs. It was characteristic of him to bring us Mahler's gigantic Third Symphony, instead of reaping cheaper rewards with sure-fire favorites.

This work is a marvelous paradox—an enormous musical fresco which nonetheless contains pages of the most tender and introspective intimacy. It is as if a Tiepolo ceiling had been painted by Rembrandt.

Mr. Burgin's interpretation was exemplary as far as clarity and integration were concerned. The Tempo di Menuetto movement and the following one were exquisitely played. But this profoundly intelligent conception did have one major drawback. It failed to communicate the spectacular, the theatrical character of much of the music.

The proclamatory first movement should be circusy at times, in grandiose fashion; and the final pages should reach an intensity that leaves one fully spent. Here the instinctive showmanship of a Mitropoulos or a Bernstein is preferable to dignity and reserve (and I do not mean to imply that their interpretations were not also musically profound).

But, even with these reservations, this was an excellent and most welcome performance. It will help to establish Mahler on this side of the ocean in his rightful place as one of the most fascinating and influential composers of modern times. —Robert Sabin

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
WED JAN 24 1962

Footlights And Spotlights

By FELIX KESSLER

Mahler Program Friday

Some critics say that Gustav Mahler's symphonies are overblown affairs, but nearly all agree that he was the last in a line of great Austrian composers.

A chance to judge whether Mahler's greatness is inflated will be afforded Friday at the Academy of Music, when the Boston Symphony Orchestra performs his Third Symphony, a lengthy work that also calls for a contralto soloist and a women's choir.

FLORENCE KOPLEFF.
Soloist with Boston.

This symphony is divided into six sections, with intermission after the 45-minute first section. It is the only work on the program which starts at 8:30 p.m.

Conducting the orchestra will be Richard Burgin, its associate conductor and concert master since 1920. Also appearing will be Florence Koploff as soloist and the Chorus Pro Musica of Boston.

Mahler, who died in 1911, composed the third of his nine symphonies (a 10th is partially scored) in 1895. He was a conductor and chorus master in various European cities, seldom staying at one post as long as musicians with less voluble personalities.

He directed the New York Philharmonic Society a few years before his death, leading performances at the Academy of Music during the 1908-1909 season.

His symphonies have received public esteem only in recent years. The composer heard but one of his works acclaimed during his lifetime. It is no small thing, however, when a composer is hailed as a descendant of the Austrian symphonists; this line includes Haydn, Mozart, Beethoven, Schubert and Bruckner.

165 Church Street — New York
MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.

FEB 1962

Boston Symphony

The big sprawling Third Symphony by Mahler made up the entire program of the Boston Symphony, Saturday afternoon Jan. 27 at Carnegie Hall, with **Richard Burgin** on the podium. The first movement, which was the only part played before intermission, is a whole symphony in itself—or perhaps one could describe it more accurately as a tone poem. It ranges through the full gamut of emotions, tempi, dynamics. The other five movements are shorter, and each one quite individual. The second movement, Tempo di Menuetto, is charming and light in texture. The third movement, comodo: scherzando, is a little longer and more varied. The fourth movement, Sehr langsam, misterioso, features contralto solo (Florence Kopleff was excellent); it is a rather brief movement, somewhat like a recitative. The fifth movement, Lustig in Tempo, boasted both women's chorus and contralto solo. The Chorus Pro Musica joined Miss Kopleff and the Orchestra in this lively, joyful movement. And finally, Langsam, ruhevoll, empfunden, an expressive, lyrical farewell. Frankly, we think this symphony tries to say too much: it is too long and has too many ideas for just one work. Moreover, there doesn't seem to be anything holding the various movements together. Mr. Burgin held the different forces together competently. He is an authoritative and musicianly conductor.

Charles Munch was guest of honor at a banquet, Jan. 21, in New York City given by "The Bohemian"—the New York musicians' club which endows the Musicians Foundation Fund. Four former Boston Symphony Orchestra conductors —Nikisch, Munch, Monteux and Koussevitzky—have been among those honored by the 55-year-old organization. Other honored guests have also included Mahler, Toscanini, Kreisler, Paderewski, Hofmann, Busoni, Sembrich, Casals, Heifetz, Rachmaninoff, Prokofieff, Caruso, Walter, Spalding, Mitropoulos, Villa-Lobos, Hess, Rubinstein, Bernstein and Ormandy.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN RECORD
Friday, January 19, 1962

Boston Symphony Invites Burgin To Boro Academy

The Boston Symphony Orchestra will perform Gustav Mahler's Symphony No. 3, in D minor —one of the monumental works by the great Austrian composer— on Friday evening, January 26th, at The Brooklyn Academy of Music, 30 Lafayette Avenue. Dr. Charles Munch, music director, has invited Ricard Burgin, the Orchestra's associate conductor, to present his interpretation of the Mahler work, a seldom-heard masterpiece requiring a large instrumental ensemble, an alto soloist and a women's chorus.

Florence Kopleff, well-known for her numerous appearances in oratorio, will sing the solo part and the Chorus Pro Musica of Boston will come to Brooklyn to participate in this performance.

Mahler is one of the great composer-conductors of Central Europe who made an indelible impression on music in the United States. He studied philosophy at the Vienna University and music at the Vienna Conservatory. A series of assignments as chorus master and conductor in Prague, Leipzig, Budapest and Hamburg finally led to his engagement as director of the Vienna Court Opera, a post he held for ten years and during which time he elevated the Opera to new standards of excellence. In 1907, he came to New York as a conductor at the Metropolitan Opera House, and the following year, he became the conductor of the New York Philharmonic Society. He directed Philharmonic performances at The Brooklyn Academy of Music in the 1908-1909 season.

Mahler composed nine symphonies, which in recent years are rising in the esteem of the American musical public. His "Lied von der Erde" (Song of the Earth) now is in the repertory of major symphony orchestras and his songs frequently are heard on recital programs.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 39,650
JAN 22 1962

Boston Symphony At Bklyn Academy On January 26

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Tickets for the performance of Mahler's third symphony by the Boston Symphony Orchestra are priced at $3.00, $3.50, $4.00 and $4.50 and may be ordered by mail. All mail orders must include a stamped, self-addressed envelope. The box-office is open daily, 10 A.M. to 9 P.M.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
WED JAN 24 1962

Footlights And Spotlights

By FELIX KESSLER

Mahler Program Friday

Some critics say that Gustav Mahler's symphonies are overblown affairs, but nearly all agree that he was the last in a line of great Austrian composers.

A chance to judge whether Mahler's greatness is inflated will be afforded Friday at the Academy of Music when the Boston Symphony Orchestra performs his Third Symphony, a lengthy work that also calls for a contralto soloist and a women's choir.

FLORENCE KOPLEFF.
Soloist with Boston.

This symphony is divided into six sections, with intermission after the 45-minute first section. It is the only work on the program which starts at 8:30 p.m.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
MAR 1962

Boston Symphony

Carnegie Hall, Jan. 27, 2:15—Boston Symphony, Richard Burgin conducting. MAHLER: Symphony No. 3. (Chorus Pro Musica and Florence Kopleff, contralto).

Richard Burgin, a familiar and beloved figure at the concertmaster's desk of the Boston Symphony for the past 42 years, besides being assistant conductor since 1935 and associate conductor since 1943, has always made interesting programs. It was characteristic of him to bring us Mahler's gigantic Third Symphony, instead of reaping cheaper rewards with sure-fire favorites.

This work is a marvelous paradox—an enormous musical fresco which nonetheless contains pages of the most tender and introspective intimacy. It is as if a Tiepolo ceiling had been painted by Rembrandt.

Mr. Burgin's interpretation was exemplary as far as clarity and integration were concerned. The Tempo di Menuetto movement and the following one were exquisitely played. But this profoundly intelligent conception did have one major drawback. It failed to communicate the spectacular, the theatrical character of much of the music.

The proclamatory first movement should be circus at times, in grandiose fashion; and the final pages should reach an intensity that leaves one fully spent. Here the instinctive showmanship of a Mitropoulos or a Bernstein is preferable to dignity and reserve (and I do not mean to imply that their interpretations were not also musically profound).

But even with these reservations, this was an excellent and most welcome performance. It will help to establish Mahler on this side of the ocean in his rightful place as one of the most fascinating and influential composers of modern times.

—Robert Sabin

165 Church St. — New York
MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
FEB 1962

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118

New York

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658

SUN JAN 21 1962

MUSIC WORLD: SERIES IS SAVED

1 Boston Symphony

By ROSS PARMENTER

LAST summer Max Pollikoff threw up his hands in despair. For six seasons the violinist had been knocking himself out arranging the concerts of "Music in Our Time" and, as far as he was concerned, the effort no longer seemed worth it. The final straw was the expiration of the concert series' chief source of financial support, a three-year grant of $5,000 a year from the Martha Baird Rockefeller Aid to Music Program.

Mr. Pollikoff was at the Composers Conference in Bennington, Vt., when he decided to quit. His decision distressed the composers there who had either benefited by his series or believed in its worth. They decided to do what they could to salvage them. They enlisted the help of other composers, too, and twenty-four of them wrote to newspapers saying the series must not be allowed to die.

Their efforts produced results. People and institutions began to send in gifts, hoping such donations would help insure further series. Richard Rodgers, for instance, was one who sent in some money. Leonard Bernstein was another who made an unsolicited gift. Morton Gould got the American Society of Composers, Authors and Publishers to chip in $500.

Changed His Mind

By this time, Mr. Pollikoff was beginning to reconsider. The money, of course, was a help, but even more important to him was that so many composers had shown so decisively that they wanted the series to go on. Mr. Pollikoff began to do some figuring. He has always been able to operate on a shoestring because there are many skilled instrumentalists who are willing to aid the cause of contemporary music by performing for small fees. And Mr. Pollikoff calculated that seven programs could be presented if $7,500 could be scraped up.

Gifts continued to come in. Some were for $50, some were for more, some for less. It was enheartening, but still it was not enough. Finally a well-to-do young couple desiring to be anonymous came through with an unexpected gift of $4,000.

Mr. Pollikoff says the emergency almost killed him and he swears he can never go through such a crisis again, but, with the money safely in hand, and so many people having faith in the worth of the series, he felt he had no alternative but to take on the burden again. He began selecting the works and performers.

With less advance time for planning than usual, he thought that the series would be upon him before he could announce its details. However, he made his schedule in time—but only just. The first concert is on Wednesday, and it was only last week that Mr. Pollikoff could produce his programs in their final form.

Those programs show the extent to which composers are aiding the violinist with the series. Thirty-three of them, besides providing fresh pieces, will come to speak at the concerts at which their works will be played. Many of them will be young men whose reputations have not yet been made. For one factor influencing Mr. Pollikoff against dropping the series was his awareness of the number of talents he feels deserve hearings.

Pollikoff Concerts Are Rescued by Efforts Of Composers

These are the lesser-known composers who will be heard in the series for the first time: Alden Ashforth, Edward Bogagni, Keith Robinson, Frank Campo, David Davis, Michael Colgrass, M. William Karlins, James Tenney, Elliot Kaplan, Harvey Sollberger, Robert Stewart, Barney Childs, Mike Stoller, Charles Whittenberg and Salvatore Martirano.

As usual, the concerts will be at the Lexington Avenue Young Men's and Young Women's Hebrew Association. They will be on Wednesday evenings and all seats will be $1.50 each. Nearly every work performed will be new to New York.

LOCAL PRIDE: One of the most intensive talent hunts for American conductors recently came to an end in Baltimore. After the twelve leading contenders had led the Baltimore Symphony in four sessions, the judges decided on the five it felt were most worthy of the three months' training that is being offered at the Peabody Conservatory with Ford Foundation financing.

Shortly after the five winners were announced, a spokesman from the Mannes College telephoned to report proudly that three of the winners had studied at the college under Carl Bamberger. The next day there was an equally proud call from the Juilliard. It claimed three of the winners as students of Jean Morel. As it turned out, two men were in both claims: Stefan Bauer-Mengelberg and Frahz Bibo. The Mannes alumnus not claimed by Juilliard was George Cleve; the Juilliard alumnus not claimed by Mannes was Elyakum Shapira.

The New York Philharmonic was too modest to claim its share of the winners, but it could rightfully have come forward and said that two of the winners were its former assistants: Mr. Bauer-Mengelberg and Mr. Shapira. The man escaping all three nets of pride was 32-year-old Robert La-Marchina, a former 'cellist who has conducted the Santa Fe Opera.

HEMIDEMISEMIQUAVERS: Arthur Berger's Quartet (1957-58), which was the only American chamber work chosen for last year's festival of the International Society for Contemporary Music, will have its New York première at Friday's I.S.C.M. concert at the New School. . . . Richard Bonynge, coach, accompanist and husband of Joan Sutherland, is embarking on a conducting career. On Thursday he will lead an orchestra in Italy for the first time. It will be a concert with the Orchestra of Santa Cecilia in Rome, with Miss Sutherland as the soloist. . . . When Charles Munch leads Walter Piston's Symphony No. 6 at Carnegie Hall on Wednesday it will be his fortieth performance of the work with the Boston Symphony.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658

THU JAN 25 1962

Erica Morini, Violinist, at Carnegie Hall

A WOMAN violinist, a living composer and a composer born a hundred years ago had heartening successes last night at Carnegie Hall when the Boston Symphony opened its third New York visit of the season.

Erica Morini was the violinist, and, although she has long been one of the great figures in the violin world, this was her first engagement in New York with the Boston. One of the heartening elements here was that at last the famous orchestra presented her in this city.

Her concerto was the Beethoven, and another heartening element was that she played it with such mastery. It was a performance in which the nobility and intensity of her interpretation was matched by execution of such splendor that the listener hung on each note.

Her vigorous and yet beautifully controlled playing of the cadenzas was especially brilliant. Yet even though these unaccompanied sections stood out, they did not overshadow the commanding and musicianly playing of the passages with orchestra. And since Charles Munch led a pulsing and warm accompaniment, the whole performance was on a high level.

Walter Piston was the living composer, and what was particularly heartening in his case was that the audience so obviously liked his Sixth Symphony. Mr. Munch brought the composer to the stage the moment it was finished, and thereafter the applause, joined by the members of the orchestra, was so prolonged that the composer had to return for three further bows.

The symphony was written for the Boston Symphony in 1955 and this was Mr. Munch's fortieth performance of the work. It wears very well, with its witty second movement contrasting nicely with the broad first movement, and the rousing finale making an equally happily conceived contrast with the long, rather melancholy tihrd movement. Perhaps it is on its way to being a classic. Last night it was received as one.

•

The composer of the past who had the nice success was Debussy. And it came about because the piece of his that was received so well is a youthful essay that at first seemed a failure and that is very seldom performed. It was his symphonic suite, "Printemps," which he wrote in 1887. Especially in the first movement, it prefigures the genius of the later works and it was both interesting and a pleasure to hear it in place of those works of his that have been done over and over. Since there were only three selections on the program, Mr. Munch and his orchestra scored an all-round success.

ROSS PARMENTER.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618,802 S. 812,836

THU JAN 25 1962

AT CARNEGIE HALL

Morini Wins Plaudits

By MILES KASTENDIECK

ALTHOUGH ERICA MORINI'S playing Beethoven's Violin Concerto with the Boston Symphony practically eclipsed whatever had gone before, Charles Munch had introduced a provocative element earlier into the program presented in Carnegie Hall last night.

It consisted of an early Debussy work and Walter Piston's Sixth Symphony. Hearing them inclined this listener toward intolerance of the former and continued respect for the latter.

Debussy's "Printemps" has faded noticeably. While it may be interesting historically for containing the germs of his later development, its obvious and sentimental material palls. That it is infrequently played is hardly surprising.

Transient Work

The Piston leaves no salient impression. His Gossamer Scherzo with its ingenious ending wins audible expressions of delight from an audience. His energetic finale (reminiscent of Ives at the start) pursues a thoroughly professional course. Only from the point where the brasses take hold does the adagio acquire well-defined personality.

Respect for the craftsmanship of the opening movement opens speculation as to the significance of the "Espressivo" marking. Piston is true to his solid and frequently beautiful workmanship, but the impact of the work is transient. Nonetheless, the audience recalled the composer for several bows.

Classic was the word for Miss Morini's performance and interpretation. In spirit, in purity of tone, and in style she had both the requisite control and the necessary expressivity. While not flawless in intonation, her playing had the essence of perfection with a communicative warmth rarely experienced. Her performance became beauty personified in lovely sound.

Munch revealed almost too much mellowness for some of the Debussy and Piston. His incisive treatment of Beethoven resulted in more impressive stylistic delineation. The orchestra sounded good but not so distinguished as expected.

On Third

"A Majority of One," starring Rosalind Russell and Alec Guinness in the Mervyn LeRoy motion picture production for Warner Bros., is in its third week at Radio City Music Hall.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
THU JAN 25 1962

MUSIC

Boston Symphony Orchestra

CARNEGIE HALL

Conductor, Charles Munch; soloist: Erica Morini, violinist. The program:

Printemps ..... Debussy
Symphony No. 6 ..... Piston
Concerto in D, Op. 61 ..... Beethoven

By Ronald Eyer

It is not often that a Carnegie Hall audience reacts audibly to a piece of contemporary music. But last night's Boston Symphony audience did to the second movement, a Scherzo, of Walter Piston's Sixth Symphony.

The last staccato notes of this bright bit of whimsy was followed by a gentle sigh of pleasure from all over the house and some small exclamations like "Charming!" "Delightful!" "Very good!" This conveyed the most significant thing we know about the Harvard professor-composer and that is that he knows how to write music that people like to listen to. This symphony, written on commission from the Boston Symphony and the Koussevitzky Foundation a few years ago, may not be a great work, nor even a very important one ultimately, but it does what so much contemporary music does not do—it communicates easily and quickly with the listener.

Mr. Piston goes about the business of his four movements (characterized simply as expressive, fast, serene and energetic) with unexcelled craftsmanship, a true feeling for past as well as present concepts of harmonic and melodic movement in a free-flowing, inventive style that presents a lot of easily assimilable ideas in attractive and colorful language. This kind of music in the long run may prove more viable than the more venturesome, but still highly academic, work of the avant-garde.

The evening held even more easy listening. The two-movement symphonic suite, "Printemps," dating from Debussy's youthful Prix de Rome days, proved a microcosm of almost everything that was to come in the world of impressionism of which he was to be virtually the sole master. The first movement, which opens with a flute solo strikingly similar to the one that begins "L'Apres Midi d'un Faun," is the most unconventional and prophetic of the two. In the second, he makes shameless obeisances to the Rome judges, including Masseanet, and some of it sounds like a parody of the latter.

Throughout, however, there are anticipations of the composer of "La Mer," "Images," and "Pelleas." There are the modal feeling of the harmony, experiments with the whole-tone scale, lush division of the strings and characteristic arabesques in the winds. Altogether a splendid period piece that doesn't get played nearly as much as it should.

Erica Morini, soloist in the Beethoven concerto, remains one of our most distinguished violinists, and not only among women. The famous old piece was putty in her hands, but it was not just another tired performance. She brought freshness and glow to it and set one to marveling once more at that marvelously aristocratic tone which is flawless in intonation and never marred by flaws of miscalculation. The orchestra has much to say in this concerto and Mr. Munch and his Bostonians said it beautifully.

NEW YORK, N.Y.
POST
D. 317 264 S 257,590
THU JAN 25 1962

WORDS and MUSIC

By Harriett Johnson

Morini Plays Beethoven at Carnegie

A concert to a musician can be a lesson as well as a pleasure and last night's Carnegie Hall program by the Boston Symphony, viewed in perspective, provided food for thought as well as aural ambrosia.

In time and nationality, the music, respectively, spanned 150 years and three countries, France, the United States, and Germany. Debussy's "Printemps," "Suite Symphonique," was composed in 1887, Walter Piston's Symphony No. 6, in 1955, and Beethoven's Concerto for Violin in D Major, in 1806. "Printemps," in its original form, was scored for chorus, but the voices were eliminated from the definitive version published in 1913.

With Charles Munch on the podium, Erica Morini, the eminent soloist, played the Concerto with impeccable style and admirable restraint. The damp night was not sympathetic to strings and Miss Morini had some minor trouble with intonation. Her judicious use of vibrato, however, her notable lack of manenerisms, her mastery and her eloquence made her interpretation a lofty re-creation.

Original Review Unfavorable

The orchestra's beginning attack was not precise, and there were other technical lapses from grace. But in conveying the work's ideas and emotions, Munch was in gracious rapport with his soloist.

The Concerto's serene beauty unfolds effortlessly from the simplest ideas—the kind of invention that genius alone can create.

With chagrin, one reads in a foreward to the orchestral score, nonetheless, that after its premiere, the Vienna Theater newspaper reported ". . . it contains beautiful passages but the context often seems broken and the endless repetition of unimportant passages produces a tiring effect."

Judgment of Debussy

For many years after its premiere the concerto was, except for intermittent performances, relegated to the shelf. Not until 1844, when the celebrated violinist, Joachim, a boy of 13, performed it with Mendelsson conducting, did it begin to be truly appreciated. Miss Morini played the Joachim cadenzas which he published in 1853.

The Debussy "Printemps," whose misty first movement is a sensuous harbinger of the languorous "Afternoon of a Faun" that came seven years later, exhibits the unmistakable originality of genius. But the official report of the Secretary of the Academic des Beaux-Arts said this about it: ". . . He is apt to forget the importance of accuracy of line and form. He should beware of this vague impression which is one of the most dangerous enemies of artistic truth The academy awaits and expects something better from such as gifted a musician as Debussy."

As my deadline nears, I am pleased to report that I liked Piston's Symphony very much. I just hope I felt the same way at it's premiere here six years ago.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SUN FEB 4 1962

REPRISE

OPERA: The new production of "Un Ballo in Maschera" ranked with "the Metropolitan's best of recent years." Successful debuts were made by Anita Valkki as Bruennhilde and Margherita Roberti as Tosca.

ORCHESTRAS: Thomas Schippers led "trim, lithe, superbly organized performances" with the New York Philharmonic. Richard Burgin's conducting of Mahler's Third Symphony with the Boston Symphony was a "superb accomplishment."

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
THU JAN 25 1962

Music

Erica Morini Soloist At Carnegie Concerto

By LOUIS BIANCOLLI.

The season's violin-playing, already at a high peak, reached a new summit with the performance of the Beethoven Concerto by Erica Morini in Carnegie Hall last night.

Appearing as soloist of Charles Munch and the Boston Symphony Orchestra, the long-reigning queen of the bow gave what to me was the greatest performance of her career.

A great many others must have agreed, for when the performance ended, the applause and cheering were an emphatic token of gratitude and excitement. This was a memorable and moving experience.

Marvel of Beauty.

What made it so was a combination of many factors, technical and tonal, all of them fused into a single marvel of beauty by the warm and lavish personality of Miss Morini.

It was an intensely poetic Beethoven, for one thing, spun out with a mellowness of phrase and depth of expression that evoked an atmosphere of almost religious awe.

But for a few minor lapses, the tone was fresh and silken, responsive to every shift of mood, and in the tender musings of the Larghetto of an unearthly repose.

One scarcely thought of technic as such last night, so deeply embedded was it in larger plan of feeling and poetry. It was Miss Morini's springboard for a flight into space. Once there, all was luminous ease.

Supernatural Violin.

Many moments of last night's performance will remain fixed like jewels in the memory. For me the moment of moments came after the staggering Joachim cadenza. The hushed return of the violin was supernatural.

There were other matters on last night's program—brilliant readings of Debussy's early, sentimental, but prophetic "Printemps" suite and of Walter Piston's sonorous Sixth Symphony.

The second and fourth movements of this symphony are among Mr. Piston's most cogent utterances. But for me last night was the night that Mr. Munch and the Boston Symphony accompanied Erica Morini in the Beethoven concerto.

A 135-year-old classic became the fresh and ageless miracle it is in the inspiring hands of a great artist.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
MAR 1962

Boston Symphony

Carnegie Hall, Jan. 24—Boston Symphony, Charles Munch, conductor. DEBUSSY: *Printemps*. PISTON: Symphony No. 6. BEETHOVEN: Violin Concerto (Erica Morini, violin).

Although it was gratifying to have Erica Morini as soloist with the Boston Symphony for the first time after all these years, it was the Piston Symphony rather than the Beethoven Concerto that distinguished this evening. The Symphony, commissioned by this orchestra and the Koussevitzky Music Foundation, has been performed 40 times by Mr. Munch and his Bostonians. They gave a bright, authoritative performance, and Mr. Piston was called to the stage four times.

In the Beethoven, Miss Morini was in top form. It was an intense performance, full of marvelous detail and stunning virtuosity, with the orchestra supplying an equally graphic accompaniment.

The prophetic little two-movement suite of Debussy was an attractive opener.

—Wriston Locklair

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
THU JAN 25 1962

MUSIC

Boston Symphony Orchestra

CARNEGIE HALL

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"Printemps," Suite symphonique.....Debussy
Symphony No. 6.....Piston
Violin Concerto in D, Op. 61....Beethoven

By Ronald Eyer

It is not often that a Carnegie Hall audience reacts audibly to a piece of contemporary music. But last night's Boston Symphony audience did to the second movement, a Scherzo, of Walter Piston's Sixth Symphony.

The last staccato notes of this bright bit of whimsy was followed by a gentle sigh of pleasure from all over the house and some small exclamations like "Charming!" "Delightful!" "Very good!". This conveyed the most significant thing we know about the Harvard professor-composer and that is that he knows how to write music that people like to listen to. This symphony, written on commission from the Boston Symphony and the Koussevitzky Foundation a few years ago, may not be a great work, nor even a very important one ultimately, but it does what so much contemporary music does not do—it communicates easily and quickly with the listener.

Mr. Piston goes about the business of his four movements (characterized simply as expressive, fast, serene and energetic) with unexcelled craftsmanship, a true feeling for past as well as present concepts of harmonic and melodic movement in a free-flowing, inventive style that presents a lot of easily assimilable ideas in attractive and colorful language. This kind of music in the long run may prove more viable than the more venturesome, but still highly academic, work of the avant-garde.

The evening held even more easy listening. The two-movement symphonic suite, "Printemps," dating from Debussy's youthful Prix de Rome days, proved a microcosm of almost everything that was to come in the world of impressionism of which he was to be virtually the sole master. The first movement, which opens with a flute solo strikingly similar to the one that begins "L'Apres Midi d'un Faun," is the most unconventional and prophetic of the two. In the second, he makes shameless obeisances to the Rome judges, including Massenet, and some of it sounds like a parody of the latter.

Throughout, however, there are anticipations of the composer of "La Mer," "Images," and "Pelleas." There are the modal feeling of the harmony, experiments with the whole-tone scale, lush division of the strings and characteristic arabesques in the winds. Altogether a splendid period piece that doesn't get played nearly as much as it should.

Erica Morini, soloist in the Beethoven concerto, remains one of our most distinguished violinists, and not only among women. The famous old piece was putty in her hands, but it was not just another tired performance. She brought freshness and glow to it and set one to marveling once more at that marvelously aristocratic tone which is flawless in intonation and never marred by flaws of miscalculation. The orchestra has much to say in this concerto and Mr. Munch and his Bostonians said it beautifully.

NEW YORK, N.Y.
POST
D. 317,264 S. 257,590
THU JAN 25 1962

WORDS and MUSIC

By Harriett Johnson

Morini Plays Beethoven at Carnegie

A concert to a musician can be a lesson as well as a pleasure and last night's Carnegie Hall program by the Boston Symphony, viewed in perspective, provided food for thought as well as aural ambrosia.

In time and nationality, the music, respectively, spanned 150 years and three countries, France, the United States, and Germany. Debussy's "Printemps," "Suite Symphonique," was composed in 1887, Walter Piston's Symphony No. 6, in 1955, and Beethoven's Concerto for Violin in D Major, in 1806. "Printemps," in its original form, was scored for chorus, but the voices were eliminated from the definitive version published in 1913.

With Charles Munch on the podium, Erica Morini, the eminent soloist, played the Concerto with impeccable style and admirable restraint. The damp night was not sympathetic to strings and Miss Morini had some minor trouble with intonation. Her judicious use of vibrato, however, her notable lack of mannerisms, her mastery and her eloquence made her interpretation a lofty re-creation.

Original Review Unfavorable

The orchestra's beginning attack was not precise, and there were other technical lapses from grace. But in conveying the work's ideas and emotions, Munch was in gracious rapport with his soloist.

The Concerto's serene beauty unfolds effortlessly from the simplest ideas—the kind of invention that genius alone can create.

With chagrin, one reads in a foreward to the orchestral score, nonetheless, that after its premiere, the Vienna Theater newspaper reported ". . . it contains beautiful passages but the context often seems broken and the endless repetition of unimportant passages produces a tiring effect."

Judgment of Debussy

For many years after its premiere the concerto was, except for intermittent performances, relegated to the shelf. Not until 1844, when the celebrated violinist, Joachim, a boy of 13, performed it with Mendelsson conducting, did it begin to be truly appreciated. Miss Morini played the Joachim cadenzas which he published in 1853.

The Debussy "Printemps," whose misty first movement is a sensuous harbinger of the languorous "Afternoon of a Faun" that came seven years later, exhibits the unmistakable official report of the Secretary of the Academie des Beaux-Arts said this about it: ". . . He is apt to forget the importance of accuracy of line and form. He should beware of this vague impression which is one of the most dangerous enemies of artistic truth. The academy awaits and expects something better from such as gifted a musician as Debussy."

As my deadline nears, I am pleased to report that I liked Piston's Symphony very much. I just hope I felt the same way at it's premiere here six years ago.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SUN FEB 4 1962

REPRISE

OPERA: The new production of "Un Ballo in Maschera" ranked with "the Metropolitan's best of recent years." Successful debuts were made by Anita Valkki as Bruennhilde and Margherita Roberti as Tosca.

ORCHESTRAS: Thomas Schippers led "trim, lithe, superbly organized performances" with the New York Philharmonic. Richard Burgin's conducting of Mahler's Third Symphony with the Boston Symphony was a "superb accomplishment."

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
THU JAN 25 1962

Music

Erica Morini Soloist At Carnegie Concerto

By LOUIS BIANCOLLI.

The season's violin-playing, already at a high peak, reached a new summit with the performance of the Beethoven Concerto by Erica Morini in Carnegie Hall last night.

Appearing as soloist of Charles Munch and the Boston Symphony Orchestra, the long-reigning queen of the bow gave what to me was the greatest performance of her career.

A great many others must have agreed, for when the performance ended, the applause and cheering were an emphatic token of gratitude and excitement. This was a memorable and moving experience.

Marvel of Beauty.

What made it so was a combination of many factors, technical and tonal, all of them fused into a single marvel of beauty by the warm and lavish personality of Miss Morini.

It was an intensely poetic Beethoven, for one thing, spun out with a mellowness of phrase and depth of expression that evoked an atmosphere of almost religious awe.

But for a few minor lapses, the tone was fresh and silken, responsive to every shift of mood, and in the tender musings of the Larghetto of an unearthly repose.

One scarcely thought of technic as such last night, so deeply embedded was it in larger plan of feeling and poetry. It was Miss Morini's springboard for a flight into space. Once there, all was luminous ease.

Supernatural Violin.

Many moments of last night's performance will remain fixed like jewels in the memory. For me the moment of moments came after the staggering Joachim cadenza. The hushed return of the violin was supernatural.

There were other matters on last night's program—brilliant readings of Debussy's early, sentimental, but prophetic "Printemps" suite and of Walter Piston's sonorous Sixth Symphony.

The second and fourth movements of this symphony are among Mr. Piston's most cogent utterances. But for me last night was the night that Mr. Munch and the Boston Symphony accompanied Erica Morini in the Beethoven concerto.

A 135-year-old classic became the fresh and ageless miracle it is in the inspiring hands of a great artist.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
MAR 1962

Boston Symphony

Carnegie Hall, Jan. 24—Boston Symphony, Charles Munch, conductor. DEBUSSY: Printemps. PISTON: Symphony No. 6. BEETHOVEN: Violin Concerto (Erica Morini, violin).

Although it was gratifying to have Erica Morini as soloist with the Boston Symphony for the first time after all these years, it was the Piston Symphony rather than the Beethoven Concerto that distinguished this evening. The Symphony, commissioned by this orchestra and the Koussevitzky Music Foundation, has been performed 40 times by Mr. Munch and his Bostonians. They gave a bright, authoritative performance, and Mr. Piston was called to the stage four times.

In the Beethoven, Miss Morini was in top form. It was an intense performance, full of marvelous detail and stunning virtuosity, with the orchestra supplying an equally graphic accompaniment.

The prophetic little two-movement suite of Debussy was an attractive opener.

—Wriston Locklair

Bohemian Club Dinner- Dr. Munch

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Sun (e)
LOWELL, Mass.
Circ. 43,185

JAN 2 0 1962

MUSIC

Dr. Munch to Be N. Y. Dinner Guest

By Alfred Burke

LOWELL — Dr. Charles Munch, musical director of the Boston Symphony orchestra, will be the guest of honor tomorrow night at a banquet in New York City given by "The Bohemians"—the New York musicians' club which endows The Musicians Foundation. Dr. Munch has made exception to his preference against personal honors and agreed to tomorrow night's dinner because of the money which will be raised from admissions to the banquet and given to indigent musicians. It is expected that Dr. Munch will address the audience and an entertainment by well-known musicians is planned in his honor.

Four former Boston Symphony orchestra conductors — Nikisch, Muck, Monteux, and Koussevitzky — have been among those honored by the 55-year - old organization. Other honored guests have been Mahler, Toscanini, Kreisler, Paderewski, Hofmann, Busoni, Sembrich, Casals, Heifitz, Rachmaninoff, Prokofieff, Caruso, Walter, Spalding, Mitropoulos, Villa-Lobos, Hess, Rubinstein, Bernstein and Ormandy.

Dr. Charles Munch

One concert remains in the current series being conducted by the Groton Music association, but already, the community has experienced some of the finest programs heard anywhere along the New England musical scene. The general committee is deserving of praise for their untiring efforts in behalf of fine music and the quality of events that have graced the stage at Groton school. It is hoped that next year the organization will find the series attracting more and more concert goers from far away cities and towns. The one remaining program this year will be announced shortly and from indications the quality and standard already achieved is definitely assured.

AN UNUSUAL AND exciting program is in prospect when the Moses Greeley Parker lecture series presents the colorful and talented Duquesne university Tamburitzans on Sunday afternoon, January 28, at 3:00 o'clock. This group that combines a chorus, instrumental ensemble and dance ensembles has gained a bright spot in the field of folklore entertainment. This event should be a seasonal highlight and again Hugh Downey, manager of the Parker series, has proven his ability at selecting the finest in entertainment for the Lowell area. The long tradition of the Moses Greeley Parker lecture series is being splendidly upheld.

Fifty members of the Lexington Choral society have been selected to sing in the Boston Opera group's production of Wagner's "Die Meistersinger" which will be presented March 13 and 16, Under the direction of Allan C. Lannom, assistant professor at Boston university school of fine and applied arts, choral music department, the Lexington Choral society's membership is composed of people from every walk of life who give one evening each week for rehearsal and contributes much to the cultural life of their community.

Special rehearsals are now under way and the Choral society members plans to join the Opera group's cast two weeks prior to the opera's presentation.

Other operas during the Boston Opera group's winter season include "Manon," Feb. 28 and March 2; and "Rigoletto" March 28 and 30.

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Traveler (e)
BOSTON, Mass.
Circ. 178,037

JAN 2 0 1962

'The Bohemians' Honor Dr. Munch

Charles Munch will be guest of honor at a banquet tomorrow night in New York City given for him by "The Bohemians"—the New York musician's club which endows The Musicians Foundation Fund.

The Boston Symphony Orchestra conductor made exception to his preference against personal honors and agreed to the dinner because of the money raised for indigent musicians.

Four former Boston Symphony conductors — Nikisch, Muck, Monteux and Koussevitsky—have been among those honored by the 55-year-old organization. Others have been Mamler, Toscanini, Kreisler, Paderewski, Caslas, Caruso, Villa-Lobos, Bernstein and Ormandy.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
JAN 22 1962

Munch Honored

Charles Munch was guest of honor at a banquet last night in New York City, given for him by "The Bohemians," the New York musicians' club which endows the Musicians Foundation Fund. Dr. Munch made exception to his preference against personal honors and agreed to the dinner because of the money raised from admissions to the banquet and given to indigent musicians.

Four former Boston Symphony Orchestra conductors — Nikisch, Muck, Monteux, and Koussevitzky — have been among those honored by the 55-year-old organization. Other honored guests have been Mahler, Toscanini, Kreisler, Paderewski, Hofmann, Busoni, Sembrich, Casals, Heifetz, Rachmaninoff, Prokofiev, Caruso, Walter, Spalding, Mitropoulos, Villa-Lobos, Hess, Rubinstein, Bernstein, and Ormandy.

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Express (e)
PORTLAND, Me.
Circ. 28,910
JAN 2 0 1962

Musicians Club To Honor Munch

NEW YORK (UPI) — The Bohemians, a New York musicians' club, will honor Charles Munch, conductor of the Boston Symphony Orchestra, at a banquet Sunday night.

Funds raised from admissions to the dinner here will be used to assist indigent musicians.

The 55-year-old club previously had honored Boston Symphony conductors Serge Koussevitzky and Pierre Monteux.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JAN 27 1962

Dr. Munch Honored At New York Dinner; Local Persons Attend

Dr. Charles Munch, who will retire as conductor of the Boston Symphony Orchestra next summer, was honored at the annual Bohemians' dinner this week at the Hotel Aster, New York.

Among those who attended the event were Mr. and Mrs. Jay C. Rosenfeld of 173 South Mountain Road and Mrs. Willem Willeke of South Mountain and Mr. and Mrs. Mac Morgan of Stockbridge. Also at their table were Mr. and Mrs. William Kroll of New York.

Others present included Thomas D. Perry Jr., Boston Symphony manager, and Mrs. Perry; Mrs. Serge Koussevitzky, widow of the BSO conductor; Richard Burgin, who will retire this year as BSO concertmaster, and Mrs. Burgin; and Erich Leinsdorf, who will take over as BSO conductor next fall at Symphony Hall, Boston.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

JAN 21 1962

Honor to Munch

Charles Munch will be guest of honor at a banquet tonight in New York city given for him by "The Bohemians" — New York musicians' club which endows The Musicians Foundation Fund. Dr. Munch has made exception to his preference against personal honors, and has agreed to tonight's dinner because of the money which will be raised from admissions to the banquet and given to indigent musicians. It is expected that Doctor Munch will address the audience and an entertainment by well-known musicians is planned in his honor.

Four former Boston Symphony Orchestra conductors—Nikisch, Muck, Monteux and Koussevitzky — have been among those honored by the 50-year-old organization.

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Morning Globe
BOSTON, Mass.
Circ. 191,991

JAN 22 1962

N.Y. Bohemian Dinner Honors Conductor Munch

By CYRUS DURGIN

NEW YORK, Jan. 21—Dr. Charles Munch, conductor of the Boston Symphony Orchestra, was honored tonight with a dinner given in the ballroom of the Hotel Astor by the Musicians' Club The New York Bohemians. Approximately 500 guests attended, including a large number of the world's leading musicians.

The occasion was remarkable in that Dr. Munch made one of the few public speeches he has been willing to venture in his 13 years as music director of the Boston Symphony. It is well known among his friends and colleagues that the French conductor shuns a personal limelight and, feeling insecure in the English language, is reluctant to speak in public.

He does it better than he realizes, however. Tonight he was simple, brief and direct:

"It is difficult to express my feelings, and to tell you how deeply I am moved, and to express my gratitude. If during my 13 years I have had a chance to render service to American music and musicians, then that will have been the greatest award of my life."

"I shall never forget the kindness and the friendship, and humanity I found in Boston and the United States. I am happy that I can come back as guest conductor next year, and can continue to give America music. Vive America! Vive Boston!"

This dinner was one of various salutes to Dr. Munch which will be tendered to him during the remainder of this season, after which he will retire as music director of the Boston Symphony.

Head Table Guests

Among the head table guests were a associate conductor Richard Burgin (will retire as concert master of the orchestra) and Mrs. Burgin; Talcott M. Banks, vice president of the Symphony's Board of Trustees; Thomas Z. Perry Jr., manager of the orchestra, and Mrs. Perry, and Leonard Burkat, musical administrator, and Mrs. Burkat.

Edwin Hughes, president of The Bohemians, as master of ceremonies, explained that the club, which dates from 1907, established in 1914 a Musicians Foundation, Inc., a charitable organization. Since then the foundation has given financial help to professional musicians of both sexes who are in need. Among these have been the aged daughters of Robert Schumann, the composer, in the last years of their lives.

Today, between 60 and 70 musicians receive money from the foundation each month. The Bohemians' dinners are given to raise funds for the foundation, and it is this fact, primarily, that pursuaded Dr. Munch to accept the honor.

Several of his friends and colleagues, unable to attend due to professional engagements telegraphed regrets—Pierre Monteux, who is conducting in San Francisco last night; Eugene Ormandy, conductor of the Philadelphia Orchestra. Composer Walter Piston and Henry B. Cabot, president of the Boston Symphony trustees, also sent messages.

Likewise unable to be present, since he is bedded with a virus infection and high fever, was Alec Templeton, the blind pianist, who ought to have taken a considerable share in the program of music that followed dinner.

After Thomas Z. Perry had spoken briefly, Metropolitan Opera mezzo-soprano Mildred Miller, with John Wustman at the piano, sang music of Haydn, Mozart, Schubert, Debussy and Faure.

The section announced in the program as "Music by Friends of Dr. Munch" proved to be the Beethoven C minor Sonata, performed by violinists Isaac Stern and pianist Eugene Istomin. It was a superb performance although, as Stern explained, this was "unrehearsed anl unplanned." They began with a bit of a gag, and both were discovered on stage as the curtain partted, each wearing wig and whiskers of what looked like cotton batting. Dr. Munch was asked if he could recognize his friends and he said yes he did immediately. Only the joke was that Istomin held Stern's fiddle.

To end Messrs. Stern and Istomin gave an encore which proved the perfect conclusion —"Auld Lang Syne!"

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Traveler (e)
BOSTON, Mass.
Circ. 178,037

JAN 20 1962

New York Musicians Will Honor Munch

NEW YORK (UPI)—The Bohemians, a New York musicians' club, will honor Charles Munch, conductor of the Boston Symphony Orchestra, at a banquet tomorrow night.

Funds raised from admissions to the dinner here will be used to assist indigent musicians.

The 55-year-old club previously had honored Boston Symphony conductors Serge Koussevitsky and Pierre Monteux.

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Sunday Advertiser
BOSTON, Mass.
Circ. 440,211

JAN 21 1962

To Honor Dr. Munch

Charles Munch will be guest of honor at a banquet tonight in New York City given for him by "The Bohemians," the New York musicians' club which endows the Musicians Foundation Fund. Dr. Munch has made exception to his preference against personal honors and agreed to tonight's dinner because of the money which will be raised from admissions to the banquet and given to indigent musicians. It is expected that Dr. Munch will address the audience and an entertainment by well-known musicians is planned in his honor.

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Fourteenth Week

Fourteenth Program

FRIDAY AFTERNOON, FEBRUARY 2, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 3, *at* 8:30 *o'clock*

In Memory of
FRITZ KREISLER
February 2, 1875 – January 29, 1962

the slow movement (Lento assai e cantante tranquillo) from Beethoven's last Quartet, op. 135, will be played by the string orchestra.

DEBUSSY ..... Three Nocturnes
Nuages
Fêtes
Sirènes

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, *Director*

HONEGGER ..... Symphony No. 5
I. Grave
II. Allegretto
III. Allegro marcato

INTERMISSION

SAINT-SAËNS ..... Concerto No. 2, in G minor, for Pianoforte, *Op.* 22
I. Andante sostenuto
II. Allegretto scherzando
III. Presto

RAVEL ..... *La Valse, Choreographic Poem

SOLOIST
JEANNE MARIE DARRÉ
Mme. DARRÉ plays the Baldwin Piano

These concerts will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
FEB 3 1962

Jeanne Marie Darré's U.S. Debut

By Harold Rogers

The entire program, in a sense, is Charles Munch's tribute to old friends—friends we have all known and loved, even if not personally. He is opening the Boston Symphony concerts this weekend with the slow movement of Beethoven's last quartet, played by the string orchestra in memory of Fritz Kreisler. Then his program ranges from the poesies of Debussy to the corruscations of Saint-Saëns, from the prophetic warnings of Honegger to the embittered social commentary of Ravel.

* * *

Yesterday afternoon in Symphony Hall Dr. Munch infused their scores with a sense of vitality surpassing the usual. He called upon Lorna Cooke de Varon and the girls of her New England Conservatory Chorus to provide the beguiling voices for Debussy's "Sirènes," heard along with "Nuages" and "Fêtes" of the Three Nocturnes. Though no way of scoring music existed in Ulysses' day, we can thank Debussy for his imaginings of what Ulysses heard.

In Honegger's Fifth Symphony and Ravel's "La Valse" we find two kinds of social commentary — Honegger with an ear to the future; Ravel with an ear to the past. In Honegger's symphony "di tre re" — the cryptic subtitle referring to the timpani's D that ends each of the three movements, rather than to three kings—we again marvel at the composer's ability to speak as openly as if he had written a broadside in words: a call to humanity to beware lest it happen again, and for the last time.

In "La Valse" Ravel was simply decrying what had already happened: the great Viennese era, beginning like a dream in a magnificent waltz, builds to a climax of nightmarish horror as all is lost. Ravel wept at the passing of an era; Honegger raged over the possible loss of mankind.

In the Honegger Dr. Munch again gave a trenchant, heartfelt reading that matched his performance of the world première in March, 1951. In the Ravel he seemed to exceed anything he had ever done with it; he was dynamic beyond all belief, visibly lashing the orchestra to take the hurdles at a fantastic pace.

* * *

But this was not all. Dr. Munch also arranged a respite of purest delight—Saint-Saëns' Piano Concerto No. 2 in G minor. Jeanne Marie Darré of Paris made her American debut in a stunning performance that embodied masculine command, feminine delicacy, and French élan.

She can dazzle the ear by her power at one instant, challenging the whole orchestra itself by thunderous chords, struck off like hammers on an anvil. She can charm the ear the next by liquid rivulets of scales, arpeggios, trills. With enormous poise and an outgoing personality she enchanted her listeners and lifted them to cheering enthusiasm.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
FEB 3 1962

Symphony Soloist Darre In Her American Debut

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 14th program of the Friday–Saturday series. Dr. Charles Munch, music director, conducted this program: Beethoven: Lento assai from String Quartet in F major, Op. 135 (played by the massed strings in memory of Fritz Kreisler); Debussy: Three Nocturnes (women from New England Conservatory Chorus assisting); Honegger: Symphony No. 5; Saint-Saens: Piano Concerto No. 2, in G minor (Jeanne Marie Darre, soloist, American debut); Ravel: "La Valse."

By CYRUS DURGIN

French pianist Jeanne Marie Darre proved two points as she made her American debut as soloist with the Boston Symphony Orchestra yesterday afternoon. One, that she is a fine musician and a glittering virtuoso; two, that the feminine professor at the Paris Conservatoire, where she teaches, must have taken on a New Look.

Trim in a chic, short-skirted blue-and-gold lame sheath dress, her very light blonde hair in a poodle cut, Mme. Darre suggested anything but the popular notion of a professor as she sat down to play Saint-Saens' G minor Concerto. Nor, from the first grandiose chord, did she sound like a professor.

Here is a first-rate temperament applied to art, one of imagination, vigor and musical sensitivity. A born pianist, she has tremendous technic characterized by a finger articulation X-ray clear, the ability to play exceedingly fast and with a wide dynamic range, use of the pedal so deft you are hardly aware it is being pressed. Further, the finest sense of rhythm one could conceive, and the gift of making her instrument manifest, even in the staccato effects which this Concerto exploits, the illusion of song.

One concerto does not proclaim the whole musician, and this by Saint-Saens is a gaudy and pretentious affair. Nonetheless the evidence all indicates that we have made the acquaintance of a first-rank artist of the keyboard. Mme. Darre received a full-scale ovation after her electrifying performance, and was called back to bow repeatedly. Her management will do well to arrange some solo concerts for her in this country.

Dr. Munch amplified his program to include, at the beginning, the slow movement from Beethoven's last Quartet, played by most of the string sections in memory of Fritz Kreisler, who died last Monday. No finer tribute to the memory of a great musician, than this elegiac song, could be found. For the record, let it be added that no one applauded, mirable dictu.

As the season advances, it becomes evident that Dr. Munch to a degree is reviewing the more notable works he has conducted during his Boston years. The French music this week continues that admirable idea, and yesterday's performance will reinforce the memories we shall cherish. Ravel's "La Valse", bringing an orgiastic conclusion, was a marvel of rhythmic drive and tonal splendor—and at the end, as usual with Munch, clear as no other conductor has made it to my ears. "La Valse" has been a Munch specialty; we are not likely to hear it again so wondrously set forth.

Debussy and Honegger and Saint-Saens were as vividly and nobly done, and as richly colored. The Three Nocturnes — melodic traceries in "Clouds", the processional approach and evanescence of "Festivals" and the impressionist montage of "Sirenes" —were unflawed beauty. The 41 women of the New England Conservatory chorus, prepared by Lorna Cooke de Varon for "Sirenes", sang with mundane enthusiasm, but that apparently was the way the conductor wanted it.

There could have been no other place on the list for Honegger's astringent and mechanistic Fifth Symphony, than the one it occupied, just before intermission, but it was poorly placed for its own good. This is a dramatic work that puts dissonance and angular rhythm to the uses of modern musical logic, and of its kind, it is excellent if too long. But the Symphony really needs to be heard when one's attention is fresh.

Next week Dr. Munch will present Franck's "Le Chasseur Maudit," the B-flat Symphony by Chausson, and the "Emperor" Piano Concerto of Beethoven, with Rudolf Serkin as soloist.

Fourteenth Week

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Sirènes

NEW ENGLAND CONSERVATORY CHORUS
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BALDWIN PIANO

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
FEB 3 1962

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By Harold Rogers

The entire program, in a sense, is Charles Munch's tribute to old friends—friends we have all known and loved, even if not personally. He is opening the Boston Symphony concerts this weekend with the slow movement of Beethoven's last quartet, played by the string orchestra in memory of Fritz Kreisler. Then his program ranges from the poesies of Debussy to the corruscations of Saint-Saëns, from the prophetic warnings of Honegger to the embittered social commentary of Ravel.

* * *

Yesterday afternoon in Symphony Hall Dr. Munch infused their scores with a sense of vitality surpassing the usual. He called upon Lorna Cooke de Varon and the girls of her New England Conservatory Chorus to provide the beguiling voices for Debussy's "Sirènes," heard along with "Nuages" and "Fêtes" of the Three Nocturnes. Though no way of scoring music existed in Ulysses' day, we can thank Debussy for his imaginings of what Ulysses heard.

In Honegger's Fifth Symphony and Ravel's "La Valse" we find two kinds of social commentary—Honegger with an ear to the future; Ravel with an ear to the past. In Honegger's symphony "di tre re"—the cryptic subtitle referring to the timpani's D that ends each of the three movements, rather than to three kings—we again marvel at the composer's ability to speak as openly as if he had written a broadside in words: a call to humanity to beware lest it happen again, and for the last time.

In "La Valse" Ravel was simply decrying what had already happened: the great Viennese era, beginning like a dream in a magnificent waltz, builds to a climax of nightmarish horror as all is lost. Ravel wept at the passing of an era; Honegger raged over the possible loss of mankind.

In the Honegger Dr. Munch again gave a trenchant, heartfelt reading that matched his performance of the world première in March, 1951. In the Ravel he seemed to exceed anything he had ever done with it; he was dynamic beyond all belief, visibly lashing the orchestra to take the hurdles at a fantastic pace.

* * *

But this was not all. Dr. Munch also arranged a respite of purest delight—Saint-Saëns' Piano Concerto No. 2 in G minor. Jeanne Marie Darré of Paris made her American debut in a stunning performance that embodied masculine command, feminine delicacy, and French élan.

She can dazzle the ear by her power at one instant, challenging the whole orchestra itself by thunderous chords, struck off like hammers on an anvil. She can charm the ear the next by liquid rivulets of scales, arpeggios, trills. With enormous poise and an outgoing personality she enchanted her listeners and lifted them to cheering enthusiasm.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
FEB. 3 1962

Symphony Soloist Darre In Her American Debut

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 14th program of the Friday-Saturday series. Dr. Charles Munch, music director, conducted this program: Beethoven: Lento assai from String Quartet in F major, Op. 135 (played by the massed strings in memory of Fritz Kreisler); Debussy: Three Nocturnes (women from New England Conservatory Chorus assisting); Honegger: Symphony No. 5; Saint-Saens: Piano Concerto No. 2, in G minor (Jeanne Marie Darre, soloist, American debut); Ravel: "La Valse."

By CYRUS DURGIN

French pianist Jeanne Marie Darre proved two points as she made her American debut as soloist with the Boston Symphony Orchestra yesterday afternoon. One, that she is a fine musician and a glittering virtuoso; two, that the feminine professor at the Paris Conservatoire, where she teaches, must have taken on a New Look.

Trim in a chic, short-skirted blue-and-gold lame sheath dress, her very light blonde hair in a poodle cut, Mme. Darre suggested anything but the popular notion of a professor as she sat down to play Saint-Saens' G minor Concerto. Nor, from the first grandiose chord, did she sound like a professor.

Here is a first-rate temperament applied to art, one of imagination, vigor and musical sensitivity. A born pianist, she has tremendous technic characterized by a finger articulation X-ray clear, the ability to play exceedingly fast and with a wide dynamic range, use of the pedal so deft you are hardly aware it is being pressed. Further, the finest sense of rhythm one could conceive, and the gift of making her instrument manifest, even in the staccato effects which this Concerto exploits, the illusion of song.

One concerto does not proclaim the whole musician, and this by Saint-Saens is a gaudy and pretentious affair. Nonetheless the evidence all indicates that we have made the acquaintance of a first-rank artist of the keyboard. Mme. Darre received a full-scale ovation after her electrifying performance, and was called back to bow repeatedly. Her management will do well to arrange some solo concerts for her in this country.

Dr. Munch amplified his program to include, at the beginning, the slow movement from Beethoven's last Quartet, played by most of the string sections in memory of Fritz Kreisler, who died last Monday. No finer tribute to the memory of a great musician, than this elegiac song, could be found. For the record, let it be added that no one applauded, mirable dictu.

As the season advances, it becomes evident that Dr. Munch to a degree is reviewing the more notable works he has conducted during his Boston years. The French music this week continues that admirable idea, and yesterday's performance will reinforce the memories we shall cherish. Ravel's "La Valse", bringing an orgiastic conclusion, was a marvel of rhythmic drive and tonal splendor—and at the end, as usual with Munch, clear as no other conductor has made it to my ears. "La Valse" has been a Munch specialty; we are not likely to hear it again so wondrously set forth.

Debussy and Honegger and Saint-Saens were as vividly and nobly done, and as richly colored. The Three Nocturnes — melodic traceries in "Clouds", the processional approach and evanescence of "Festivals" and the impressionist montage of "Sirenes" —were unflawed beauty. The 41 women of the New England Conservatory chorus, prepared by Lorna Cooke de Varon for "Sirenes", sang with mundane enthusiasm, but that apparently was the way the conductor wanted it.

There could have been no other place on the list for Honegger's astringent and mechanistic Fifth Symphony, than the one it occupied, just before intermission, but it was poorly placed for its own good. This is a dramatic work that puts dissonance and angular rhythm to the uses of modern musical logic, and of its kind, it is excellent if too long. But the Symphony really needs to be heard when one's attention is fresh.

Next week Dr. Munch will present Franck's "Le Chasseur Maudit," the B-flat Symphony by Chausson, and the "Emperor" Piano Concerto of Beethoven, with Rudolf Serkin as soloist.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553
FEB 4 1962

French Program Planned

PIANO SOLOIST Jeanne-Marie Darre will be featured when the Boston Symphony Orchestra presents an all-French program on Tuesday at 8:15 p.m. at the Veterans Memorial Auditorium.

Madame Darre, who recently made her North American debut with the orchestra in Boston, is known throughout Europe as a concert pianist and as a teacher at the Ecole Nationale.

Tuesday's program will be conducted by Dr. Charles Munch.

The program:

Debussy: Two Nocturnes ..... Nuages, Fetes
Honegger: Symphony No. 5
I. Grave
II. Allegretto
III. Alegro marcato
Saint-Saens: Piano Concerto No. 2 in G minor, Op. 22
I. Andante sostenuto
II. Allegretto scherzando
III. Presto
Soloist: Jeanne-Marie Darre
Ravel: "La Valse," Choreographic Poem

AN EVENING of Jewish music, and an explanation of its characteristics will be presented in Alumnae Hall of the Pembroke College campus on Thursday at 8:15 p.m. The Rhode Island Chapter of the American Guild of Organists is sponsoring the program in honor of National Jewish Music Month.

Herbert Fromm, music director and organist at Temple Israel in Boston will discuss Jewish music and introduce the musical portion of the program, which will include works by Arthur Einstein, Isadore Freed and Lazare Saminsky.

Participating in the program will be Joseph Conte, violinist; George Tinker, tenor; Dr. Jacob Hohenemser and Prof. David Laurent, baritones; Frank Bartlett, organist, and members of the Brown Convocation Choir, directed by Prof. William Dineen.

THE LINCOLN SCHOOL Glee Club and the Yale University Freshman Glee Club will present a joint music program on Friday at 8 p.m. in the Lincoln School gymnasium on Butler Avenue, Providence.

The Yale group will sing compositions by Dello Joio, Schubert and Christiansen. Compositions by Hassler, Monteverdi, Hutchison, Fine and Revieki will be presented by the Lincoln School. The two groups will combine their talents to sing four Bartok Folk Songs.

JEANNE-MARIE DARRE, pianist, will be featured when the Boston Symphony Orchestra presents a concert at the Veterans Auditorium on Tuesday evening at 8:15.

The public is invited to the [illegible] presented by Mildred [illegible]

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Fifteenth Week

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Morning Globe
BOSTON, Mass.
Circ. 191,991

FEB 10 1962

Munch Revives Chausson, Serkin Plays 'Emperor'

THE BOSTON SYMPHONY ORCHESTRA, Dr. Charles Munch music director, performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 15th program of the Friday-Saturday series. Franck: "Le Chasseur Maudit"; Chausson: Symphony in B-flat major; Beethoven: "Emperor" Piano Concerto. Rudolf Serkin soloist.

By CYRUS DURGIN

The B-flat Symphony of Ernest Chausson, revived by Dr. Charles Munch and the Boston Symphony yesterday after an interval of nearly nine years, proved the musical high point of the concert. To be sure, there were excitements and alarums (but no excursions) in "Le Chasseur Maudit" and Beethoven's "Emperor" Concerto, but in terms of performance, as well as of novelty, Chausson won my vote.

Great distinction attaches to this work, so personal despite the inescapable influences of Chausson's teacher, Cesar Franck. It is polished music and eloquent, warmly romantic without straining for effect, preserving freshness and appeal.

Quite remarkable is its essentially French character, to be perceived as much in the contours of melody and phrase as in harmonic basis and the colors of orchestration. Those curves of melody, sometimes posing a challenge even to the best orchestras for accurate statement of them, are never really simple, and some are decidedly complicated by tied notes and triplet figures.

Chausson avoided the buttery convention of symmetrical tunes, and managed unusual shape and a spicy, offbeat flavor. Offbeat, that is, in the metrical sense, not the slang we use when we mean peculiar. Yet the tunes always sing, and in vivacious beauty.

Another intrinsic merit of the B-flat Symphony, beyond the worth of its basic material, is the fastidious workmanship. Chausson was an aristocratic spirit with instinctive self-criticism and a sense of proportion. Anything commonplace was alien to him. He knew the value of comparative brevity and the power of "nothing too much." All these are reflected in the strength and the sculptured form of his Symphony.

Charles Munch is a superb conductor of Chausson. His performance yesterday was notably plastic in its observance of the composer's numerous modifications of speed, yet the work was held nicely together. The orchestra was rich, and deep and clear. All had poetic, loving care.

Bearing this in mind, one can only ask without expecting answer, why the Beethoven "Emperor" Concerto went so poorly as it did. From the first chord, it was prevailingly coarse and careless, often too loud. Not every page was bad, but too many were. Certain beauties were brought forth, but this was not a performance in which either soloist or conductor could take pride.

Serkin and Munch were at odds over tempo most of the way. All too frequently, when orchestra and piano should have sounded simultaneously, you heard the one or the other just a shade ahead.

Serkin at his best is a great, if, nervous artist, a true poet of the keyboard, and a musician of intellectual breadth. Yesterday he was far from best form. The introduction of the first movement was a jumble of noisy resonance, not even with precise note values. In solo passages he suddenly and for no apparent reason would increase his speed—something Munch also did with the orchestra. This "Emperor" reminded me of Ophelia's lament for Hamlet's mind, "like sweet bells jangled, out of tune and harsh . . ."

Next week Dr. Munch will conduct the Suite from Handel's "Water Music"; the Symphonic Fantasies by Martinu, and the Dvorak B minor Cello Concerto. Andre Navarra, as soloist, will make his United States debut.

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FEB 8 1962

RUDOLF SERKIN, piano soloist in the "Emperor" Concerto at this weekend's symphony concerts and tonight's open rehearsal.

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BOSTON, Mass.
Circ. 178,037

FEB 8 1962

OPEN REHEARSAL

Pianist Rudolf Serkin rehearses the Beethoven Piano certo No. 5 ("Emperor") tonight in Symphony Hall at an open rehearsal with Charles Munch and the Boston Symphony. Doors of the auditorium open at 6:45 and the rehearsal, for which seats are unreserved, is at 7:30.

Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 9, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 10, *at* 8:30 *o'clock*

FRANCK . . . . . "Le Chasseur maudit," Symphonic Poem

CHAUSSON . . . . . Symphony in B-flat major, *Op.* 20

I. Lent; Allegro vivo
II. Très lent
III. Animé

INTERMISSION

BEETHOVEN . . . Concerto for Pianoforte, No. 5, in E-flat major, *Op.* 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

SOLOIST
RUDOLF SERKIN
Mr. SERKIN plays the Steinway Piano

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000

FEB 8 1962

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Fifteenth Week

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Morning Globe
BOSTON, Mass.
Circ. 191,991
FEB 10 1962

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By CYRUS DURGIN

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I. Lent; Allegro vivo
II. Très lent
III. Animé

INTERMISSION

BEETHOVEN . . . . Concerto for Pianoforte, No. 5, in E-flat major, *Op.* 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

SOLOIST
RUDOLF SERKIN
Mr. SERKIN plays the Steinway Piano

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

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FEB 8 1962

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
FEB 10 1962

Serkin and 'The Emperor'

Dynamism Beyond Challenge

By Harold Rogers

It didn't really matter, of course, what came in the first half of the program, because we all knew that Rudolf Serkin would play the "Emperor" Concerto in the last half. Knowing this, one could, if necessary, mark time; and as things turned out, it was.

But it was a pleasant way of marking time. Charles Munch opened with a dramatized reading of César Franck's "Le Chasseur maudit," replete with its clanging church bells, imprecations, and hellfire itself; and he then sailed blithely into the overwrought romanticism of Ernest Chausson's Symphony in B-flat major. There was some consolation in the fact that the watery lines of the Chausson would soon be dispelled by Beethoven's clear definition of form,

♪ ♪ ♪

Should one question Dr. Munch's choice of the Chausson, the answer might be found in his apparent decision to give us in this, his final season as music director of the Boston Symphony, a distillation of his past 12 years in Boston. He is playing his favorites, and we are fortunate that he plays his favorites so brilliantly. The Chausson, too, was brilliant in its rapturous way, but it still wasn't enough. It gave one so little to take home—a blurred memory, perhaps, of charming background music for one's thoughts. When the music invites the listener to abandon it for his own thinking, it is hardly worth the playing.

When it comes to a concerto, there is nothing that can challenge the combination of a dynamic composer, a dynamic conductor, and a dynamic performer. This is the charmed circle that united Symphony Hall listeners in an ecstasy of musical joy at the concert yesterday afternoon, and it awaits the subscribers who will attend tonight, Monday, and Tuesday nights.

♪ ♪ ♪

The composer, of course, is Beethoven, with his scintillating Piano Concerto No. 5; the conductor is Charles Munch, whose sensitivity as an orchestral accompanist is unchallenged; and the performer is Rudolf Serkin, whose dedicated artistry has long since elevated him into the realm of the elect.

How quickly the Franck and the Chausson paled when these three elements were brought into focus of fire! Serkin himself is a complete artist; he has achieved the hardwon ability to hold thought and feeling—the two governing factors in a great performance—in perfect balance. Thought without feeling is the letter without the spirit. Feeling without thought is uncontrolled emotion. Both are needed, and Serkin possesses them in an enviable measure.

Keen intelligence reigned throughout his performance yesterday, and every fiber of his being responded to the musical substance of Beethovian grandeur. The playing was brilliant without being dazzling; brilliance was never set forth as a thing in itself. It was always embraced by the poetry, always tempered by the heart. The middle Adagio, as would be expected, was a marvel of reflective grace; yet the end movements, though infused with speed and prestidigitation, never descended to the level of mere acrobatics.

A musician's heart must overflow if he would reach his listener's heart. Serkin has such a heart.

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BOSTON, Mass.
Circ. 177,105
FEB 10 1962

The Symphony

Serkin Redeems Torpid Afternoon

By ROBERT TAYLOR

The eloquent playing of Rudolf Serkin in Beethoven's "Emperor" Concerto redeemed a torpid afternoon at Symphony yesterday.

Mr. Serkin gave a blazing grand performance of the heroic score, which he must have been presenting in public for at least the umpteenth time. He was a living refutation of the law of diminishing returns. He might have been making his debut.

So impetuous and dramatic an utterance can be anticipated from a much younger artist, but Rudolf Serkin sustains in his pianism the intense ardor of his juniors. It is actually the result of a maturity that refuses to be bored with the classics, finding renewal and refreshment in familiar terrain.

Not only was his spirit fiery, yet the notable comprehension of the colossal style and structure of the "Emperor" embraced its contemplative passages, too. Save for a fleeting moment in the opening movement when I felt the soloist was everweighting the clamorous, heaven-soaring measures, he integrated his materials into persuasive design.

Even his weight proved valid in terms of contrast. My own preference is for a less gigantic opening because the tornado force of Beethoven's idea has a tendency to flatten the delicate inner part. This, however, did not happen; indeed, the skillful contrasts were executed so that Mr. Serkin's accent on bold line enabled him to mould the tender songfulness of the second movement into a lyric of absorbing beauty, and then plunge crisply into the rondo.

In short, Mr. Serkin's treatment of the "Emperor" displayed breadth, virility and harmonious architecture. His tone sang. His rhythmic sensibility was keen. His clarity of dynamics astonished. But most of all, the resolute spaciousness of feeling inspired one to marvel at his vital intellect behind the interpretation. Watching the interplay of emotions on the soloists face was an experience in itself. His wholly musical art found total expression in this distinguished reading.

Dr. Munch and the orchestra supplied tactful partnership, and their scrupulous treatment of the Franck and Chausson declared the refinement of the Gallic style. I'm afraid both composers made flaccid listening nevertheless.

Smother of Dust

Franck's accursed huntsman rode again and stirred up a great smother of dust. The pseudo-Lisztian narrative style of writing creates longing for the von Suppe simplicities of the Lone Ranger, and I hope the huntsman was finally glimpsed heading for the last roundup. The Chausson B-flat symphony is rarely done, contains felicitous parts and strives for more than it can deliver.

It's a typical late romantic score, vibrant with echoes of Franck, Tchaikowsky and Liszt, and, occasionally, Chausson himself. The extended chromaticism and starchy scoring for brass, which verges on the banal, debilitates the slender melodic charm also evident. Moreover, the symphony is padded to inordinate length, not justified by its content. Rudolf Serkin ought to make you feel the stage wait worthwhile.

Next week Andre Navarra will be soloist in Dvorak's Cello Concerto, in B minor, Op. 104; and Charles Munch lists also Handel-Harty's "Water Music" Suite, and the Symphony No. 6, "Fantaisies symphoniques," of Martinu.

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the 15th program of the 81st season yesterday in Symphony Hall. Rudolf Serkin, piano, was the soloist. The program will be repeated tonight at 8:30.

"Le Chasseur maudit," Symphonic Poem
Franck
Symphony in B-flat major, Op. 20
Chausson
Concerto for Pianoforte, No. 5, in E-flat major, Op. 73
Beethoven

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
FEB 4 1962

MUSICAL CALENDAR

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At Symphony Hall Sunday, Feb. 18, Isaac Stern will be soloist with Charles Munch and the Prchestra in a Pension Fund concert. A few tickets for this concert, to be given at 3 p.m., are still available. Pierre Cochereau, organist at Notre Dame Cathedral in Paris, will give the third of the current Sunday evening Symphony Hall Organ Concerts at 6 p.m. Feb. 18.

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FEB 3 1962

Symphony Programs

Rudolf Serkin will be the Boston Symphony Orchestra's guest at an Open Rehearsal in Symphony Hall Thursday (Feb. 8) at 7:30 p.m. and at the concerts Friday (Feb. 9, 2:15), Saturday (Feb. 10, 8:30), Monday (Feb. 12, 8:30), ahd Tuesday (Feb. 13, 8:30). At these concerts Mr. Serkin will perform the Piano Concerto No. 5 by Beethoven.

Charles Munch will conduct "Le Chasseur maudit" by Franck and Chausson's Symphony in B-flat at the Friday-Saturday concerts. At the concerts on Monday and Tuesday he has scheduled Schubert's Symphony No. 5 and the "Bacchus et Ariane" Suite by Roussel, plus the concerto with Mr. Serkin.

An Open Rehearsal at Symphony Hall is also scheduled for Thursday, Feb. 15, when André Navarra will prepare for his American debut with the Boston Symphony on Feb. 16-17. At these concerts Mr. Navarra will be heard in Dvořák's Cello Concerto, and Dr. Munch will conduct Handel's "Water Music" and the "Fantaisies symphoniques" by Martinu.

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Sunday Globe
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FEB 4 1962

Serkin Symphony Soloist

Rudolf Serkin, pianist, will be the Boston Symphony Orchestra's guest artist at the Friday and Saturday concerts at Symphony Hall. He will perform the Beethoven Piano Concerto No. 5. Dr. Munch will conduct "Le Chasseur maudit" by Franck and Chausson's Symphony in B-flat. The entire program will be presented at an Open Rehearsal at Symphony Hall Thursday at 7:30 p.m.

Serkin will play the Beethoven Concerto at the Monday and Tuesday concerts, Feb. 12 and 13. Dr. Munch has phony No. 5 and the "Bacchus et Ariane" Suite by Roussel for those programs.

An Open Rehearsal at Symphony Hall is also scheduled for Thursday, Feb. 15, when cellist Andre Navarra will prepare for his American debut with the Boston Symphony on Feb. 16-17. At these concerts Navarra will be heard in Dvorak's Cello Concerto and De Munch will conduct Handel's "Water Music" and the "Fantaisies symphoniques" by Martinu.

At Symphony Hall Sunday, Feb. 18, Isaac Stern will and the Orchestra in a Pension Fund concert, at 3 p.m.

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FEB 8 1962

Joe Petrovec

Charles Munch and Rudolf Serkin will collaborate in Beethoven's Piano Concerto No. 5 at the Boston Symphony's Open Rehearsal tonight at 7:30, and at the concerts Friday, Saturday, Monday, and Tuesday at Symphony Hall.

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Sun (e)
LOWELL, Mass.
Circ. 43,185
FEB 3 1962

Pianist Rudolf Serkin will be the Boston Symphony orchestra's guest at an open rehearsal in Symphony hall Thursday, Feb. 8, at 7:30 o'clock; and at the orchestra's concerts of Friday, Feb. 9, Saturday, Feb. 10, Monday, Feb. 12, and Tuesday, Feb. 13. At these concerts Mr. Serkin will perform the "Piano Concerto No. 5" by Beethoven. Dr. Charles Munch will conduct "Le Chasseur Maudit" by Franck and Chausson's "Symphony in B-flat," at the Friday-Saturday concerts. At the concerts on Monday and Tuesday, Dr. Munch has scheduled Schubert's "Symphony No. 5" and the "Bacchus et Ariane" Suite by Roussel plus the Concerto with Mr. Serkin. An open rehearsal at Symphony hall is also scheduled for Thursday, Feb. 15, when 'cellist Andre Navarra will prepare for his American debut with the Boston Symphony orchestra on Feb. 16-17. At these concerts Mr. Navarra will be heard in Dvorak's 'Cello Concerto and Dr. Munch will conduct Handel's "Water Music" and the "Fantaisies Symphoniques" by Martinu.

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FEB 10 1962

Cellist Navarra In U. S. Debut Here

Andre Navarra will make his United States debut with Charles Munch and the Boston Symphony Orchestra Friday at 2:15 p. m. and Saturday at 8:30 p.m. At these concerts Doctor Much will conduct the Handel-Harty "Water Music," Martinu's "Fantaisies Symhponiques" and the Cello Concerto by Dvorak in which Mr. Navarra will be soloist.

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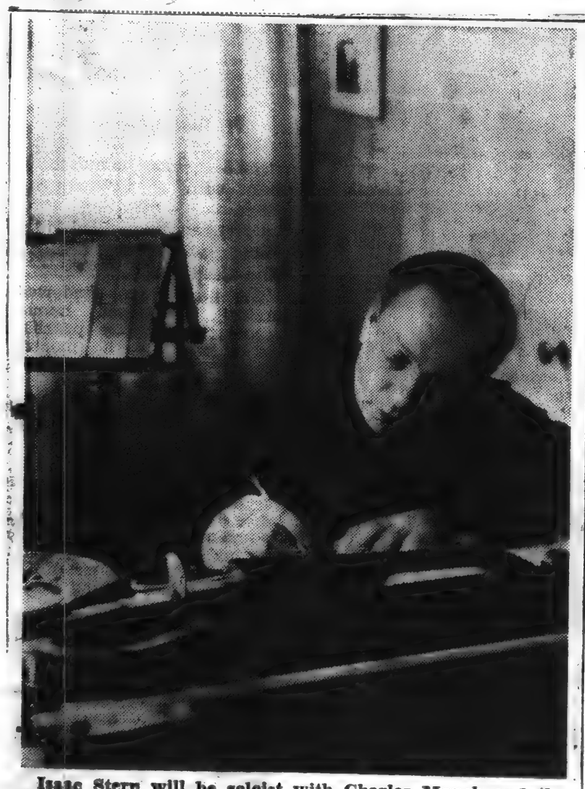
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
FEB 17 1962



Isaac Stern will be soloist with Charles Munch and the Boston Symphony for the orchestra's Pension Fund concert on Sunday afternoon at 3 o'clock.

French Cellist Featured In Concerto by Dvořák

By Louis Chapin

Yesterday's Boston Symphony subscription audience was treated to an afternoon of warmly affectionate sound. It opened and closed with the familiar phraseology of Handel and Dvořák, the latter introducing a French cellist of mature eloquence, and at the center was a relatively new work by Bohuslav Martinů (1890-1959), with its equally friendly reasons for being.

There are composers who manage to say more about their music than they say in it. Martinů was not one of these; but he did respond helpfully when asked by John N. Burk about certain aspects of his "Fantaisies Symphoniques" (Symphony No. 6), commissioned for the orchestra's 75th anniversary and first played in 1955. Some of his comments, in these performing circumstances, can serve as a review. After mentioning the difficulties of a composer's self-analysis, he went on as follows:

"There is one reason for this work which is clear and certain for me: I wished to write something for Charles Munch. I am impressed and I like his spontaneous approach to the music where music takes shape in a free way, flowing and freely following its movements. An almost imperceptible slowing down or rushing up gives the melody a sudden life." And so Martinů was moved to write his new work to connect with Dr. Munch's "conception and conducting."

* * *

This he distinctly did; the result abounds with appreciation toward everything involved —toward the conductor, the orchestra, the size of a symphony (if not its form), and toward the composer himself, as he quotes a few bars from his 1938 opera "Juliet." "Thinking that I shall never hear my opera again," he wrote, "I could listen once more to these few bars, which I rewrote by memory."

One is tempted to identify this transplanted treasure at many points during the Czech composer's three movements. There is a characteristic murmuring of woodwinds at the opening, which reappears in various forms to evoke the "bee-loud glade" of Yeats's Innisfree. Or it might be a passage in the second movement where the resonances of orchestral sections compare their colors with intriguing effect. But it doesn't really matter, because the symphony is fairly permeated with Martinů's feelings about the few bars in "Juliet."

There are occasional harmonic chordal passages that verge toward the banal, among them the ending, but they are saved by their overwhelming and spaciously fresh context of broad melody, spare rhythm, and legible counterpoint. As for Dr. Munch and the orchestra, Martinů was right. Their music did take shape "in a free way, flowing and freely following its movements."

* * *

The same could be said for their generally firm accompaniment of André Navarra in Dvořák's Cello Concerto. M. Navarra, a well-seasoned performer who is beginning his first United States tour, brought to the work's melodic riches a gently modulated interpretive sense whose restraint was matched with deft, undemonstrative technique and a tone with plenty of butter to it. But his instrumental voice (joined at certain benign moments by Doriot Anthony Dwyer's flute) was quick with needed accents, and filled out almost startlingly in the concerto's last descending stretch of melody.

The afternoon was begun with the six movements which Sir Hamilton Harty derived from Handel's "Water Music." They seemed to have forgotten the barges and breezes of the Thames, until in the final Allegro deciso Dr. Munch opened the windows and invited his music outdoors. And the brass led the way.

Sixteenth Week

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 16, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 17, *at* 8:30 *o'clock*

HANDEL — Suite for Orchestra, from "The Water Music" (Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

MARTINU — "Fantaisies symphoniques" (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

INTERMISSION

DVOŘÁK — *Concerto for Cello, in B minor, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

SOLOIST
ANDRÉ NAVARRA

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO — *RCA VICTOR RECORDS

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Morning Globe
BOSTON, Mass.
Circ. 191,991

FEB 17 1962

Cellist Navarra Hailed As Soloist at Symphony

THE BOSTON SYMPHONY ORCHESTRA, Dr. Charles Munch music director, performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 16th program of the Friday-Saturday series. Handel: "Water Music" Suite, arranged by Sir Hamilton Harty; Martinu: "Symphonic Fantasies" (Symphony No. 6); Dvorak: Cello Concerto in B minor, Andre Navarra (American debut), soloist.

By CYRUS DURGIN

Andre Navarra proved himself a most sensitive and poetic cellist, yesterday afternoon, as he played the Dvorak B minor Concerto with Dr. Charles Munch and the Boston Symphony Orchestra.

He was rewarded by the sort of hearty ovation that Friday subscribers can muster when they really are pleased and moved.

Navarra was called back several times to continuing applause. It was plain that he had triumphed in his American debut.

Said to be of Basque ancestry, though born in Biarritz 51 years ago, Navarra is a French-trained musician and he exhibits the tidy articulation and the stylistic elegance proverbial of the French string player. He is, moreover, a virtuoso in his technical equipment, although that side of him was strictly subordinated to Dvorak's musical purpose.

The B minor Concerto, despite its figural conventions and the usual run of challenge to fingers and bowing arm, has its pages of pure poetry and rhapsody. These tempt a player to fuss up the tempo, finesse the note values and stretch out the phrases. But not Andre Navarra..

The rhapsody and poetry were there, carried upon a golden satin tone from a Januarius Gagliano instrument of 1740, but they were comparative, within bounds of good taste and what Dvorak had written upon his pages. No striving for the big sound, the spurious dramatic effect. Instead, one encountered musicianship of the highest order.

Martinu's work which he composed at the behest of Dr. Munch, continues to wear well. It contains abstract beauty of sound as well as logic of organization. It is music with rhythmic life, and its pallette of colors is unusual as the work flows from one group of instruments to another. There are places, in fact, when the texture and the contours of the "Symphonic Fantasies" appear to take on, for the moment, the quality of somewhat enlarged chamber music.

This work impressed me as genuine, pure musical art upon its first performance seven years ago, and it still does. You do not receive any impression of its having been written to fit the notions of preconceived theory, which is the curse of a good deal of academic so-called music that is turned out today. While it is complex, the score is not of those synthetic involvements which suggest that a composer never really heard the sounds in his head before he penned the notes.

Martinu was a creative artist, not a doctrinal fabricator, and I would be certain that every note he composed was part of a musical plan conceived in his brain and heard by his inner ear before the manuscript paper was touched by ink.

Sir Hamilton Harty's modern scoring of six movements from Handel's "Water Music" made a brave sound and vigorous beginning for this concert. The quality of playing and the nature of Dr. Munch's conducting were first-rate through the afternoon. The orchestral share of Dvorak's Concerto was firm but refined.

Next week the Orchestra will be out of town. On Mar. 2 and 3, Carlo Maria Giulini, as guest conductor, will make his Boston debut. His program of Rossini, Ghedini, Tchaikovsky and Verdi looks on paper like a hodgepodge, but perhaps it will prove better in actual performance.

WASHINGTON — The U.S. Department of Agriculture was established as a separate government agency in 1862.

AMUSEMENTS

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

FEB 11 1962

Andre Navarra Cello Soloist At Symphony

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Born in Biarritz in 1911, Navarra first studied at the Conservatory at Toulouse, and graduated from the National Conservatory in Paris in 1927. His European solo career was launched in 1937 after he won first prize in the International Violoncello Competition at Vienna. Although he has not been heard previously in the United States, Navarra has performed in Canada and Mexico.

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Sunday Herald
BOSTON, Mass.
Circ. 287,665

FEB 11 1962

Week's Music Calendar

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I. Allegro
II. Air
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VI. Allegro deciso

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I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

INTERMISSION

DVOŘÁK . . . . . *Concerto for Cello, in B minor, *Op.* 104

I. Allegro
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SOLOIST
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BALDWIN PIANO *RCA VICTOR RECORDS

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Morning Globe
BOSTON, Mass.
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FEB 17 1962

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FEB 11 1962

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Sunday Herald
BOSTON, Mass.
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FEB 11 1962

Week's Music Calendar

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Two events are scheduled for Symphony Hall next Sunday afternoon: a Boston Symphony Orchestra Pension Fund concert with Isaac Stern at 3 p.m. and at 6 p.m. an Organ Concert by Pierre Cochereau.

ANDRE NAVARRA will make his United States debut as Boston Symphony soloist in the Dvorak B minor Cello Concerto, Feb. 16 and 17.

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
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FEB 15 1962

Andre Navarra Makes U. S. Debut With Symphony Fri.

Andre Navarra will make his United States debut with Charles Munch and the Boston Symphony Orchestra Friday, Feb. 16, 2:15) and Saturday Feb. 17, 8:30). At these concerts Doctor Munch will conduct the Handel - Harty "Water Music," Martinu's "Fantaisies symphoniques" and the Cello Concert by Dvorak in which Mr. Navarra will be solosist.

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Two events are scheduled for Symphony Hall Sunday afternoon (February 18): a Boston Symphony Orchestra Pension Fund concert with Isaac Stern at 3 p.m. and, at 6 p.m. an Organ Concert by Pierre Cochereau.

Thursday, February 15, 7:30, Symphony Hall: Open Rehearsal.

Friday, Feb. 16, 2:15; Saturday, Feb. 17, 8:30; Symphony Hall, Charles Munch Conducting: Handel-Harty, "Water Music" Suite; Martinu, "Fantaisies symphoniques" (Symphony No. 6); Dvorak, Concerto for Cello, in B minor, Op. 104 (Andre Navarra).

Sunday, Feb. 18, 3:00 p.m. Symphony Hall: Pension Fund Concert Charles Munch Conducting. Isaac Stern, Soloist. Bach, Concerto for Violin in A minor. Mozart, Adagio for Violin and Orchestra in G major, K. 261. Mozardt, Rondo for Violin and Orchestra in C major, K. 373. Brahms, Violin Concerto in D. Major, Op. 77.

Sunday, Feb. 18, 6:00 p.m., Symphony Hall: Organ Recital Pierre Cochereau. Anonymous, Ancient Dances; Bach, Prelude and Fugue in E flat major. Mozart Fantasy in F minor. Franck, Fantaisie in E major; Messiaen, "God among Us"; Improvisations

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Traveler (e)
BOSTON, Mass.
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FEB 14 1962

'Cello Solo

ANDRE NAVARRA, French 'cellist, will be soloist in the Dvorak Concerto Friday afternoon and Saturday night with Charles Munch and the Boston Symphony.

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Christian Science Monitor (e)
BOSTON, Mass.
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FEB 16 1962

MC

André Navarra will make his United States debut with the Boston Symphony Orchestra this afternoon and Saturday night, Feb. 16-17, playing the Dvořák Cello Concerto.

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Herald (m)
BOSTON, Mass.
Circ. 177,105
FEB 17 1962

The Symphony

Dvorak Concerto Lyrical, Fragile

By ROBERT TAYLOR

In Andre Navarra, who is making his first appearances in the United States, yesterday's Symphony was graced by one of the contemporary masters of the violoncello.

To say this on the basis of the Dvorak Concerto may seem overstatement perhaps. The paltry literature devoted to the noble 'cello (and when one exhausts the Haydn, Schumann, Lalo and Saint-Saens Concertos, one is hard put to remember others) contains demands of a craggier technical order. But Dvorak's B minor looms as the most difficult in which to make a pronounced virtuoso effect.

The work, lyrical and fragile, threaded by sweet legato melody, masks an exceedingly formidable challenge. The soloist is compelled to venture into the upper harmonics of the 'cello, to observe the most scrupulous stops and to produce a flowing freshet of song—and all the while the orchestral dialogue, as prominent as the performer, threatens to trim the latter into an accessory.

Display Piece

This is proper, of course, a musicianly reaction against the display piece in favor of an integrated statement; but requires a soloist of refined powers. Mr. Navarra at no time lost a judicious sense of outline. The emotional warmth of his rhapsodic playing blended with a clear intellectual attack.

In short, the concerto sang. The 'cellist displayed a large, haunting tone. The exactness of his intonation must have brought despair to anyone who has ever tried the instrument. The character of his tone seems slightly Gallic, yet the lustre of the dark lower strings is striking, and his bow a marvel of co-ordinated skill.

Dr. Munch's relaxed leisurely tempos and the response of the orchestra, who after all support an equal role, turned this into a memorable account, too. The vintage instrumentalists in the world have offered the Dvorak here; and they range from Samuel Mayes within the BSO, to the imposing Piatagorsky. The interpretation by Andre Navarra — who is, incidentally, a stocky man of 50, with a square face and a grizzled thatch of wavy hair — ranks with the finest.

Kinetic Score

Martinu's "Fantaisies symphoniques" came as an agreeable stroke of programming at this concert. It is a kinetic score, episodically developed, and extending the principles of French impressionism in an original and colorful design.

Fantasy, the composer explains, motivates the symphony, not the "fantastic" a la Berlioz. And the orchestral timbres are surely among the most sensual of this century, as opulent as a Bohemian fete day. There is a pronounced Czech folk mood to the melodic content, and part of the piquancy of the music derives from the rural allusions expressed in the spare but brilliant French idiom.

Mostly, though, this uniqueness springs from profoundly felt emotion. Martinu constructs many sources into a personal form: it stays his own. From the sinuous woodwind ripples that establish a mysterious atmosphere at the onset, to the contrasts of weight and color as soloists from the several choirs glitter briefly then disappear into the ensemble, the surprising dissonances, the harmonic and rhythmic motifs, the music sustains a bright spontaneity. The creator borrows from the past to illumine the present.

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the 16th program of the 81st season yesterday in Symphony Hall. The soloist was Andre Navarra, violincello. The program will be repeated tonight at 8:30.

"Water Music" Suite for Orchestra — Handel-Harty
"Fantaisies symphoniques" (Symphony No. 6) — Martinu
Concerto for 'Cello, in B minor, Op. 104 — Dvorak

Played Crisply

I wish I could feel the same about Harty's arrangement of Handel's "Water Music." The music is lovely, of course, and like the "Fantasies," was played crisply. Handel wrote other things, one may venture to point out, than this divertimento. Too much repetition adulterates any masterpiece. One "Water Music" is an enchantment; one too many, an ocean.

Next week the orchestra goes on tour, and returns March 2-3 with Carlo Maria Giulini as guest conductor. Ghedini's Sonata da Concerto will have its American premiere, Doriot Dwyer as flute soloist; and the Harvard-Radcliffe singers will appear in Verdi's "Three Sacred Pieces." Tchaikowsky's Symphony No. 2, in C minor, Op. 17, and Rossini's overture to "The Italian in Algiers," are also listed.

Pension Fund Concert

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991

Stern, Munch, Symphony Play for Pension Fund

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch, music director, gave a concert in Symphony Hall yesterday afternoon to benefit the pension fund of the orchestra. Isaac Stern was violin soloist in each number of the following program: Concerto in A minor, Bach; Adagio in E major (K. 261), Rondo in C major (K. 373), Mozart; Concerto in D major, Brahms.

By CYRUS DURGIN

Only one word, and that word is magnificent, can describe my notion of the concert that Isaac Stern, Dr. Charles Munch and the Boston Symphony gave yesterday afternoon for the benefit of the orchestra's pension fund.

Listening to those wonderful performances of Bach, Mozart and Brahms, it was evident that the heavenly bodies all were in conjunction, all was well in the best possible world of music.

It really was that good. Dr. Munch and the orchestra were in the best of form; their accompaniment of the solo artist was down to split-second precision, and if there is perfection in this world, it dwelled yesterday in the music-making of a truly great violinist, Isaac Stern.

Of extraordinary fascination was the ease with which Stern moved from Bach to Mozart to Brahms, and the unblemished polish of each composer's style.

It may be that, under the spell of Stern's glittering virtuosity, we are inclined to overlook his prodigious musicianship. Even the sheer sonority of his instrument differed among the three composers.

The Mozart pieces were rarities — each having been composed for the Salzburg violinist Gaetano Brunetti; the E major Adagio in 1776 as an alternate slow movement for the Mozart Violin Concerto in A (K. 219); the C major Rondo in 1781 as, evidently, a separate piece.

You are not likely to hear them with orchestral accompaniment except upon a special occasion like this. The passionate feeling of the Adagio is inescapable, and so is the franquil utter naivete of the Rondo.

Bach and Mozart went gloriously, but it was Brahms, I think, which constituted the medium of the most intimate collaboration between soloist, conductor and orchestra.

Here was close joining of Stern's cosmopolitan manner of performance and the orchestral manner, also cosmopolitan, which derives in good part from so many American musicians, plus its overlay of French sound and manner that comes from Munch.

At any rate, they were as professionally unanimous as the Yankees; the performance was "big", and the music sang with warm beauty.

This was the last pension fund concert that Dr. Munch will conduct, since he retires next Summer. Mr. Stern contributed his services. Although it gave him a severe afternoon's workout, the program was admirably planned to include him in each of the four numbers. At the end . . . a real, rousing ovation!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
FEB 19 1962

THE SYMPHONY

Stern, Munch Excel At Pension Concert

By ROBERT TAYLOR

A hurricane of appleause swept Symphony Hall yesterday as Isaac Stern and Charles Munch came forward after the Brahms Violin Concerto, and the audience stood cheering, visibly moved by a glorious musical experience.

It was in a way, a recital by Mr. Stern accompanied by the Boston Symphony Orchestra, this 128th Pension Fund Concert before a sold-out house. But it was also something which everyone had long since perceived — a rare collaboration between a great virtuoso, a great conductor, a great orchestra.

Highest Plane

These elements, so seldom realized in such ideal proportion, informed yesterday's program. The major role belonged to Mr. Stern, and he proved prodigious as an advocate of the baroque, the classic and the romantic. But this was a tactful partnersip, too, and the extraordinary sympathy that existed between the soloist, Dr. Munch and the musicians, raised the work to the highest plane.

Indeed so headlong a program is beset with pitfalls. Had Mr. Stern been less of a virtuoso he could not have undertaken it at all; but had he been less of a musician it might have evolved into mere display. His restraint and skill were reflected by his colleagues, and the result, a full-fledged act of communication, touched the limits of art.

One scarcely needs to know that the soloist possesses the eloquent technique of a master. As the interpretive intelligence of the concert, however, he exhibited a warmth and emotional understanding that projected instantly, and always in terms of music.

Impeccable Style

The style was impeccable; the awesome challenge of two complete concertos and parts of two others, conquered with deceptive ease. The Bach held dynamic vigor, with its lyrical passages kindled by tenderness, and the lively tempos of the conductor. And while I am no enthusiast for concertos in part, Mozart's E major adagio and Rondo in C took on a transparent tonal delicacy.

Nevertheless it remained for the Brahms Concerto to provide the ultimate statement, and no matter how familiar the work may be, in such a reading fresh beauties emerge. The songfulness of the second subject has infrequently been so intense, I think; and the rapt reverie of the adagio, where the violin muses on the melody without taking it up. Perhaps the Hungarian rhythms of the finale were on the "troppo vivace" side, but what may have been sacrificed was trifling compared to the passion attained. At the close Mr. Stern shook hands with Harold Gomberg, who had played the oboe threnody exquisitely, then joined Charles Munch, and the two men, acknowledging the thunders, symbolized the inspired forces of an inspired afternoon.

The Program

The Boston Symphony Orchestra, Charles Munch conducting, offered the 128th Pension Fund concert of its history yesterday in Symphony Hall. Isaac Stern, violin, was the soloist.

Violin Concert in A minor ..... Bach
Adagio for Violin and Orchestra in E major (K.261); Rondo for Violin, in C major (K.373) .... Mozart
Violin Concerto in D major, Op. 77 ..... Brahms

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
FEB 18 1962

Pension Fund Concert Today

Dr. Charles Munch will conduct a concert in Symphony Hall at 3 this afternoon, to benefit the pension fund of the Boston Symphony Orchestra. Isaac Stern will appear as violin soloist—contributing his services — in all four numbers of the program.

They will be the A minor Concerto of Bach, Mozart's Adagio in G. major (K. 261) and Rondo in C major (K.373,) and the D major Violin Concerto of Brahms.

There will be no Friday, Saturday Symphony concerts this week. The Orchestra will be on tour in New York and other cities.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
JAN 21 1962

MUSICAL CALENDAR

Violinist Isaac Stern has offered his services as soloist with Charles Munch and the Boston Symphony Orcestra for a Pension Fund concert at Symphony Hall, Sunday, Feb. 18 at 3 p.m.

This concert, the Orchestra's 127th Pension Fund concert, will mark Mr. Stern's only appearance in Boston this season and it will be the last Pension Fund concert conducted by Dr. Munch before his retirement.

Mr. Stern will be soloist in Bach's Concerto in A minor, in the Brahms Concerto and in two concerto movements by Mozart.

Tickets for the Boston Symphony Orchestra's Pension Fund concert with Issac Stern will be available at Symphony Hall box office beginning at 10:00 a.m. tomorrow. Tickets for this benefit concert are $10, $8, $6, $5, $4 and $3.

There will be no Boston Symphony Orchextra corcerts at Symphony Hall this week. The Orchestra will be absent from the city to give concerts in New London, Baltimore, Brooklyn and Carnegie Hall, New York.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
JAN 28 1962

VIOLINIST ISAAC STERN has volunteered his services as soloist with Charles Munch and the Boston Symphony for the Pension Fund concert on Sunday afternoon, Feb. 18, at Symphony Hall. He will play the Brahms Concerto, the Bach A minor, and two concerto movements by Mozart.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
FEB 11 1962

Isaac Stern Soloist For Pension Fund

Isaac Stern, the great violinist, will be soloist with Dr. Charles Munch and the Boston Symphony in a concert to benefit the orchestra's pension fund, at Symphony Hall, Sunday afternoon at 3, Feb. 18. Stern will play in all four numbers of the program: Bach's A minor Concerto; Mozart's Adagio in G major (K. 261) and C major Rondo (K. 373), and the Brahms' Violin Concerto.

130

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
FEB 19 1962

Violinist Teams With Munch In Concerto Sequence

By Louis Chapin

The Boston Symphony pension fund was the beneficiary of a sold-out Symphony Hall yesterday afternoon, and its happy benefactors enjoyed their musical reward—a violin and orchestra concert conducted by Charles Munch for which Isaac Stern contributed his services as soloist.

The program, with probably little time for rehearsal, was sublimely safe. It consisted of Bach's A minor concerto, two isolated movements by Mozart, and the Brahms in D major. With the exception of an imprecision or two near the beginning of the Brahms, the solo performances were impeccable, musicianly, and probably as fast, in a couple of cadenza flashes, as a violin will ever need to be played. Dr. Munch and the Boston Symphony attended closely to their work as accompanists.

The Bach Andante movement, between his two Allegros, was played with poised gravity, but a harpsichord was needed to nail down its contemplations. Mozart was represented by an Adagio in E major (K.261) and a Rondo in C major (K.373). The Adagio, written as an alternate for an earlier concerto movement, was delicately spun over the muted orchestra tone, and the Rondo made it a slight but pleasing companion.

Mr. Stern's playing of the Brahms had everything in abundance that this concerto demands — singing tone, the sensitive attenuation of phrases, and an acrobatic way with the passage-work. But the roar of approval that overlapped his last chords was for me one of the few stirring moments of the occasion. Another was the way he moved out of an angry, bristling cadenza into the ineffably serene passage that spreads open the first-movement coda.

Brahms indeed wrote a splendid concerto. But it was tempting to wish either that Mr. Stern and his accompanists had played it less often, or that I had heard it less often.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 440,211
JAN 28 1962

Pension Fund Soloist To Be Isaac Stern

The Boston Symphony Orchestra is giving concerts in New London, Baltimore, Brooklyn and Carnegie Hall, New York this week with Mr. Richard Burgin conducting the concert in Brooklyn and one of the two Carnegie Hall concerts.

Violinist Isaac Stern has offered his services as soloist with Dr. Charles Munch and the Orchestra for a Pension Fund Concert at Symphony Hall on Sunday, February 18 at 3 o'clock. This will mark Mr. Stern's only appearance in Boston this season and as soloist he will play Bach's Concerto in A minor, in the Brahms Concerto and in two concerto movements by Mozart.

Tickets for the Pension Fund Concert (the 127th one and the last one conducted by Dr. Munch before his retirement) will be available at Symphony Hall beginning tomorrow morning at 10 o'clock.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
FEB 10 1962

Pension Fund Seats

Tickets for Isaac Stern's special concert with Charles Munch and the Boston Symphony at Symphony Hall Sunday afternoon, Feb. 18, at 3 o'clock, are still available at $6 and $3. All tickets at other prices have been sold for this special program, the last Pension Fund concert to be conducted by Dr. Munch in Boston before his retirement and Mr. Stern's only appearance in Boston this season.

The program for this concert, Mr. Stern's twenty-seventh with the Boston Symphony, will consist of Bach's Concerto in A minor, Brahms' Concerto for Violin and Orchestra, and two concerto movements for violin and orchestra by Mozart.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
JAN 21 1962

ISAAC STERN, celebrated violinist, who is giving his services to Charles Munch and the Boston Symphony Orchestra as soloist at the Orchestra's Pension Fund Concert at Symphony Hall on Sunday afternoon, Feb. 18.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
FEB 16 1962

Society: Virtuoso Isaac Stern to Play For B.S.O. Pension Fund

By MARJORIE W. SHERMAN

When violin virtuoso Isaac Stern joins the Boston Symphony Orchestra as its Pension Fund Concert soloist on Sunday afternoon at three o'clock, he will be helping to carry on a tradition of 128 concerts in 59 years.

Started by conductor William Gericke in 1903, the concerts helped to make pensions for Boston Symphony musicians a reality. Three years later, the Boston artists were giving their proceeds to victims of the San Francisco earthquake. Musicians in straightened circumstances after World War I, including founder Gericke himself, were aided by later concerts.

Privileged ticket holders at this Sunday's concert at Symphony Hall will include Mrs. George B. Dabney of Dedham, Dr. Charles D. J. Regan of Boston, who is taking South American colleagues; and Wellesley students Susan Stewart and Jane Griffith, who have invited half a dozen friends.

Cambridge Symphony goers on Sunday will number Mrs. Roy Elliott Bates, Mrs. Edwin Pratt, Mrs. T. H. Ward, Mrs. Roger T. Hagan and Edward L. Mark. Heading for Symphony Hall from Beacon Hill and Back Bay will be William Magill, Miss Dianna R. Brown, Miss Laurie Plesser, Mrs. Richard Southgate, Miss E. Florence Greenough, Mrs. Richard Sears, Miss Anne Van Winkle, Miss Eleanor Humphries, Miss Margot Miller and Peter Brandt.

Also shharing in the special excitement of a Pension Fund benefit Sunday will be and Alexander B. Porter, of Chestnut Hill.

Coming from Bethesda, Md., especially for the concert is Dr. Walter W. Boyd. Robert S. Davis will arrive with guests from Little Compton, R.I. Others planning to take guests Sunday include William Helm of Weston, Rev. John M. Hebert of North Easton, Mrs. Richard De Lancie of Wellesley Hills, John E. Andrews of Norwell, H. F. Pereira of Dedham, Miss R. Frances Neal of Boston, Mrs. William Dexter of Louisburg sq., Miss Alice Farnum of Watertown, and Mrs. Paul Bartlett of Weston.

FIRST WOMAN ever named to the board of trustees of the Boston Symphony Orchestra is Mrs. James H. Perkins of Westwood.

biochemist Montserrat Tetas and colleagues at Brandeis University; Richard M. Whitney of West Roxbury, Robert Severance of Arlington, Mrs. Serge Koussevitzky, Mrs. Stephen Wheatland, Mrs. James Gamble and Mrs. John E. Boit of Brokoline; and Dr. and Mrs. Keith H. Lamont, Miss Judith White, Mrs. Howard T. Kingsbury.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553
JAN 21 1962

Special Concert

Boston — (UPI) — Violinist Isaac Stern will be featured soloist Feb. 18 in a special pension fund concert with the Boston Symphony Orchestra. He will perform in each of four numbers on the program comprising music by Bach, Mozart and Brahms.

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
JAN 18 1962

Isaac Stern Featured Solist At Symphony Pension Concert

Violinist Isaac Stern has offered his services as soloist with Charles Munch and the Boston Symphony Orchestra for a Pension Fund concert at Symphony Hall, Sunday February 18 at 3 p.m. This concert, the Orchestra's 127th Pension Fund concert, will mark Mr. Stern's only appearance in Boston this season and it will be the last Pension Fund concert conducted by Doctor Munch before his retirement. At this concert Mr. Stern will be soloist in Bach's Concerto in A minor, in the Brahms Concerto and in two concerto movements by Mozart.

Charles Munch first invited Isaac Stern to make music with him and the Boston Symphony Orchestra in February 1950, Doctor Munch's first season as the Orchestra's Music Director. Since then these two great artists have collaborated in twenty - seven concerts of the Boston Symphony Orchestra in this country, at the Edinburgh Festival in Scotland and in Tel Aviv when Doctor Munch was guest conductor of the Israel Philharmonic. Out of this musical association has grown a warm friendship between Charles Munch, Isaac Stern and the members of the Boston Symphony Orchestra.

Tickets for the Boston Symphony Orchestra's Pension Fund concert with Isaac Stern will be available at Symphony Hall box office beginning at 10:00 a.m. Jan. 22nd. Tickets for this benefit concert are $10, $8, $6, $5, $4 and $3.

There will be no Boston Symphony Orchestra concerts at Symphony Hall next week. The Orchestra will be absent from the city to give concerts in New London, with Miss Morini as soloist, in Baltimore, Brooklyn and Carnegie Hall, New York. Mr. Burgin will conduct the concert in Brooklyn and one of the two Carnegie Hall concerts.

Program for the Pension Fund concert:

Sunday, February 18, 3:00 p.m., Symphony Hall, Charles Munch conducting: Bach, Violin Concerto in A Minor; Mozart, Adagio in G Major, K. 261; Mozart, Rondo in C Major, K. 373; Brahms, Violin Concerto: Soloists: Isaac Stern.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
JAN 21 1962

Stern Soloist For Pension Fund

Violinist Isaac Stern will contribute his services as soloist for a Boston Symphony pension fund concert to be given by Dr. Charles Munch and the Orchestra at Symphony Hall, Sunday at 3 p.m., Feb. 18.

Mr. Stern will be heard in two Concertos, Bach's A minor and the D major by Brahms. The program otherwise will consist of two works by Mozart — the Adagio in G major (K. 261) and the Rondo in C major (K. 373).

This concert will mark Mr. Stern's only appearance in Boston this season, and the last pension fund program Dr. Munch will conduct before he retires as music director of the Boston Symphony.

Fourth New York Tour
Hartford, Conn.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 5 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 124,088

Munch's Farewell

Boston Symphony Heard Monday

By GEORGE W. STOWE

Charles Munch gave his valedictory concert at the Bushnell last night with the Boston Symphony Orchestra but the wintry weather outside played havoc with the attendance. I cannot remember a smaller audience for one of our visiting orchestras.

It was a pity for this was one of Mr. Munch's more imaginative programs, consisting of the Handel "Water Music" Suite, Martinu's "Fantasies Symphoniques," and the Dvorak Cello Concert in B Minor with Andre Navarra as the soloist.

* * *

THE HANDEL, in the familiar Hamilton Harty arrangement, started off in a routine, business-like fashion but at the half-way mark it gained considerably in expressivity. The Andante Espressivo was the interpretative highlight, beautifully contoured, a vivid contrast to the buoyant, concluding Allegro.

In the Martinu Sixth Symphony Mr. Munch chose a work that was commissioned for the 75th anniversary of the orchestra, a composition that was honored in 1956 by the Music Critics Circle as "the best orchestral work" of that year.

It is a favorite of Mr. Munch's, a work for which he is temperamentally attuned. Martinu's orchestral mastery, his colorful tonal palette and his perfervid "romanticism" are qualities that strike a sympathetic chord in this conductor.

* * *

LAST NIGHT these qualities were generally well-realized, although I have heard the orchestra play this work with a little more fire and passion. Even so, it was an exhilarating experience to hear this dramatic score again.

If the Dvorak Cello Concerto has little currency today, it is not because it lacks melodic content. It fairly bubbles over with ingratiating melodies and invigorating themes.

Anyone who essays the solo part today automatically stands comparison with the legendary Casals interpretation. In appraising the performance by Navarra last night, the predominant quality was fluency, rather than fire.

* * *

MR. NAVARRA draws a beautiful tone from his instrument, rich and full, although last night it was not always unblemished. He does not effect the whiplash attack Casals favored in this work but there is more than enough compensation in the poetic orientation of his playing.

For this reason the second movement was the most successful realization. However, there is no denying the effectiveness of the finale, which almost invariably draws an ovation from the audience.

It did not seem quite right tha Mr. Munch in this, his last Hartford concert, did not include something by Berlioz, for which he is noted. Perhaps this is something he is saving for his last season in Tanglewood.

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Box 2078, Boston 6 • RIchmond 2-4200
Courant (m)
HARTFORD, Conn.
Circ. 113,846
FEB 20 1962

Brilliant Farewell By Munch

Charles Munch and the Boston Symphony Orchestra were presented in the Bushnell Symphony Series at the Memorial auditorium Monday night. Andre Navarra, 'cello, was guest artist. The program:

"Water Music" Suite	Handel
Fantaisies Symphoniques	Martinu
'Cello Concerto, B Minor	Dvorak
Mr. Navarra, Soloist	

Since it was a time of parting for Charles Munch and Hartford audiences, it was comforting to have so resplendent a concert by the Boston Symphony as a keepsake last night.

Mr. Munch appeared in the best of spirits, and he was certainly at the top of his form. There was a stamp of noble authority on all he did. The music was big and rich with life, and the performance itself had what can most easily be described as that old, Boston brilliance. It was one of those occasions when an orchestra, after looking over the house, decides to play this one for itself instead. That's when a concert becomes something special. So it was last night.

Eloquent 'Cello Playing

This was also one of those rare times when the Boston Symphony has brought a soloist. Andre Navarra was heard in Dvorak's B Minor 'Cello Concerto. The French virtuoso clothed the score in an eloquence that came as much from reserve as anything else. The Concerto is ornate and wearying in its sentiment. But Mr. Navarra took it in neat, firm style, both in the execution and for what it had to say. He refused to let it run away with him as it did with Dvorak. The playing was clear and clean. Mr. Navarra's 'cello tone at times seemed a bit small for the rousing mood the orchestra was in. But it was sweet and accurate in all the many singing pages of the Concerto. Some of the passage work sounded a little thin, but there was not too much of that anyhow.

Brilliant Fantasy

The audience was greatly fetched by Mr. Navarra's performance and made it plain to him. They seemed less taken by the dazzling reading and playing of Bohuslav Martinu's "Fantaisies Symphoniques," which was really the evening's big event. My recollection was that I had heard the score before. But I did not recall the sheer wealth of orchestral invention in it that welled up last night. It is not without a certain contrived quality as it seeks to be fantastic. There is a musical tradition and method for this sort of thing that makes Mr. Martinu's composition sound like a set of tales Hoffmann had not gotten around to write. But the whole mosiac of the music as such is pretty distinctive and imaginative, and the final selection has an almost apocalyptic vision and span. Mr. Munch read the score in a completely inspired fashion, and the orchestra delivered it up in one long, smash effect.

The evening opened with a big and affectionate playing of the Handel "Water Music" Suite. It was the way Mr. Munch and the orchestra put themselves to this work they have played so often — the freshness and zest with which they addressed themselves to it all over again — that signaled the fine evening of music to come. They never let down on the promise. It made it both easier and harder to say goodbye to Mr. Munch.

— T. H. P.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle
HAMDEN, Conn.
Weekly Circ. 3,534
FEB 8 1962

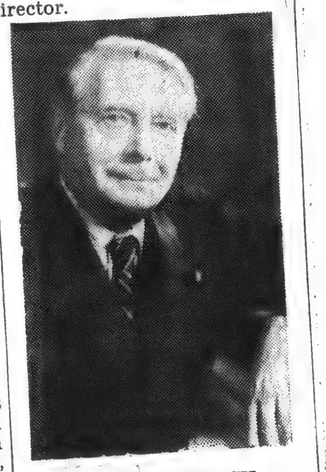
Boston Symphony Due At Woolsey Hall Soon

Charles Munch, who retires at the close of the current season, appears with the Boston Symphony Orchestra at Woolsey Hall in New Haven Tuesday, Feb. 20, at eight o'clock. Munch has brought many honors to the Boston Symphony during his 13 year tenure as director.

Five New York Music Critics Circle Awards have been given to compositions which he introduced to New York. The orchestra has received two American International Music Fund Awards; Doctor Munch was awarded the National Academy of Recording Arts and Sciences Award for his recording with the Orchestra of Debussy's "Images." During his tenure the Orchestra has received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

For the Orchestra's 75th anniversary season Charles Munch and the Orchestra commissioned works from Barber, Bernstein, Copland, Dutilleux, von Einem, Hanson, Ibert, Martinu, Milhaud, Petrassi, Schuman, Sessions and Villa-Lobos. In Charles Munch's first ten years, the Orchestra gave forty-eight United States premieres, thirty-two world premieres and performed works by thirty-one American composers.

In addition to extensive concert series in this country, Charles Munch has taken the Orchestra on three foreign tours: to Europe in 1952, a



CHARLES MUNCH

second European tour in 1956 when the Orchestra was the first western orchestra to perform in the Soviet Union, and an eight-week tour of the Far East in Japan, Taiwan, The Philippines, Australia and New Zealand in 1960.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 124,088
FEB 19 1962

Symphony Concert On as Scheduled

Despite the weather, the Boston Symphony Orchestra concert goes on as scheduled tonight (8:15 curtain) at Bushnell Memorial, Managing Director William H. Mortensen said at early afternoon.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Register (e)
NEW HAVEN, Conn.
Circ. 100,394
FEB 20 1962

Boston Symphony To Give Woolsey Concert Tonight

The Boston Symphony Orchestra will make its second appearance of the season here tonight to give the sixth concert of the current Woolsey Hall Series. Always a prime feature concert-wise in New Haven, this Boston Symphony appearance takes on unusual importance by marking the final appearance here of Conductor Charles Munch as head of the 105-piece symphonic body. Mr. Munch will be succeeded next season by Erich Leinsdorf.

An additional feature of tonight's concert will be soloist, Mme. Jeanne Marie Darre, noted French pianist who is making her first visit to America to appear with the Boston Symphony in Boston, New York and New Haven. Widely known in Europe as a recitalist and soloist with leading orchestras, the artist has just now found time to come to this country. A winner of first prize at the Paris Conservatory, Mme. Darre is now professor of piano there and a member of the Conservatory Jury. She has played under such conductors as Mr. Munch, Sir Henry Wood, Paul Paray and Andre Cluytens. In 1950 Mme. Darre was awarded France's Legion of Honor and in 1960 she received the "Chevalier des Arts et Lettres."

Tonight's program will be a notable one. Opening with Schubert's Symphony No. 5 in B-flat, it will continue with Roussel's "Bacchus et Ariane," Suite No. 2, Op. 43, Saint Saens' Piano Concerto in G minor, Op. 22, and conclude with Ravel's Choreographic Poem, "La Valse."

132

New Haven Conn.

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Box 2078, Boston 6 • RIchmond 2-4200

Chronicle
HAMDEN, Conn.
Weekly Circ. 3,534

FEB 15 1962

Boston Orchestra Concert Tuesday At Woolsey Hall

When the Boston Symphony Orchestra comes to Woolsey Hall Tuesday to give the sixth concert of the current Woolsey Hall Series under the auspices of the Yale School of Music, this important musical event will mark the final appearance on the podium with the orchestra of Music Director Charles Munch.

Munch will continue with the orchestra until the end of the summer season at Tanglewood next August, and then be succeeded by Erich Leinsdorf, who will start the fall season in Symphony Hall, Boston, in October.

A notable program has been arranged for the forthcoming concert. Four distinguished works will be presented in the following order; Symphony No. 5 in B-flat—Schubert; "Bacchus et Ariane," Suite No. 2, Op. 43—Roussel; Piano Concerto No. 2 in G minor, Op. 22—Saint Saens; "La Valse," Choreagraphic Poem —Ravel. The soloist in the Saint Saens work will be Jeanne Marie Darre, who will be making her first appearance in New Haven.

The concluding event of the 1961-62 Woolsey Hall Series will be the appearance of the duo-pianists, Luboshutz and Nemenoff, on Tuesday, March 13.

Sunday Register
NEW HAVEN, Conn.
Circ. 105,695
FEB 18 1962

Munch Will Conduct Boston Symphony For Last Time Here Before Retirement

Charles Munch will conduct the Boston Symphony Orchestra in its second and final Woolsey Hall concert of the season here Tuesday evening. Jeanne-Marie Darre, right, will be piano soloist with the orchestra.

By GORDON E. ARMSTRONG

The Boston Symphony will make its second and final Woolsey Hall appearance of the season on Tuesday evening. At this late date it is generally known that conductor Charles Munch and concertmaster Richard Burgin are retiring at the end of this year's Berkshire Music Festival. So it is that Tuesday's audience will be saying "hail and farewell" to these two great musicians whom we have come to admire and respect over the years.

A Woolsey Hall audience had its first acquaintance with Dr. Munch in 1948, the year before he took over the conductor's post of the Boston orchestra. He made his debut here in a concert by the Orchestre National of France, a superb ensemble which made an American tour at that time. There was, of course, unusual interest in that concert since listeners were aware that Dr. Munch had already been appointed as the new conductor to succeed the late Serge Koussevitzky. The brilliant performance by the French musicians was both rewarding and reassuring, leaving no doubt in any listener's mind that the Boston Symphony was to continue under virtuosic leadership.

No one needs to be told that the present Boston conductor took up where his predecessor left off and that he has maintained the orchestra in its long entrenched position as one of the world's great symphonic aggregations. Despite their different approach to musical preparation and performance, Koussevitzky and Munch had much in common, including a flair for the dramatic and a consuming interest in the music of our time. We were sorry to see the former conductor go and now, regretfully, the time has come to say goodbye to Dr. Munch.

As for the veteran concertmaster, we may be more fortunate since his severance will not have been a complete one—he will continue as the orchestra's associate conductor. Some will remember that he conducted a concert in the 1950-51 Woolsey series, when Dr. Munch was ill. And I am told that he conducted the Bostonians in several previous concerts here during the reign of Koussevitzky. Burgin's association with the orchestra actually predated the start of the latter's 25-year tenure. Burgin has been with the Boston Symphony during half of its existence—he was engaged by Pierre Monteux in 1920! The orchestra just won't seem the same without this dedicated and accomplished musician in its "first chair."

Tuesday's concert will introduce the celebrated French woman pianist, Jeanne-Marie Darre, who made her American debut three weeks ago with the orchestra in Symphony Hall, Boston. She gave three performances (Feb. 2, 3 and 4) of the Saint-Saens Concerto No. 2, the work which she is to perform in her Woolsey Hall debut.

Mlle. Darre is a professor of piano at the National Conservatory in Paris where she was once a pupil of Marguerite Long and Isadore Phillip. She won the coveted First Prize as a student and during her subsequent professional career Mlle. Darre has been awarded France's Legion of Honor and the Chevalier des Arts et Lettres. A pianist with a distinguished record of recital and orchestral appearances throughout Europe, Tuesday's guest artist holds the distinction of membership in the Conservatory's Jury.

By something of a coincidence, the orchestral offerings in Tuesday evening's sixth program of the Woolsey series will include a work which Dr. Munch conducted in the program here by the Orchestre National of France 14 years ago. This is Albert Roussel's "Bacchus et Ariane". Suite No. 2, a colorful work which he has conducted here since then. Schubert's Symphony No. 5 and Ravel's "La Valse" will round out a most interesting program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 25,933

FEB 20 1962

Munch Gives Last Concert Here Tonight

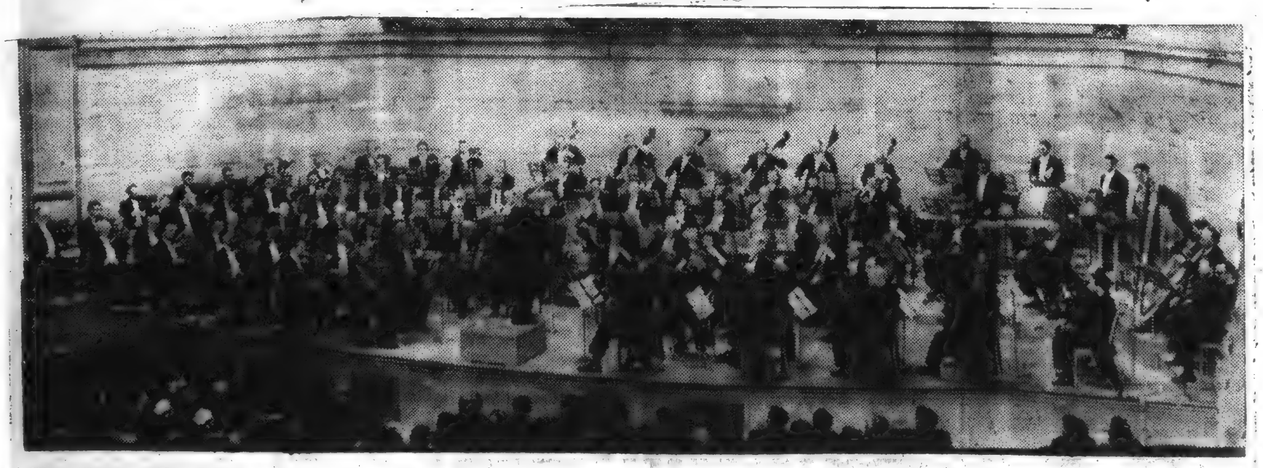
Charles Munch makes his final appearance before New Haven audiences tonight. The famous conductor of the Boston Symphony Orchestra, which will give the sixth concert of the Woolsey Hall series, retires at the end of this season. His successor is Erich Leinsdorf.

An additional feature tonight will be Jeanne Marie Darre, distinguished French piano soloist, who is making her first visit to this country.

The evening will open with Schubert's Symphony No. 5, in B-flat, this to be followed by Roussel's "Bacchus et Ariane," Suite No. 2, Op. 43. The second half will present Saint-Saens Piano Concerto No. 2, in G minor, Op. 22, and Ravel's Choreographic Poem, "La Valse."

Chronicle
HAMDEN, Conn.
Weekly Circ. 3,534

FEB 15 1962



The Boston Symphony Orchestra, will present a concert on Tuesday evening at 8:30 in Woolsey Hall. Under the direction of Charles Munch, it will perform from works of Barber, Bernstein, Copeland, Dutilleux, von Einem, Hanson, Ibert, Martinau Milhuad, Petrassi, Schuman, Sessions and Villa-Lobos. During the 50-week season, the longest season of any privately supported orchestra in the world, 221 concerts are given.

New Brunswick, N.J.

NEW BRUNSWICK, N.J.
HOME NEWS
D. 42 894 S. 42,241
FEB 23 1962

Concert Audience Gets All It Asks for from Munch

By ISABEL BRYLAWSKI

Audiences attending the Rutgers concerts had a long wait to hear the kind of a program they have been longing for but last night at the gymnasium, their desires were more than fulfilled.

The Boston Symphony returned after an absence to give a program replete with all the dramatics possible for a superb symphony orchestra to give.

This year marks the retirement of 70-year-old conductor, Charles Munch, who will be replaced by Erich Leinsdorf, former conductor of the Rochester Symphony but more recently one of the leading lights of the Metropolitan Opera.

Missing also from his accustomed place as concert-master was Richard Burgin, whose retirement was also announced. He will be followed by Joseph Silverstein, who has come up from the ranks of the orchestra. However, Burgin has always been a steadfast foundation for the strings of the orchestra and his golden tone was missing in the solo passages for violin.

Still Vigorous

There was no evidence of the age of the conductor, Charles Munch in last night's performance. His rule over the orchestra has been a stormy one. There has been much controversy involved and he had to have forced absences because of illness but last night he was the peitome of strength and fire.

The program was most satisfying in every way. Consisting of three works, representing classic, romantic and modern, the orchestra maintained a traditionally high standard throughout.

The Suite for Orchestra from "The Water Music" by Handel, arranged by Sir Hamilton Harty, opened the program. This suite, written at the request of King George I of England, for a concert on the Thames is always a delight to hear. In six parts, interspearsed with dances, it is delicately beautiful in its purity.

In complete contrast was the "Fantasies Symphoniques," Symphony 6, by Bohuslav Martinu, modern Czechoslovakian composer, who died in 1959. This work is dedicated to Charles Munch and to the orchestra. It received an award from the New York Music Critics Circle as the "best new orchestral work in 1955."

It is a completely absorbing work, constantly changing in mood and rhythm. It brings forth all the color available in the different sections of the orchestra. Incredibly difficult to perform, the members of the orchestra gave the conductor all that he asked for. Even when the first cellist broke a string, which he replaced immediately, there was no noticeable gap in the performance.

However, it remained for the playing of the Symphony in C Minor, No. 1, Op. 68 by Johannes Brahms for the orchestra to receive the tremendous ovation by the audience.

This symphony, the most prodigious of the four symphonies of Brahms is so vitally profound. Only a great orchestra and a great conductor can give it the mature force needed. Whether Charles Munch always fits this description is open to discussion but last night he was all that could be wished for in a great musician.

The next concert on April 4, will bring back the Philadelphia Orchestra under Eugene Ormandy, in the gymnasium. The next concert in the Voorhees Chapel is on March 8 and will present The New York Woodwind Quintet.

PLAINFIELD, N.J.
COURIER-NEWS
D. 40,444
FEB 19 1962

Boston Symphony Due

The Boston Symphony Orchestra, Charles Munch conducting, will be heard at 8:30 p.m. Thursday in the Rutgers University gymnasium in New Brunswick. The orchestra will present selections by Handel, Martinu and Brahms.

NEW BRUNSWICK, N.J.
SPOKESMAN
W 2 220
FEB 16 1962

AT RUTGERS—Charles Munch will conduct the Boston Symphony Orchestra in a program of selections by Handel, Martinu and Brahms next Thursday in the Rutgers University Gymnasium. The fifth program in the university's current concert series will begin at 8:30 p.m.

NEW BRUNSWICK, N.J.
HOME NEWS
D. 42 894 S 42,241
FEB 18 1962

TWO CONCERTS ARE SCHEDULED

Two events of special interest to music lovers will take place on the Rutgers University campus the next nine days.

The first is the appearance of the Boston Symphony Orchestra, under the direction of Charles Munch, in one of the offerings of the Rutgers Concert Series next Thursday, 8:30 p.m. in the gymnasium.

The second is a special offering in the gymnasium on Monday, Feb. 26, when the Rutgers Bureau of Concerts and Lectures will present a joint concert by the Yale University Band and the Rutgers University Male Chorus. The Yale group, which received international attention during a recent European concert tour, will be under the direction of Keith Wilson.

The Yale Band-Rutgers Chorus concert will be open to the public without charge. No tickets will be required.

The Boston Symphony program will include "Water Music Suite" by Handel-Harty, "Fantaisies Symphoniques" by Martinu, and Brahms, "Symphony No. 1 in C Minor."

The Yale Concert Band program will feature selections by contemporary composers. The Rutgers Male Chorus will join the Yale group in Randall Thompson's "The Testament of Freedom." Composed for wind symphony and male voices, this unusual modern work is based on the writings of Thomas Jefferson.

The Rutgers Chorus will be conducted by F. Austin Walter, associate professor of music The Yale concert, under the sponsorship of Rutgers' Intercollegiate Concert Series, will be held at the Gymnasium at 8:30 p.m.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 153,116
FEB 11 1962

Munch Says Farewells To Bushnell on Feb. 19

Charles Munch, who has announced plans to retire this Spring, will conduct his final concert in the Bushnell Memorial on Feb. 19, when he brings his Boston Symphony Orchestra here for a concert at 8:15 p.m.

The fourth in a current Bushnell Symphony Series, Andre Navarra, one of Europe's most distinguished 'cellists, will be guest artist with the orchestra, performing the solo parts of Dvorak's Concerto for 'Cello in B minor.

Also on the program will be Handel's Suite for Orchestra from "The Water Music," as arranged by Sir William Harty, and Martinu's "Fantaisies Symphoniques," which the composer wrote specifically for Dr. Munch.

Succeeding Serge Koussevitzky as the Boston conductor, Maestro Munch has directed a majority of the orchestra's concerts in the Bushnell Memorial during the past dozen years. One of the world's most respected conductors, he had been musical director of several major French orchestras before coming to this country. His work at the annual summer festival in Tanglewood, as well as his conducting in Boston and on tour.

Navarra was born in Biarritz in 1911. He spent his early childhood in Toulouse, attending the Conservatory there, and at 13 was taken to Paris to enter the National Conservatory of Music. For some time he served as first 'cellist of the Opera Comique; in 1937 he took first prize at the International Competition for 'Cellists in Vienna and entered on a career as a virtuoso. He is now professor of 'cello at the Paris Conservatoire and the Academia Chigiana in Siena.

A limited number of seats for the Feb. 19 concert are available.

CHARLES MUNCH

NEWARK, N.J.
NEWS
D. 273,705 S. 379,749
FEB 21 1962

Pair of Concerts Set for Rutgers

NEW BRUNSWICK—Two events of interest to music lovers will take place on the Rutgers University campus within the next nine days.

The first is the appearance of the Boston Symphony Orchestra, under the direction of Charles Munch, in one of the offerings of the Rutgers Concert Series next Thursday night. The event is scheduled for 8:30 p.m. in the gymnasium, College Avenue.

The second is a special offering in the gymnasium Monday, Feb. 26, at 8:30 p.m. when the Rutgers Bureau of Concerts and Lectures will present a joint free concert by the Yale University Band and the Rutgers University Male Chorus. The Yale group, which received international attention during a recent European concert tour, will be under the direction of Keith Wilson.

The Boston Symphony program will include "Water Music Suite" by Handel-Harty, "Fantaisies Symphoniques" by Martinu, and Brahms "Symphony No. 1 in C Minor."

ASBURY PARK, N.J.
PRESS
D. 35,771 S. 34,732
FEB 18 1962

2 Concerts Scheduled At Rutgers

NEW BRUNSWICK — Two events of special interest to music lovers will take place on the Rutgers University campus within the next nine days.

The first is the appearance of the Boston Symphony Orchestra, under the direction of Charles Munch, in one of the offerings of the Rutgers Concert Series Thursday night. The event is scheduled for 8:30 p.m. in the symnasium on College Avenue.

The second is a special offering in the gymnasium Feb. 26, when the Rutgers Bureau of Concerts and Lectures will present a joint concert by the Yale University Band and the Rutgers University Male Chorus. The Yale group, which received international attention during a recent European concert tour, will be under the direction of Keith Wilson.

The Yale Band-Rutgers Chorus concert will be open to the public without charge. No tickets will be required.

The concert next Thursday is of special interest to admirers of Charles Munch since that artist is completing his final season as musical director of the Boston Symphony Orchestra. Beginning next fall, the conductor of the Boston musical group will be Erich Leinsdorf who is also well known to Rutgers concert patrons.

134

Brooklyn

165 Church Street - New York

BROOKLYN, N.Y.
BAY NEWS
W. 10,215
FEB 17 1962

MUSIC ART DRAMA

The Brooklyn Philharmonia will present a Bach - Handel program at its fourth subscription concert of the 1961-62 season, on Saturday evening, February 17th, at 8:30 p.m., in the Opera House of the Brooklyn Academy of Music, with Siegfried Landau conducting.

The program will open with the Concerto in C Major for Two Claviers and Strings of Johann Sebastian Bach, featuring Toni and Rosi Grunschlag as soloists.

Renato Bonacini, Concert Master of the Brooklyn Philharmonia will be heard in the Concerto for Violin in E Major of Johann Sebastian Bach.

The Brooklyn Philharmonia Choral Society, now in its fourth season, is composed of 140 members under the direction of Siegfried Landau.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct on Friday evening, February 23rd, when the Bostonians make their fourth appearance of the 1961-62 season at the Brooklyn Academy of Music, 30 Lafayette Avenue. He will introduce the distinguished French 'cellist, Andre Navarra, who will perform Dvorak's Concero in B minor in his New York debut.

This will be Munch's next-to-last appearance in Brooklyn as musical director of the orchestra. He will conduct again on April 6th, and then retire from the orchestra he has led since 1949. In addition to the Dvorak concerto, the February 23 program will include the Suite from Handel's "Water Music," as arranged by Sir Hamilton Harty, and Martinu's "Fantaisies symphoniques" (Symphony No. 6) a work which Munch commissioned during the orchestra's celebration of its 75th anniversary.

Tickets for Navarra's New York debut, with Munch conducting, at the Brooklyn Academy of Music on February 23 are priced at $3.00, $3.50, $4.00 and $4.50. Tickets may be ordered by mail.

Ania Dorfman, only woman pianist ever to appear as soloist with Toscanini, and Raya Garbousova, acclaimed as "the best 'cellist I've ever heard" by Casals, will appear together on Tuesday evening. February 20th, in the Music Hall of The Brooklyn Academy of Music, 30 Lafayette Avenue. They will perform works by Beethoven, Mendelssohn, Schubert and Chopin.

The program includes Beethoven's Sonata No. 1, F major, Mendelssohn' Sonata No. 2, D major, Schubert's Sonata, A minor (Arpeggione) and Chopin's Intraduction and Polonaise (Op. 3) Tickets are priced at $1.00, $1.50 and $2.00.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORDER ONE
W. 9,200
FEB 23 1962

BURRELLE'S CERTIFIED

Boston Concert Has Munch On Academy Stage

Returning to the Brooklyn Academy of Music podium for the first time since November, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a program of classic and romantic works tonight. Andre Navarra, noted French 'cellist, will make his New York debut in Dvorak's Concerto in B minor.

Dr. Munch has revised the originally-announced program. In addition to the Dvorak concerto, he will conduct the Suite from Handel's "The Water Music," as arranged by Sir Hamilton Harty, and Schubert's Symphony No. 5, in B flat. The Schubert symphony replaces the originally scheduled work by the contemporary Czech composer, Martinu.

This will be Dr. Munch's next to last performance in Brooklyn as music director of the Boston Symphony Orchestra, since he is retiring at the end of the current season. Prior to his departure, he will conduct on Friday evening, April 6th, a program made up entirely of French works in which he has no peer as an interpreter. These are Berlioz' Symphony Fantastique, Debussy's La Mer, and Ravel's Daphnis and Chloe Suite No. 2.

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 3 500
FEB 15 1962

'Cellist Hailed by Casals As 'Best' to Perform Here

The penultimate appearance in Brooklyn of Charles Munch leading the Boston Symphony Orchestra, and recitals by the only woman pianist ever to appear as a soloist with Toscanini and by a performer hailed by Pablo Casals as "the best 'cellist I've ever heard" will mark the coming week's program at the Brooklyn Academy of Music, 30 Lafayette Ave.

Charles Munch

Mr. Munch's next-to-last appearance here as musical director of the Boston Symphony will be next Friday night, Feb. 23, at 8:30. He will conduct again on April 6 and then retire from the orchestra he has led since 1949.

At the Feb. 23 concert he will introduce the French 'cellist, Andre Navarra, who will perform Dvorak's Concerto in B Minor in his New York debut.

The balance of the program will include the Sir Hamilton Harty arrangement of the Suite from Handel's "Water Music" and Martinu's Symphony No. 6 ("Fantaisies Symphoniques").

The pianist and the 'cellist with the remarkable backgrounds are Ania Dorfmann and Raya Garbousova. They will appear on Tuesday night's program, which begins at 8:30.

Miss Dorfmann made her solo appearance with the NBC Symphony under Toscanini in 1936. This launched her American career, which subsequently has seen her perform with many major symphony orchestras in the United States.

In addition to being hailed by Casals, Miss Garbousova has appeared with all the major American and European symphony orchestras.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

MAR 4 1962

MUNCH LISTED AS GUEST CONDUCTOR

NEW YORK—A happy note of progress is struck in the report from Philadelphia that the orchestra association of that city has decided to add a new Thursday series to its established pattern of 28 Friday afternoons and Saturday evenings and 14 Monday nights in the Academy of Music. This has been "arranged inview of the heavy demand" for the other series which "are virtually sold out by subscription."

With this announcement comes information that Charles Munch, though retiring from the post as music director of the Boston Symphony Orchestra which he has held for a dozen years, will be active in this country next season nevertheless. He will conduct one of the seven Thursdays, the other six to be conducted by Eugene Ormandy.

I. K.

BROOKLYN, N.Y.
BROOKLYN DAILY
D 39 650
FEB 19 1962

Charles Munch Conducts Boston Symphony Friday, February 23, At Bklyn Academy

Charles Munch, music director of the Boston Symphony Orchestra, will conduct on Friday evening, February 23rd, when the Bostonians make their fourth appearance of the 1961-62 season at the Brooklyn Academy of Music, 30 Lafayette Avenue. He will introduce the distinguished French 'cellist, Andre Navarra, who will perform Dvorak's Concero in B minor in his New York debut.

This will be Munch's next-to-last appearance in Brooklyn as musical director of the orchestra. He will conduct again on April 6th, and then retire from the orchestra he has led since 1949. In addition to the Dvorak concerto, the February 23 program will include the Suite from Handel's "Water Music," as arranged by Sir Hamilton Harty, and Martinu's "Fantaisies symphoniques" (Symphony No. 6) a work which Munch commissioned during the orchestra's celebration of its 75th anniversary.

Tickets for Navarra's New York debut, with Munch conducting, at the Brooklyn Academy of Music on February 23 are priced at $3.00, $3.50, $4.00 and $4.50. Tickets may be ordered by mail.

Ania Dorfman, only woman pianist ever to appear as soloist with Toscanini, and Raya Garbousova, acclaimed as "the best 'cellist I've ever heard" by Casals, will appear together on Tuesday evening. February 20th, in the Music Hall of The Brooklyn Academy of Music, 30 Lafayette Avenue. They will perform works by Beethoven, Mendelssohn, Schubert and Chopin.

The program includes Beethoven's Sonata No. 1, F major, Mendelssohn' Sonata No. 2, D major, Schubert's Sonata, A minor (Arpeggione) and Chopin's Intraduction and Polonaise (Op. 3) Tickets are priced at $1.00, $1.50 and $2.00.

BROOKLYN, N.Y.
KINGS COURIER
W. 15,370
FEB 24 1962

MUSIC ART DRAMA

Charles Munch, music director of the Boston Symphony Orchestra, will conduct on Friday evening, February 23rd, when the Bostonians make their fourth appearance of the 1961-62 season at the Brooklyn Academy of Music, 30 Lafayette Avenue.

He will introduce the distinguished French 'cellist, Andre Navarra, who will perform Dvorak's Concerto in B minor in his New York debut.

This will be Munch's next-to-last appearance in Brooklyn as musical director of the orchestra. He will conduct again on April 6th, and hen retire from the orchestra he has led since 1949. In addition to the Dvorak concerto, the February 23 program will include the Suite from Handel's "Water Music," as arranged by Sir Hamilton Harty, and Martinu's "Fantaisies Symphoniques" (Symphony No. 6). a work which Munch commissioned during the orchestra's celebration of its 75th anniversary.

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BROOKLYN, N.Y.
GRAPHIC
W. 17,420
FEB 21 1962

Boston Symphony Plays At Brooklyn Academy Under Baton Of Munch

Charles Munch, music director of the Boston Symphony Orchestra, will conduct on Friday evening, Feb. 23, when the Bostonians make their fourth appearance of the 1961-62 season at the Brooklyn Academy of Music, 30 Lafayette Ave. He will introduce the distinguished French 'cellist, Andre Navarra, who will perform Dvorak's Concerto in B minor in his New York debut.

This will be Munch's next-to-last appearance in Brooklyn as musical director of the orchestra. He will conduct again on April 6 and then retire from the orchestra he has led since 1949. In addition to the Dvorak concerto, the Feb. 23 program will include the Suite from Handel's "Water Music," as arranged by Sir Hamilton Harty, and Martinu's "Fantaisies symphoniques" (Symphony No. 6) a work which Munch commissioned during the orchestra's celebration of its 75th anniversary.

Navarra has an international reputation, but has never played in the United States. He comes from a family of musicians and showed talents for the 'cello at an early age. He graduated from the Conservatory of Paris and won first prize in the International Competition of Vienna, after which he toured extensively throughout Europe. He has been soloist with the foremost orchestras of England, Belgium, France, Holland, Hungary, Israel, Italy, Denmark, Sweden, Switzerland, Czechoslovakia, Yugoslavia, and Mexico. His native France has designated him a Chevalier of the Legion of Honor and a Chevalier of Arts and Letters.

Tickets for Navarra's New York debut, with Munch conducting, at the Brooklyn Academy of Music on Feb. 23 are priced at $3, $3.50, $4, and $4.50.

NEWS BUREAU
N.Y.
PAPER
INGS
NEW YORK
SERVICE
RECORD
16, 1962

Boston Symphony Back At Academy Munch To Direct

Charles Munch, music director of the Boston Symphony Orchestra, will conduct on Friday evening, February 23rd, when the Bostonians make their fourth appearance of the 1961-62 season at the Brooklyn Academy of Music, 30 Lafayette Avenue. He will introduce the distinguished French 'cellist, Andre Navarra, who will perform Dvorak's Concerto in B minor in his New York debut.

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BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,200
FEB 16 1962

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BROOKLYN, N.Y.
BULLETIN
W. - CIRC NOT AVAIL.
FEB 22 1962

Boston Symphony Orchestra To Play Here Again On Friday Eve February 23

Returning to the Brooklyn Academy of Music podium for the first time since November, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a program of classic and romantic works next Friday evening February 23rd. Andre Navarra, noted French 'cellist, will make his New York debut in Dvorak's Concerto in B minor.

Dr. Munch has revised the originally announced program. In addition to the Dvorak concerto, he will conduct the Suite from Handel's "The Water Music," as arranged by Sir Hamilton Harty and Schubert's Symphony No. 5 in B flat.

The concert, originally scheduled [illegible] by the Boston Symphony [illegible]

For tickets [illegible] Brooklyn Academy of Music box office [illegible] Boston Symphonic Pastoral [illegible] Dvorak's Le Mer, and Ravel's Daphnis and Chloe Suite No. 2.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618,802 S. 812,836
FRI FEB 16 1962

Munch to Lead At Academy

Charles Munch, music director of the Boston Symphony Orchestra, will conduct on Friday evening, Feb. 23, when the Bostonians make their fourth appearance of the 1961-62 season at the Brooklyn Academy of Music.

He will introduce the distinguished French 'cellist, Andre Navarra, who will play Dvorak's Concerto in B minor in his United States debut.

This will be Mr. Munch's next-to-last appearance in Brooklyn as musical director of the orchestra. He will conduct again on April 6, and then retire from the orchestra he has led since 1949.

BROOKLYN, N.Y.
KINGS COURIER
W 15,370
FEB 24 1962

MUSIC ART DRAMA

Charles Munch, music director of the Boston Symphony Orchestra, will conduct on Friday evening, February 23rd, when the Bostonians make their fourth appearance of the 1961-62 season at the Brooklyn Academy of Music, 30 Lafayette Avenue.

He will introduce the distinguished French 'cellist, Andre Navarra, who will perform Dvorak's Concerto in B minor in his New York debut.

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BROOKLYN, N.Y.
GRAPHIC
W. 17,420
FEB 21 1962

Boston Symphony Plays At Brooklyn Academy Under Baton Of Munch

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This will be Munch's next-to last appearance in Brooklyn as musical director of the orchestra. He will conduct again on April 6 and then retire from the orchestra he has led since 1949. In addition to the Dvorak concerto, the Feb. 23 program will include the Suite from Handel's "Water Music," as arranged by Sir Hamilton Harty, and Martinu's "Fantaisies symphoniques" (Symphony No. 6) a work which Munch commissioned during the orchestra's celebration of its 75th anniversary.

Navarra has an international reputation, but has never played in the United States. He comes from a family of musicians and showed talents for the 'cello at an early age. He graduated from the Conservatory of Paris and won first prize in the International Competition of Vienna, after which he toured extensively throughout Europe. He has been soloist with the foremost orchestras of England, Belgium, France, Holland, Hungary, Israel, Italy, Denmark, Sweden, Switzerland, Czechoslovakia, Yugoslavia, and Mexico. His native France has designated him a Chevalier of the Legion of Honor and a Chevalier of Arts and Letters.

Tickets for Navarra's New York debut, with Munch conducting, at the Brooklyn Academy of Music on Feb. 23 are priced at $3, $3.50, $4, and $4.50.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BROOKLYN, RECORD
Friday, February 16, 1962

Boston Symphony Back At Academy Munch To Direct

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BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,200
FEB 16 1962

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BROOKLYN, N.Y.
BULLETIN
W. - CIRC. NOT AVAIL.
FEB 22 1962

Boston Symphony Orchestra To Play Here Again On Friday Eve February 23

Returning to the Brooklyn Academy of Music podium for the first time since November, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a program of classic and romantic works next Friday evening, February 23rd. Andre Navarra, noted French 'cellist, will make his New York debut in Dvorak's Concerto in B minor.

Dr. Munch has revised the originally-announced program. In addition to the Dvorak concert, he will conduct the Suite from Handel's "The Water Music," as arranged by Sir Hamilton Harty, and Schubbert's Symphony No. 5, in B flat.

The Schubert symphony replaces the originally scheduled work by the contemporary Czech composer, Martinu.

This will be Dr. Munch's next to last performance in Brooklyn as music director of the Boston Symphony Orchestra, since he is retiring at the end of the current season.

Prior to his departure, he will conduct on Friday evening, April 6th, a program made up entirely of French works in which he has no peer as an interpreter. These are Berlioz's Symphony Fantastique, Debussy's Le Mer, and Ravel's Daphnis and Chloe Suite No. 2.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618,802 S. 812,836
FRI FEB 16 1962

Munch to Lead At Academy

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136

New York

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
THU FEB 22 1962

Music: French Pianist

Jeanne-Marie Darre Makes U. S. Debut

By HAROLD C. SCHONBERG

IT has been a week of piano concertos. Monday brought Tamás Vásáry and the Cleveland Orchestra in the Liszt E flat. Tuesday brought Gilels and the Beethoven Second and Fourth with the Symphony of the Air. Last night came Jeanne-Marie Darré and the Boston Symphony, conducted by Charles Munch, in the Saint-Saens G minor.

Miss Darré has never before played in America, though her name and her playing are no strangers to record collectors. Before the war some fortunate owners of her Liszt, Chopin and D'Indy disks already were in the know, and word was being passed around about this formidable virtuoso. She was the one who, on graduating from the Paris Conservatoire with every honor in sight, played as her graduation pieces all five Saint-Saens concertos at one sitting.

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During the war, this writer happened to hear her several times in Paris. One of her programs consisted of the twenty-four Chopin etudes, followed by the twenty-four preludes. She ended up stronger than when she started. Then, after the war, came a few long-playing disks—not too many, but enough to make a big impression.

All this is prelude to the fact that on last night's appearance, Miss Darré—chic, platinum blonde, business-like—not only lived up to her reputation and the memory of this writer, but she also left her audience limp. She is an exciting, formidable, electrical virtuoso, who can do anything at the keyboard and do it with aplomb.

But it is not all technique. She has complete tonal control, and a massive sonority. This slim woman lifts her hands high and produces shattering fortissimos. Then she will play running scale passages with extraordinary velocity in pianissimo. Or she will mold a phrase with a melting quality of nuance.

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Her playing is definitely French in style, but fortunately she manages to avoid the brittle, percussive approach heard from so many of the French pianists who have come here since the war. And, although she can produce a melting phrase, color is not her strong point. The chances are that metrically she is a little four-square. Most products of the Conservatoire are.

Jeanne-Marie Darré

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor; Jeanne-Marie Darre, pianist. At Carnegie Hall.

Symphony No. 5 in B flat.....Schubert
Bacchus et Ariane, Suite No. 2...Roussel
Piano Concerto No. 2 in G Minor.....Saint-Saens
La Valse.....Ravel

But she is miles above most products, both in the exuberance of her playing and its tremendous authority. And, it must not be forgotten, the G minor Concerto poses no great musical problems. It is elegant and likable, but scarcely profound.

What the concerto proved was that Miss Darré is technically resplendent and a superb stylist in this repertory. Hers was about the most brilliant and authoritative performance of the work that one can remember. It covered every aspect of the score, from the plastic shape of the Bachian opening, to the rip-roaring chords and octaves of the first movement, to the feathery double notes of the second, to the marvelously-articulated scales of the third. Part of the success of the performance was Mr. Munch's perfect accompaniment. One hopes that Miss Darré will be an annual visitor here. In certain kinds of music she is an extraordinary pianist.

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It so happened that there were other things on the program. Mr. Munch conducted a rather lackluster performance of the Schubert Fifth Symphony. Then he turned to music that really means something to him—the Roussel "Bacchus et Ariane" Second Suite and Ravel's "La Valse." Both of these scores, especially the Ravel—a little fast but very exciting and virtuosic—show off the conductor and his orchestra at their best. Their considerable best.

Ginastera Hears Paganini Quartet Here

ALBERTO GINASTERA, Argentine composer, is visiting New York, and last night he went to Judson Hall to hear the Paganini Quartet. His presence led to a change of program.

The ensemble from the University of California at Santa Barbara had scheduled Stravinsky's Three Pieces for String Quartet as the first work after the intermission. But in honor of its South American visitor, it replaced the Stravinsky with Señor Ginastero's First Quartet.

Henri Temianka, founder and leader of the quartet, who announced the surprise substitution, said his ensemble had had the honor of introducing the work. The audience showed its please and goodwill by roundly applauding both Señor Ginastera and his quartet when the composer appeared on the stage at the end of the performance.

The Ginastera Quartet is intense and has strong, almost steam engine, rhythms in its first and last movements. This meant the program had two contemporary works of rather similar intensity. The other was the scheduled String Quartet of Priaulx Rainier, a woman composer of South Africa. It is not well known as a concert piece, but persons in the dance world know it as the score for José Limon's "Night Spell."

The quartet played the work with plenty of vigor. In fact, vigor, rather than suavity, was the order of the evening. For the ensemble also gave vigorous performances of its selections from the standard repertory, Schubert's Quartet in A minor and Beethoven's Quartet in F minor, Op. 95.

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ROSS PARMENTER.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
March 5, 1962

Symphony's 'New Number' a Blonde

By DELOS SMITH
UPI Music Writer

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She is Jeanne Marie Darre a distinguished French piano virtuoso and teacher who this season is playing in the United States for the first time. With the Bostonians she played Saint-Saens' 2nd concerto which is not for a pianist who is faint of heart or flabby of muscle.

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NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SUN MAR 4 1962

REPRISE

PIANISTS: Jeanne-Marie Darré, brought here by the Boston Symphony, was "an exciting, formidable, electrical virtuoso." Emil Gilels was "puzzling" playing Beethoven's G major Concerto with the Symphony of the Air, but he played the B flat with "the utmost beauty and refinement." Mendelssohn's A minor Concerto, written at the age of 16, was "gloriously" played by Mieczyslaw Horszowski at the Metropolitan Museum. Anton Kuerti displayed "striking gifts."

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NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
SUN FEB 25 1962

Critics View Recent Music

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MUSIC TRADES
NEW YORK, N.Y.
MONTHLY 5,298
FEB 1962

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136

New York

NEW YORK, N.Y.
TIMES
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THU FEB 22 1962

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Jeanne-Marie Darre Makes U. S. Debut

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
047
ALBANY TIMES UNION
Monday, March 5, 1962

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By DELOS SMITH
UPI Music Writer

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NEW YORK, N.Y.
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D. 336,647 S. 488,161
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MUSIC TRADES
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NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
THU FEB 22 1962

MUSIC

Boston Symphony Orchestra

CARNEGIE HALL

Conductor, Charles Munch; soloist: Jeanne Marie Darre, pianist. The program:

Symphony No. 5.....Schubert
"Bacchus et Ariane" Suite No. 2.....Roussel
Piano Concerto No. 2.....Saint-Saens
La Valse.....Ravel

By Ronald Eyer

The petite figure and the fragile feminity of Jean Marie Darré, noted French pianist, fooled you—but not for long. She is a pianist in the grand manner and she has electronic contacts between a precision intellect and the ten fingers of her small lady's hands that one would never have thought were made for such man's work.

Making her American debut with the Boston Symphony, Mme. Darré is known in this country only through her recordings. She is a professor of piano at the Paris Conservatoire and has been highly honored on various occasions by her native France.

She reveals all of the power, combined with aristocratic delicacy, which is the peculiar hallmark of the best of the French school of piano playing. She is, first of all, complete mistress of her instrument. She quite literally can do anything she wants to do with the keyboard, and she romped—there seems to be no other adequate word—through the familiar Saint-Saens concerto with self-assurance and technical security that were awe-inspiring.

She could be poetic, too, as in the opening Andante, and in the Scherzo she brought to bear a true Gallic sense of gaiety and humor with a delightful rhythmic swing that made everything dance, including staccato chords and the delicate traceries of rapid scale runs that were tossed off with the weightlessness of a puff of feathers.

The Boston audience, usually a rather staid crowd, cheered her.

Too bad some of the electricity and elan of this performance could not have been imparted to the first half of the program. The Schubert symphony had the ping and snap of a limp rubber-band. True, it is an early work with constant servile obeisances to the conventions of the classic symphony as Schubert learned them from the models of Haydn and Mozart, and the well-worn melodic contours and harmonic progressions of that era, immediately preceding Schubert's, certainly are all there.

But form could not suppress the natural melodic ingeniousness of the composer, and that makes itself evident too in this work.

The trouble with the performance was that it underscored none of these points incisively nor with much enchantment. The classic mold of the work, with its essential niceties of phrasing and scrupulous punctuation, was largely ignored, and, at the same time, little was made of the lyrical character of the themes which is the characteristically Schubertian ingredient of this music.

The Roussel ballet music sounded like—well, ballet music. And it's no "Petrouchka" nor even "Swan Lake."

NEW YORK, N.Y.
JOURNAL-AMERICAN
D 618,802 S. 812,836
THU FEB 22 1962

AT CARNEGIE HALL

Bostonians Terrific

By MILES KASTENDIECK

FASCINATING, ELECTRIFYING, TERRIFIC: This was the emotional reaction at the Boston Symphony concert in Carnegie Hall last night.

Some of it came from sparks shooting off from the orchestra's virtuosity ignited by Charles Munch's fiery conducting. Most of it broke out spontaneously over Jean Marie Darre's scintulating performance of Saint-Saens' Piano Concerto No. 2, for she won an ovation.

She is an incredible pianist. Though widely hailed abroad, she is making her American debut this Winter. What she did with the Saint-Saens concerto will be long remembered. Her performance became the personification of champagne sec.

Blending amazing finger efficiency with the musical bounce of a teenager, she completely rejuvenated the concerto. The authoritative stamp of her opening measures, the elfin lightness of her scherzo playing, the savoir-faire of her timing fused into all-encompassing mastery.

Exhilarating!

Such whirlwind playing easily swept the audience along with her, but it was the precise nature of her pianism that defined her extraordinary achievement. Since Mr. Munch and she were in perfect rapport, the performance was exhilarating.

The concert actually began in tepid fashion. Schubert's Symphony No. 5 sounded so pleasantly relaxed that it hardly prepared the audience for the intensity Mr. Munch generated in Roussel's "Bacchus et Ariane" Suite No. 2. This highly personalized performance was repeated at the end of the program in Ravel's "La Valse."

How remarkably the Boston Symphony responds to Mr. Munch's moments of frenzy attests its stunning virtuosity. In both the barbaric dance of Roussel and the sophisticated irony of "La Valse", he whipped it into breathless performance. Such dramatic impulses sometimes become the antithesis of precision, but the emotional impact and the splashes of color have their compensating values. Only a first-class orchestra could cope with these consuming demands when virtuosity is in the saddle.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
THU FEB 22 1962

Music

Darre Debuts At Carnegie

By LOUIS BIANCOLLI.

France's First Lady of the Keyboard—and very possibly the world's—made a sensational New York debut with the Boston Symphony Orchestra in Carnegie Hall last night.

She is Jeanne Marie Darre, an elegant, shapely little woman with white hair, handsome features, and two of the most extraordinary hands of our time.

To those who hadn't heard Mme. Darre's recordings—among them myself—the performance of Saint-Saens' G Minor Concerto was truly a revelation.

Great Style.

Here was style with a capital S, and class of the same exalted order, backed by one of the most spectacular techniques of the day. Where had Mme. Darre been hiding—and why?

There was something symbolic about the lady's debut on the Boston Symphony program at this time. Conductor Charles Munch is leaving us for good this spring. It was as if Mme. Darre were a farewell gift to his American public.

And what a gift! There is really only one way to play the Saint-Saens concerto and that is Mme. Darre's—with complete conviction, absolute refinement, and the brilliance of diamonds.

From the piano seemed to come clusters of gems, gleaming with a thousand hues. The runs in the slow movement were strings of pearls. The tarantella finale was never so dazzling.

Through it all, the smartly garbed Mme Darre sat there like a queen, her swaying little body a figure of compact grace. When she bowed and walked off she was the epitome of music in motion.

Toast of the Hall.

It was really something to watch her come out, take perfect bows, and trimly weave her way back through rows of dazzled musicians. She was the toast of all Carnegie Hall last night—and a heady one!

After a procession of male dynamos of the keys from all parts of the world, it was about time a little charmer came along from Paris to show, in a witchery of finesse, that it wasn't altogether a man's world.

Mr. Munch is to be thanked and congratulated for his Schubert, Roussel, Saint-Saens, and Ravel—but most of all for the chic little compatriot who made history last night.

....., N.Y.
POST
D. 317,264 S. 257,590
THU FEB 22 1962

WORDS and MUSIC

By Harriett Johnson

Darre Makes Debut With Bostonians

As the Saint-Saens G Minor Concerto has no words or weapons, French pianist Jeanne Marie Darre could link France and Algeria last night in Carnegie Hall without a single barb. In the final *Presto*, which tosses off its melodies at tarentella speed, she turned her fingers as lightly and swiftly as a whirling dervish moves its feet.

Blond as Marilyn Monroe, and with as ready a smile, Miss Darre was making her local debut with the Boston Symphony Orchestra, Charles Munch conducting. She projected the concerto so buoyantly, she could have been bringing it to the audience by parachute.

Her agile finger technique was characteristically French, while her Gallic wave and direct proficiency made us forget that French intellectual nihilism had ever confused us.

Tone was Thin

Mme. Darre's tone was light, at times, even thin, also a familiar French pianistic trait. Her double-note technique lacked virtuoso abandon, control and brilliance. Rather, the artist's interpretation was marked by charm and spirit.

Though she didn't—with her model's figure and decollete gown—look like a *femme professeur* she does teach piano at the Paris Conservatoire. Her bright performance and personality made a hit with the audience and they acclaimed her when she had finished.

Munch, who provided a scintillating accompaniment for the Concerto, opened the program with a sleepy, undistinguished accounting of Schubert's Fifth Symphony. The concert came to life, however, with Roussel's Second Suite from his ballet, "Bacchus et Adriane." Ravel's "Valse" brought the program to a conclusion.

Opening Tonight...

"A GIFT OF TIME," at Barrymore. Adaptation by Garson Kanin of the book, "Death of a Man," by Lael Tucker Wertenbaker. Produced by William Hammerstein in association with David Shaber and William Snyder Jr. Staged by Kanin. Sets by Boris Aronson and costumes by Edith Lutyens Bel Geddes. Co-stars Henry Fonda and Olivia de Havilland. Cast features Marian Seldes, Guy Sorel, Lucretia Gould, Joseph Campanella, Leslye Hunter, Rufus Smith, Gary Morgan and John MacKay. Curtain at 7:30.

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NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658

SUN FEB 18 1962

MME. DARRÉ COMES HERE FOR THE FIRST TIME

By RAYMOND ERICSON

WHEN Jeanne-Marie Darré appears as soloist with the Boston Symphony on Wednesday night, New Yorkers will have an unusual experience. They will hear for the first time a pianist who has been well known in Europe for more than thirty years.

Why has she not come to the United States before? Mme. Darré shrugs her shoulders at such a question and answers that it has never been convenient. "I have been asked to come," she says, "but somehow there has always been too much to do."

The reply is characteristic of the woman and of her life. For Mme. Darré is, by her own admission, "wedded to the piano."

A short, trim woman with short-cropped blond hair, the pianist dresses with the chic expected of a Parisian. Except that she speaks little English, she might be a mature successful career woman in New York. Now in her fifties, she looks forty, and, according to reports, plays with the vitality of someone 30 years old.

"When I am not giving a concert," she says in her considered, impersonal manner, "I still practice for four hours in the morning, beginning at 8 o'clock. My afternoons I spend at the Conservatoire, where I teach."

At least an hour of Mme. Darré's practice is devoted to exercises and studies, particularly those she learned from Isidore Philipp, with whom she worked for more than twenty years. And right before a performance she can be heard running through scales on any piano available backstage.

Musical Mother

Mme. Darré was born in Givet, a customs station on the Belgian border in the Ardennes region of France. Her mother, an amateur pianist and singer, was her first teacher.

Although she does not say so, the pianist must have shown unusual talent, for she was taken to Paris at an early age. "I heard there when I was very young," Mme. Darré remembers, "the great pianists of the time—Busoni, Paderewski and Rosenthal—and all I wanted to do was play the piano."

Of Philipp, she recalls that he was "a cold man, very strict." With him she studied technique. Her other leading piano teacher at the Conservatoire was Marguerite Long, who at the age of 87 is still teaching there. That thought spurs an amused comment from Mme. Darré: "People in music live a long time, no?"

Although Mme. Darré has been appearing in concerts since the age of 14, it was in 1926, when she was 21, that she created something of a furore by playing the five Saint-Saëns concertos in one concert. This was with the orchestra of the Concerts Lamoureux, led by Paul Paray, at the Salle Erard. The pianist repeated the feat on two other occasions. In recent years she has recorded the five concertos.

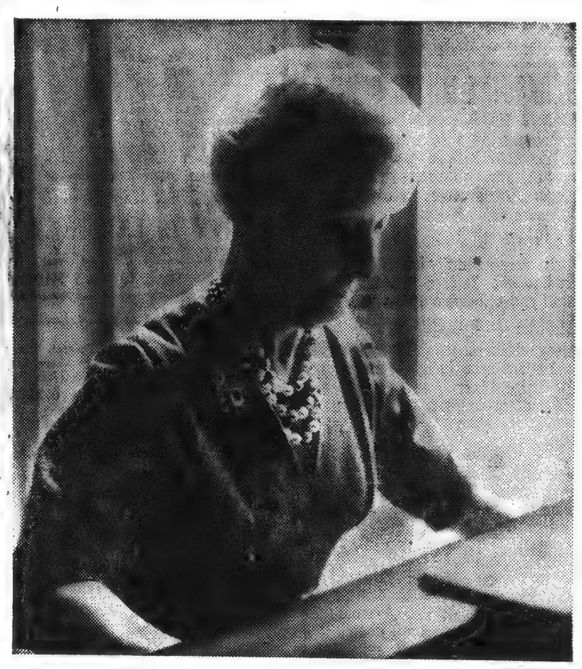
Saint-Saëns, Chopin, Liszt and other composers of the romantic school supply the music in Mme. Darré's repertory. Did she ever play Couperin and Rameau? "When I was a student," she replies with a deprecating gesture. Did she ever play contemporary music? "I am interested to hear it but I do not have the time to learn it."

Now a professor of piano at the Conservatoire where she won first prizes as a student, Mme. Darré was awarded the Legion of Honor in 1950 and made a Chevalier des Arts et Lettres in 1960. She is a frequent judge in international piano competitions.

She was reluctant to single out any young students of hers who showed particular promise. "I have three French girls, in their teens, who have much talent," she said and then added immediately: "I have three young American boys, in their twenties—not at the Conservatoire but studying with me privately. They are so gifted, like so many of your young American pianists!"

What did Mme. Darré think of America, on her first visit? "Things are so easy here," was her first reaction. "You get things done here. You find a way to arrange them. In Europe there are always difficulties."

Mme. Darré's current American visit is a brief one, and she returns to Europe for a concert tour that will take her to Budapest, a city she plays in annually and loves for its musical public. She has no idea when she might return here. She leaves this up to her managers. If the Americans want her back she knows that they will be able to "arrange" it.



Vilem Rosegnal, Harold Bergsohn

BOSTON'S GALLIC TOUCH—French soloists, André Navarra, 'cellist, and Jeanne-Marie Darré, pianist, will appear with the Boston Symphony here this week. Orchestra's regular leader, Charles Munch, also from France, conducts.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658

SUN FEB 25 1962

ANDRE NAVARRA, 'CELLIST, IN DEBUT

French Musician Introduced by the Boston Symphony

By ERIC SALZMAN

For the second time in a week, the Boston Symphony under Charles Munch presented an excellent French soloist not previously heard here.

On Wednesday at Carnegie Hall, Jeanne Marie Darré, the pianist, had a successful appearance with the orchestra. Yesterday afternoon, at the same location, André Navarra, the 'cellist, appeared. The musical results were again impressive.

M. Navarra's vehicle was the Dvorak Concerto and the work was perfect for his poetic sensibility and performing mastery. His secret is a kind of easy musical flow, always rich in expressive values, full of lyric phrase but also capable of drive and power. His playing never succumbs to virtuosity and never distorts for mere effect, yet remains flexible and brilliant.

The tone is not lush as 'cello tone qualities go; it tends rather to a reedy sound. But it is always elegant, focused and true; and there is a suppleness and a singing quality that contribute to a deeper sense of musical line and expression.

The program was Dr. Munch's next-to-last in New York as music director of the orchestra. It provided something of a Slavonic afternoon, for, in addition to the Dvorak, Bohuslav Martinu's "Fantaisies symphoniques" (also called Symphony No. 6) was a feature.

This work, dedicated to the conductor and the orchestra, was played here in 1956 and it was a felicitous idea to bring it around again. Like many of the late composer's works, it is full of reminiscences of other music, stylistic references that run the gamut from Brahms to impressionism to Stravinsky.

It is often mysterious sometimes commonplace, usually colorful; it is romantic, vital, inconsistent, expressive, odd, assertive. It is all these things and more; yet somehow everything is managed together in a work that has very much its own kind of statement and personality.

The symphony had a superbly effective reading, full of the golden glow of Boston tone that also suffused the orchestral part of the Dvorak. The Dvorak had some tiny roughnesses; the Martinu seemed to have almost none. Neither did the Handel-Harty "Water Music" that opened the program. If one didn't mind baroque music bathed in a gorgeous, big-orchestra tapestry of sound, one could rejoice in a reading of

165 Church Street ...

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691

MON FEB 26 1962

Bostonians At Carnegie

Now in his closing months with the Boston Symphony, Charles Munch delivered another memorable farewell flourish at the Saturday afternoon concert in Carnegie Hall.

This time it wis a twofold gift to the American public of whom, after many inspiring years, he will soon take leave. There was the presentation of an accomplished French cellist —and there was his own incisive conducting.

The cellist, Andre Navarra, proved an artist of high musical caliber and poetic distinction. A velvety tone, plus an easy, unobstrusive technic, wove gracefully through his reading of Dvorak's B minor concerto. Thank you, Mr. Munch.

L. B.

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Sunday Courant
HARTFORD, Conn.
Circ. 153,116

FEB 18 1962

Navarra, Munch Here Monday

Cellist Andre Navarra will be guest soloist with the Boston Symphony Orchestra, Charles Munch conducting, in a Bushnell Symphony Series concert Monday at 8:15 p.m. Navarra will be heard in the solo portions of Dvorak's Concerto for Violoncello, in B minor, a work which Dvorak composed during the several years he lived in this country.

Born in Biarritz in 1911, the son of a bass player, Navarra obtained his early musical education at the Conservatory of Toulouse. After taking the top award at the International Competition for Cellists in Vienna in 1937, he began his career as a virtuoso. He is now professor of violoncello at the Paris Conservatoire and at the Academia Chigiana in Siena. His current tour is his first in this country.

Dr. Munch, who will be conducting his final Hartford concert Monday, He plans to retire soon; has selected for his program, in addition to the Dvorak work, Handel's "Water Music Suite" as arranged by Sir William Harty; Martinu's "Fantaisies Symphoniques" (Symphony No. 6).

A limited number of tickets will be available at the box office.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
MON FEB 26 1962

Cellist Navarra Plays, With Munch Directing

By Francis D. Perkins

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Mr. Navarra, who is fifty years old, made his first New York appearance in this orchestra's Brooklyn concert on Friday. He is a discerning and sensitive musician whose ability, in this performance, was disclosed with increasing persuasiveness during the concerto's first movement. His technique met all of the music's demands, but in an objective rather than a virtuosic manner. His tone, after dispensing with a slightly grainy timbre at the outset, was appealing and lyric in quality.

Fine Shading

While the volume of tone was fully adequate, this was intimate rather than proclamative playing marked by fine distinctions of color and dynamic shading, while Mr. Navarra also conveyed the general atmosphere of the concerto along with subtle distinctions of expressive detail. Although Mr. Munch and the orchestra played the tutti passages with full and imposing sonority, their cooperation with the soloist was expertly balanced and never overbearing.

Martinu's "Fantaisies" had several performances here by the Boston Symphony, for which it was composed, in 1955 and 1956. The Czech savor which pervades much of the Dvorak concerto also is apparent in some of Mr. Martinu's themes, but this is not a major characteristic of a work, which stands the test of repetition successfully in the distinction of its ideas and their treatment; its expert scoring and in an expressive appeal which does not storm the listener's emotions. It has sustained conviction in measures which are often meditative, but also includes livelier and more outspoken episodes.

The conductor and orchestra presented this work with a particularly communicative understanding in playing which possessed what might be described as luminous reflectiveness, along with ample vigor and momentum when these were required. Sweeping sonority and suavity alternated in the performance of the "Water Music."

BROOKLYN HEIGHTS PRESS
Thursday, February 15, 1962

'Cellist Hailed by Casals As 'Best' to Perform Here

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Mr. Munch's next-to-last appearance here as musical director of the Boston Symphony will be next Friday night, Feb. 23, at 8:30. He will conduct again on April 6 and then retire from the orchestra he has led since 1949.

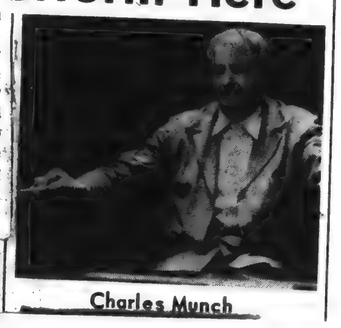
At the Feb. 23 concert he will introduce the French 'cellist, Andre Navarra, who will perform Dvorak's Concerto in B Minor in his New York debut.

The balance of the program will include the Sir Hamilton Harty arrangement of the Suite from Handel's "Water Music" and Martinu's Symphony No. 6 ("Fantaisies Symphoniques").

The pianist and the 'cellist with the remarkable backgrounds are Ania Dorfmann and Raya Garbousova. They will sppear on Tuesday night's program, which begins at 8:30.

Miss Dorfmann made her solo appearance with the NBC Symphony under Toscanini in 1936. This launched her American career, which subsequently has seen her perform with many major symphony orchestras in the United States.

In addition to being hailed by Casals, Miss Garbousova has appeared with all the major American and European symphony orchestras.



Charles Munch

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618,802 S. 812,836
MON FEB 26 1962

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His tone sings richly though it may not be soulfully resonant; his bow is clean and agile; and his phrasing neat and telling.

He caught the spirit of the work invitingly with a touch of showmanship to make his account of it distinctive.

The program included Martinu's "Fantasies Symphoniques" which Mr. Muench had introduced here so successfully six years ago and which may not be heard again soon now that he is retiring. The work sustains the fine impression that made it a prize-winner.

It has personality and vitality, together with a thoroughly individual appeal, recalling the distinctive aspect of Martinu's music. The concert began with Handel's "Mater Music."

—Miles Kastendieck.

165 Chu
NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
MON FEB 19 1962

Footlights And Spotlights

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It is Casals who set the standards for cellist today, both how they play and what they play.

If it hadn't been for him, for example, Andre Navarra might not be making his first New York appearance Friday with the Boston Symphony Orchestra at the Academy of Music. It was Mr. Casals who sparked what demand there is today for the cello as a solo instrument.

RAYA GARBOUSOVA.
She won the master's praise.

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And tomorow night, Raya Garbousova will appear in a cello recital at the Academy. She is a former pupil of Mr. Casals and reputedly won his praise once as "the best cellist I've ever heard." (The remark should furnish a clue as to why Mr. Casal is probably the only string-player all musicians admire without reservation.)

Miss Garbousova, who will play with pianist Ania Dorfmann, has performed with orchestras througout the country. She has introduced contemporary works herself—modern composers write for Casals—but she'll play pieces by Beethoven, Mendelssohn, Schubert and Chopin at 8:30 p.m. tomorrow.

Like other female cellists, Miss Garbousova would probably also acknowledge her debt as a musician to the adjustable "tail piece", the mechanical support which replaced the difficult old technique of holding the cello between the knees.

Mr. Navarra's reputation is international, but this is his first trip to the United States. He has taught at the Paris Conservatory and has been soloist with Europe's leading orchestras.

Charles Munch will conduct the Boston Symphony in its fourth appearance here this season. Also on the program are Handel's "Water Music Suite," as arranged by Harty, and Schubert's Fifth Symphony. The concert begins at 8:30 p.m.

Dr. Munch's last appearance as music director of the Boston, from which he retires this season, will be April 6 in an all-French program—Berlizo's "Symphony Fantastique," Debussy's "La Mer," and Ravel's Second "Daphnis and Chloe Suite."

165 Church
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HERALD-TRIBUNE
D. 336,647 S. 488,161
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Fine Shading

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
MAR 1962

Boston Symphony

A highly effective program by the Boston Symphony, Feb. 24, under the direction of **Charles Munch** featured the New York debut of cellist **Andre Navarra.** Mr. Navarra, who made his United States debut in Boston the week before, played the Dvorak Cello Concerto in an aristocratic, controlled, yet flowing style. The music was never over-sentimental, yet always romantic and emotionally moving. The program opened with a beautiful reading of the well-known Handel-Harty "Water Music." This was followed by a brilliant performance of Bohuslav Martinu's "Fantaisies symphoniques," which should be played more often.—S. C. C.

* * *

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Charles Munch will conduct the Boston Symphony in its fourth appearance here this season. Also on the program are Handel's "Water Music Suite," as arranged by Harty, and Schubert's Fifth Symphony. The concert begins at 8:30 p.m.

Dr. Munch's last appearance as music director of the Boston, from which he retires this season, will be April 6 in an all-French program—Berlizo's "Symphony Fantastique," Debussy's "La Mer," and Ravel's Second "Daphnis and Chloe Suite."

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
MAR 1962

Boston Symphony

A highly effective program by the Boston Symphony, Feb. 24, under the direction of Charles Munch featured the New York debut of cellist André Navarra. Mr. Navarra, who made his United States debut in Boston the week before, played the Dvorak Cello Concerto in an aristocratic, controlled, yet flowing style. The music was never over-sentimental, yet always romantic and emotionally moving. The program opened with a beautiful reading of the well-known Handel-Harty "Water Music." This was followed by a brilliant performance of Bohuslav Martinu's "Fantaisies symphoniques," which should be played more often.—S. C. C.

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SATURDAY REVIEW
NEW YORK, N.Y.
W. 239,477

FEB 10 1962

MUSIC TO MY EARS

"Ballo" in Sweden—Valkki, Roberti, Mahler No. 3

RULE Number One of the wary impresario is well known: "Don't produce an opera if you can't cast the title part." In this respect at least, the choice of "Un Ballo in Maschera" as the latest in the Metropolitan's lengthy series of Verdi restorations, and the only new production of this austerity season, was reasonable: the "Ballo" which brings it to a close was a brilliantly colorful summation of Ita Maximowna's first scenic venture for this stage, and a neatly satisfactory solution of the operatic problem in this "title part."

Otherwise and elsewhere, the elected choices among possible alternatives ran more to the expedient than the inevitable. Strength was concentrated among the males, with the well-sustained effort of Robert Merrill as Renato the closest approach to a summation of dramatic as well as vocal requirements. It bears honorable scars of a broadcast with the late Arturo Toscanini, and retains more than a few distinctions from that experience beyond a beautifully sung "Eri tu." Whether as Renato of the text (or Captain Anckarström in the pedantic propriety of the "original" Swedish names in the cast listing), Merrill was in and of the scene from his first entrance, a steady fulcrum to some teetering (if not tottering) of the others around him.

Not quite so snug a fit either for Maximowna's carefully tailored costumes or the total requirements of Verdi, was Carlo Bergonzi's King (either as Riccardo or Gustaf III, his subjects were ruthless among the raucous coterie in the standing room than the courtiers on the stage). His is a voice of rare beauty and evenness, now under more consistent control than before, but a shade light, at the full, for the dramatic turn the music takes as the evening progresses. However such flexibility and grace in the Barcarolle and especially in "E scherzo od è follia," in which, with a light stroke of characterization, Verdi illuminated his view of the philandering monarch, are heard infrequently. But voice alone does not make an artist, and Bergonzi is still more enamored of the stage as a platform from which to snare applause than as an area of action.

Not to be ignored among the men of merit was Nello Santi, whose Metropolitan debut as a conductor was much more than merely creditable. Young (thirty-one) and thoroughly indoctrinated in the ways of the Italian theatre in which he grew up, Santi brings with him from Zurich (his present base) one attribute mandatory for a conductor of quality—a discerning ear. The orchestral sound, whether restrained or powerful, was never coarse, and when he had suitable elements at his command (as in the trio of Ulrica, Oscar, and Riccardo in the second scene of Act I) the blend was true and resonant. In addition to sure knowledge of the score (he had one closed before him) and self-possession, he also showed a disposition to quick tempi, which may have been in the nature of his reaction to this occasion. In abeyance was a real surge of leadership, the driving urge to make the performance go his way rather than that of the celebrities before him. But this did not do honor to the greatest of them—Verdi.

Nor, for that matter, did the group of female performers, whose efforts accentuated rather than ameliorated the unevenness of Verdi's own accomplishment. "Ballo," after all, is decidedly a transitional work, in the gray area between Late First Period (it follows the great trio of "Rigoletto," "Trovatore," and "Traviata"), and Early Middle (the time of "Forza," "Don Carlo," and the revised "Boccanegra"). For the true kind of creative fulfillment of Amelia's need to be lyric and dramatic by turns, the present vocal command of Leonie Rysanek is, simply, insufficient. She can sear the ear with a ringing top tone in the climax of the duet with Riccardo, or she can, in a quiet moment, drop to a thin thread, well sustained. In between, the results are more miss than hit, wooly at the bottom, with an uncomfortable tremolo in the middle. Possibly there are some problems of general health involved, but the ability to work a finely graded dynamic line or charm the ear with sheer beauty of sound is not her strong suit.

This is doubly unfortunate because she looks well, and has that surge of theatrical instinct which responds to Verdi's crushing climaxes. Also, in this cast there was not much counterbalance to her sound among that produced by the other women: Jean Madeira's hollow, unlovely [illegible] of making Ulrica impressive was [illegible] with the skimpy flute [illegible] Rothenberger's attempt to deal with the mid music of Oscar. When she had opportunity to curve a solid legato line (as in the trio previously mentioned), Miss Rothenberger's artistry was plain to hear. But too much elsewhere required her to be something she isn't, on the Metropolitan roster, at any rates.

Obviously Herbert Graf approached the intensifying brightness of the last scenes (a beautifully painted backdrop for the King's chamber as prelude to the skilfully chromatic ball scene in the Stockholm Opera where the original ball, and assassination, took place) by way of atmospherically darker ones. But Ulrica's den was ill-defined rather than merely untidy, the "campo abominato" where Amelia goes to find the magic herb overpopulated by not two or three gibbets, but four, with a fifth in disarray. This did not multiply terror, but did subtract credibility. For the most part, Maximowna's palette treated costumes and background as one entity, or fragmented elements of an embracing color scheme both harmonious and elegant, though the bright green gown Amelia wore for herb-hunting was scarcely calculated for anonymity. Günther Rennert's staging was, by dint of the Maximowna decor largely realistic, with some baffling turns to symbolism now and then, as in the large shadows of Sam (Bonaldo Giaiotti) and Tom (Luben Vichey, returned from his *Wanderjahre*) in the conspiritorial trio with Renato. For all the elaborate allusions to a Swedish locale (which, to be sure, is preferable to a never-never Boston accepted by Verdi at a censor's insistence), "Ballo" remains a singularly Italian opera which urgently requires, for total justice, a higher consistency of vocal art than it is currently receiving at the Metropolitan.

THE NAME of Margherita Roberti is more likely to be heard with frequency in the near future than that of Anita Valkki, but of these two new singers of late January debuts the Finnish soprano who sang a strong Brünnhilde in the season's last *Walküre* has more for the longer future than the American who offered a rather routine Tosca in her first appearance. Voices that combine size with the beauty of Miss Valkki's are hardly common in the broad range of the operatic repertory, appreciably less so in the specifically Wagnerian one. She is bulky and rather short for the mind's vision of a Valkyrie, but she presented her credentials with a firmly placed, if slightly shrill, "Yo ho to ho" (without benefit of rehearsal, of course), going on to a strong statement of the scene with Siegmund. Some Brünnhildes have made it more ominous, but the pronouncements were carried on a sturdily sustained legato attesting to excellent production and, as yet, no signs of the hard, edgy sound commonly associated with "Wagner soprano." It was an excellent night for Jon Vickers, whose Siegmund was appreciably better than it had been earlier, and a good one for Jerome Hines as Wotan.

Thanks to substantial indoctrination here and abroad, Miss Roberti survived the maelstrom of a debut that also brought Franco Corelli's first Cavaradossi and Anselmo Colzani's initial Scarpia. For it, however, she has paid the price in vocal freshness or real beauty of sound: volume was more conspicuous than quality, though in adaptability alone she will doubtless serve some Metropolitan ends well. Corelli's Cavaradossi was as loud as his Calaf and no more subtle than his Manrico, Colzani's Scarpia a duplicate, in courtlier clothes, of his abrasive Rance in "Fanciulla." Kurt Adler's conducting did little more than adjudicate the conflicting claims of the contestants.

As an incident of its latest visit to Carnegie Hall, the Boston Symphony offered a chance for revaluation of Mahler's lengthy Third Symphony in the leisurely setting of a Saturday matinee. For the occasion, Charles Munch turned his baton over to his lieutenant, Richard Burgin, who reacted by a rapid accension in rank to the generalship required.

Or nearly. For my tonal tolerance, the first movement begins to fragment and digress and otherwise become diffuse before half of its thirty-minute length is expended. And the last pronouncement of the sixth-movement finale has more the pomp inherent in heavy percussion and brass than the circumstances to justify it. Between, however, there is a considerable total of warmly imagined, aptly expressed music, which Burgin exposed with a strong sense of the singular texture Mahler made of low strings and woodwinds, the melodic rather than the proclamative brass. Among other wind instruments artistically played upon to advance Mahler's interest, were the beautifully controlled, finely tinted mezzo of Florence Kopleff (in the "O Mensch" excerpt from Nietzsche) and the trumpet-in-a-hat skilfully phrased by Armando Ghitalla (a substitute for the fluegelhorn specified by Mahler, and if not quite so brassy, a little more amenable to discipline). The Chorus Pro Musica, of which Alfred Nash Patterson is the conductor, also merits commendation. —IRVING KOLODIN.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY-CIRC NOT AVAIL.

APR 1962

Boston Symphony Orchestra

Carnegie Hall, February 21—SCHUBERT: *Symphony No. 5 in B Flat Major.* ROUSSEL: *"Bacchus et Ariane" Suite No. 2, Op. 43.* SAINT-SAENS: *Piano Concerto No. 2 in G Minor, Op. 22.* RAVEL: *La Valse.* Jeanne Marie Darré, piano; Charles Munch, conductor.

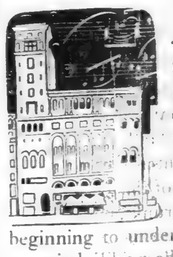
Carnegie Hall, February 24—HANDEL-HARTY: *"Water Music" Suite for Orchestra.* MARTINU: *Symphony No. 6, "Fantaisies symphoniques."* DVORAK: *Cello Concerto in B Minor, Op. 104.* André Navarra, cello; Charles Munch, conductor.

Two New York debuts highlighted the fourth pair of Boston Symphony concerts in New York, Jeanne Marie Darré and cellist André Navarra. Mme. Darré is undoubtedly one of the finest pianists around and it is amazing that it took her so long to reach these shores. Her technique was flawless, her phrasing was perfect and there was a complete unity between soloist and orchestra. In short, I do not expect to hear a performance of the Saint-Saëns work on this level again.

Navarra was almost on a par with his countrywoman in the difficult Dvorak *Concerto.* He emphasized the lyrical aspects of this nationalistic work and his best moments were in the second movement. Munch is well-known for his affinity for the French school and his performance of *La Valse* and *Bacchus et Ariane* was full, sumptuous and quasi-orgiastic. The less said about Harty's arrangement of Handel's *Water Music* and Munch's interpretation of Schubert the better. —*Bernard P. Rabb*

MUSICAL EVENTS

Reflections



A CERTAIN amount of rather desultory reading recently has convinced me that the aims and directions that music has pursued during the past fifty years are beginning to undergo some serious reappraisal. This reading has ranged from Mr. Neville Cardus, of the Manchester *Guardian* who noted not long ago, more in sorrow than in anger, that in musical circles "beauty" has become an unmentionable six-letter word, to Mr. Albert Goldberg, of the Los Angeles *Times*, who concluded that Stravinsky's "The Rake's Progress" is really a rather poor opera. The most interesting of the statements I have read, however, came not from a critic but from a well-known and respected artist, M. Pierre Monteux, who, a little over a month back, got off some very positive opinions on the subject. The vehicle for these opinions was an Associated Press interview dispatched from London, which, as far as I could determine, was ignored by all the New York newspapers except the *Journal-American*, though to my mind it was one of the most surprising bits of musical news to be published in a long time. M. Monteux, with admirable candor, stated it as his opinion that of all the "modern" music written in recent decades, only a few works of Stravinsky would "perhaps" turn out to be of any permanent value. He expressed doubt about the staying power of Prokofieff's compositions, dismissed those of Shostakovich completely, and continued, "Berg: He will be finished in ten years. Hindemith: No inspiration. . . . He will not live. Bartók: I give him ten years. Mahler: He will not live. He's not a creator. He's an imitator. . . . I see what is in the interior of the works of all these composers. They have just a little inspiration in one bar of music and then they develop it. They have technique and technique and technique—and that's not interesting." While conceding that "probably one or two works of Debussy and of Ravel will live," M. Monteux added, "But when I play their works so many times, I see how they worked it. You should not see the work when you hear it."

There is no reason to doubt the wise old maestro's sincerity in making these rather sweeping statements. They do not reflect the grumpy reactions of an elderly gentleman complaining about the follies of youth; M. Monteux is talking about his own generation, not the one that came after it. Moreover, the statements are particularly interesting in view of the fact that M. Monteux—conductor of the famous Paris première of "Le Sacre du Printemps," among other things—has been closely identified throughout his life with the propagation of contemporary music.

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G.E.A.

Last Performance In New Haven

NEW HAVEN JOURNAL-COURIER,

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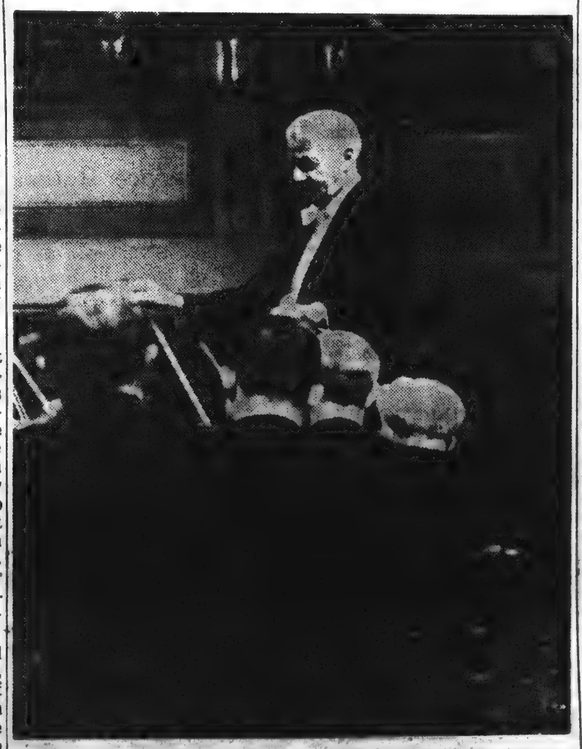
And then the evening's program started with Schubert's cheerful Fifth Symphony setting the mood for the sparkling music that was to follow. This charming idyl, with its captivating meditations in the andante movement, was given the traditional graceful reading that Dr. Munch is noted for.

Then came the French composers, for Dr. Munch, very much of a Frenchman himself, is fond of including work from his native country in all of his programs. Last night's choice included three brilliant works, beginning, curiously enough, with a sparkling piece he had first played in this city with the French musicians.



FAREWELL PERFORMANCE—Dr. Charles Munch, music director of the Boston Symphony Orchestra, is shown as he conducted his final program in New Haven at Woolsey Hall last night. He retires next fall.

It was Roussel's ballet, Bacchus et Ariadne, with Dr. Munch giving an altogether refreshing and delightful interpretation to this exotic musical fantasy.

While last night's program will always be remembered as the glorious, last concert of Dr. Munch with the Boston, it will also be remembered for being the occasion of the New Haven debut of the distinguished French pianist, Mlle. JeanneMarie Darre, presenting the altogether spectacular Saint-Saens G minor Piano Concerto. This lithe and lovely French woman, beautiful in a tangerine-colored evening gown which set off her smartly coiffed white hair, performed the celebrated concerto with virtuoso perfection. In this particular work, the piano dominates the orchestra ensemble from start to finish and all eyes were on the flying fingers of the beautiful pianist.

* * *

This "show piece" is entrancing to see performed for it contains much crossing of the hands, and countless breathtaking runs. Mlle. Darre gave three performances of this same concerto at her Boston debut a couple of weeks ago. She graciously attempted to have Dr. Munch share the applause with her but it was so like this old veteran to make her take her bows alone while her audience cried "more, more."

The evening ended with Ravel's expressive "La Valse" which combines the romance and grandeur of a Vienna ballroom with its lovely, pulsating theme, and the tragedy of war, in its strident dischords. Never has it been performed with more electrifying beauty and never has a Woolsey Hall audience responded so quickly by rising immediately as soon as the last note died away to express its appreciation in the only way an audience can—by long and loud applause.

F. R. J.

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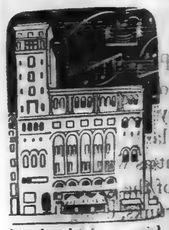
MUSICAL EVENTS

Reflections



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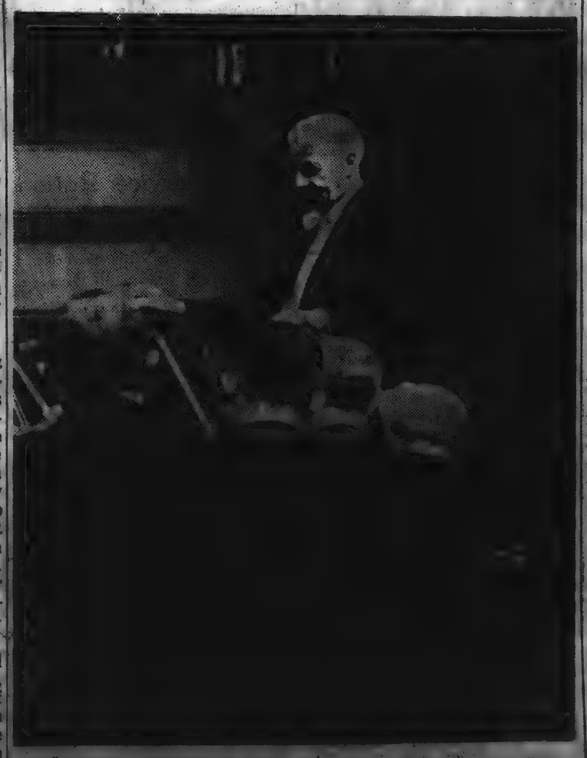
Yesterday being an emotional day all around for Americans, who thrilled to the success of Astronaut John Glenn's flight in orbit, it was only natural that the evening's beautiful program should open with the national anthem. The bold and bracing presentation by the orchestra under Munch's enthusiastic baton had an almost magical effect upon the audience, many of whom cheered during the applause that followed.

And then the evening's program started with Schubert's cheerful Fifth Symphony setting the mood for the sparkling music that was to follow. This charming idyl, with its captivating meditations in the andante movement, was given the traditional graceful reading that Dr. Munch is noted for.

Then came the French composers, for Dr. Munch, very much of a Frenchman himself, is fond of including work from his native country in all of his programs. Last night's choice included three brilliant works, beginning, curiously enough, with a sparkling piece he had first played in this city with the French musicians.



FAREWELL PERFORMANCE—Dr. Charles Munch, music director of the Boston Symphony Orchestra, is shown as he conducted his final program in New Haven at Woolsey Hall last night. He retires next fall.

It was Roussel's ballet, Bacchus et Ariadne, with Dr. Munch giving an altogether refreshing and delightful interpretation to this exotic musical fantasy.

While last night's program will always be remembered as the glorious, last concert of Dr. Munch with the Boston, it will also be remembered for being the occasion of the New Haven debut of the distinguished French pianist, Mlle. JeanneMarie Darre, presenting the altogether spectacular Saint-Saens G minor Piano Concerto. This lithe and lovely French woman, beautiful in a tangerine-colored evening gown which set off her smartly coiffed white hair, performed the celebrated concerto with virtuoso perfection. In this particular work, the piano dominates the orchestra ensemble from start to finish and all eyes were on the flying fingers of the beautiful pianist.

* * *

This "show piece" is entrancing to see performed for it contains much crossing of the hands and countless breathtaking runs. Mlle. Darre gave three performances of this same concerto at her Boston debut a couple of weeks ago. She graciously attempted to have Dr. Munch share the applause with her but it was so like this old veteran to make her take her bows alone while her audience cried "more, more."

The evening ended with Ravel's expressive "La Valse" which combines the romance and grandeur of a Vienna ballroom with its lovely, pulsating theme, and the tragedy of war, in its strident dischords. Never has it been performed with more electrifying beauty and never has a Woolsey Hall audience responded so quickly by rising immediately as soon as the last note died away to express its appreciation in the only way an audience can—by long and loud applause.

F. B. J.

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Seventeenth Week

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Evening Globe
BOSTON, Mass.
Circ. 143,950
MAR 2 1962

Conductor Giulini Finds Color Here Despite Snow

By CYRUS DURGIN

Carlo Maria Giulini looked out the window of the Green Room of Symphony Hall upon a waste of snow and slush. Onlookers clucked disappointment that the guest conductor of the Boston Symphony, who will make his local debut this afternoon, had to spend his first extended visit here amid the drear of Bostonian Winter.

The tall Italian, a heavy white sweater covering the black, turtle-necked sweater in which he had conducted rehearsal, turned back and smiled. "All the same," he said in very serviceable English, "I like the color here. The color of the buildings, I mean. Not all white like Chicago. This is an older city."

CARLO MARIA GIULINI

Chicago was where Giulini made his first American appearance, four years ago. He was back in this country last season, with the Israel Philharmonic, but did not conduct it in Boston. He has learned something of this country, and his English is American-type.

"I'm at the end of a four weeks tour, or nearly so. Then back to home to Milan, my wife and I. We miss our three boys. No, not a real musical talent among them. They are 18, 15 and 14, know all about jazz, like good music, but I hope they will not try to make careers in music. I think youngsters have it too easy nowadays, with so many records to hear. They don't like to spend the time and trouble practicing themselves."

Giulini himself found that he wanted to practice when he was about 4, and asked for a violin. The moment one was put in his hands "I knew it was music for life."

Born in the Adriatic town of Barletta, far south in the province of Apulia, where his father then conducted business, Giulini is of Veronese ancestry. He really grew up in the north, and at 15 entered the Santa Cecilia Academy in Rome. By that time, he had settled on the viola as his instrument, and he played in orchestras for some years.

"If there is one thing I would advise all young conductors, it is 'Sit in an orchestra and play.' You get to know the music, the difference in conductors, your fellow players and their moods. It all contributes to what I call the 'humanity' of an orchestra, and it makes an experience a conductor can obtain in no other way.

"I don't think, really, that conducting can be taught. You can acquire knowledge from other conductors, but the ability of conducting you get through your own efforts. I learned much in the way of knowledge from Alfredo Casella. You remember him, of course. He conducted your Pops here for three seasons.

"My first appearance as conductor, apart from school orchestras, was in Rome the day after Italy was freed by the Allies, in 1945. At first I was interested only in conducting symphonic music. To students of my generation, opera was 'old-fashioned' until we grew a little older and realized the genius of Verdi and Rossini and Puccini.

"My first experience with opera was actually in concert form, after 1946 when I had become conductor of the Italian Radio. We had a good many broadcasts of opera. Later, at La Scala, I conducted as my initial theater production, "La Traviata." The transition from concert hall to theater was not difficult. Everything about an opera interests me—staging, action, costumes, settings and lighting, as much as the music. I believe you must think of opera as a whole, all these elements put together."

Giulini's first Violetta in that production was Renata Tebaldi. Shortly before the second performance, Tebaldi became sick, and Guilini returned to the theater to meet a stranger. "She was fat, round, huge, but with a beautiful voice and obviously the qualities of an artist. Her name was Maria Callas. A year afterward, I returned to La Scala for another production and passed a beautiful woman, dressed very chic, thin as a baton. She said, 'You do not recognize me, maestro! I am Callas!' Truly, she had lost so much weight, I hadn't known her."

Giulini today has no permanent post. He is enjoying the broader artistic adventure of guest conducting—both opera and symphonic music—in many places. He is acquiring a large repertory of classic, romantic and modern works. His favorite moderns are Stravinsky and Bartok, "links in the chain between past and future." Hindemith he has liked—less so now, and Prokofieff he admires. You gather Giulini has no fondness for the 12-tone system, and he regards Alban Berg as the talented dead end of what came after German Romanticism.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000
MAR 1 1962

Giulini Guest Conductor For Weekend at Symphony Hall

Charles Munch has invited Carlo Maria Giulini to conduct the Boston Symphony Orchestra at its Symphony Hall concerts this Friday (Mar. 2, 2:15) — Saturday (Mar. 3, 8:30), Sunday Mar. 4, 3:00) and next Tuesday, Friday and Saturday. Mr. Giulini will also conduct the Orchestra's Open Rehearsal on Thursday, March 8. These concerts will be Mr. Giulini's first appearances in Boston.

Doriot Anthony Dwyer and the Harvard Glee Club-Radcliffe Choral Snciety will be Mr. Giullini's assisting artists at the concerts this weekend. The program will include the United States premiere of Ghedini's "Sonata da Concerto, for Flute and Orchestra," the overture to 'L'Italiana in Algeri" by Rossini, Tchaikovsky's Symphony No. 2 and Three Sacred Pieces by Verdi — Stabat Mater, Laudi alla Vergine Maria and Te Deum — in which the Harvard Glee Club and the Radcliffe Choral Society will participate.

Although he has not previously conducted in Boston, Mr. Giulini conducted the Israel Philharmonic Orchestra when it peformed in the United States in 1960 and in 1955 he made his Ameican debut as guest conductor of the Symphony Orchestra.

Born in Italy in 1914, Mr. Giulini studied at the Academy of Santa Cecilia in Rome with Alfredo Casella and Bernardino Molinari In 1946 he was appointed conductor of the Italian Radio (R.I.A.) and in 1950 he became conductor of the orchestra of Radio Milano. For the past nine years he has been associated with La Scala Opera in Milan and has also conducted at many festivals throughout Europe.

Eleazar de Carvalho will be the Orchestra's guest conductor at its concerts March 16-20. Doctor Munch will next conduct the Orchestra in Boston on March 23 when his guest will be Nicole Henriot-Schweitzer.

Friday, Mar. 2, 2:15; Saturday, Mar. 3, 8:30; Sunday, Mar. 4, 3:00; Tuesday, Mar. 6, 8:30; Symphony Hall, Carlo Maria Giulini conducting:

Rossini, Overture to "L'Italiana in Algeri"; Ghedini, Sonata da Concerto, for Flute and Orchestra Soloist: Doriot Anthony Dwyer, United States Premier; Tchaikovsky, Symphony No. 2, in C minor, Op. 17; Verdi, Three Sacred Pieces Harvard Glee Club — Radcliffe Choral Society Elliot Forbes, Conductor.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
FEB 24 1962

Giulini to Make Debut In Boston at Symphony

Charles Munch has invited Carlo Maria Giulini to conduct the Boston Symphony at its Symphony Hall concerts Friday (March 2, 2:15), Saturday (March 3, 8:30), Sunday (March 4, 3:00), and next Tuesday, Friday, and Saturday, March 6, 9, and 10. Signor Giulini will also conduct the orchestra's Open Rehearsal on Thursday, March 8. These concerts will be Signor Giulini's first appearances in Boston.

Doriot Anthony Dwyer and the Harvard Glee Club-Radcliffe Choral Society will be Signor Giulini's assisting artists at his first weekend of concerts. The program will include the United States première of Ghedini's Sonata da Concerto for Flute and Orchestra, the Overture to "L'Italiana in Algeri" by Rossini, Tchaikovsky's Symphony No. 2, and Three Sacred Pieces by Verdi — Stabat Mater, Laudi alla Vergine Maria, and Te Deum—in which the Harvard Glee Club and the Radcliffe Choral Society will participate.

Although he has not previously conducted in Boston, Signor Giulini conducted the Israel Philharmonic Orchestra when it performed in the United States in 1960, and in 1955 he made his American debut as guest conductor of the Chicago Symphony Orchestra.

Born in Italy in 1914, Signor Giulini studied at the Academy of Santa Cecilia in Rome with Alfredo Casella and Bernardino Molinari. In 1946 he was appointed conductor of the Italian Radio (RIA) and in 1950 he became conductor of the orchestra of Radio Milano. For the past nine years he has been associated with La Scala Opera in Milan and has also conducted at many festivals throughout Europe.

Eleazar de Carvalho will be the orchestra's guest conductor at its concerts March 16 - 20. Dr. Munch will next conduct the orchestra in Boston on March 23, when his guest will be Nicole Henriot-Schweitzer.

Dr. Munch, with André Navarra as his guest, will conduct the orchestra at Sanders Theater, Cambridge, Tuesday (Feb. 27, 8:30). The program will consist of the Handel - Harty "Water Music" Suite, Schubert's Symphony No. 5, and the Concerto for Cello in B minor by Dvořák with Mr. Navarra as soloist.

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Traveler (e)
BOSTON, Mass.
Circ. 178,037
MAR 2 1962

Giulini Conducts

Carlo Maria Giulini is guest conductor with the Boston Symphony Orchestra this afternoon, tomorrow night, Sunday afternoona nd Tuesday evening in Symphony Hall.

Program for today and tomorrow will be Haydn's Symphony No. 4, "Variations on a Theme of Purcell" by Britten and Dvorak's Symphony No. 5.

Program for Sunday and Tuesday will be Rossini's Overture to "L'Italiana in Algeri," Sonata da Concerto by Ghedini, with Doriot Anthony Dwyer as flute soloist, Tchaikovsky's Symphony No. 2 and Three Sacred Pieces by Verdi. In the last works the Harvard Glee Club and Radcliffe Choral Society will participate.

2-62

1431

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

1962

Giulini Guest At Symphony

Carlo Maria Giulini, by invitation of Dr. Charles Munch, will be guest conductor of the Boston Symphony Orchestra the next two weeks. He will conduct the same program at Symphony Hall Friday at 2:15, Saturday at 8:30, Sunday, Mar. 4, at 3 p.m., and Tuesday at 8:30 p.m., Mar. 6.

This will consist of Rossini's Overture to "L'Italiana in Algeri"; Ghedini's Sonata da Concerto (United States Premiere), with first flute Doriot Anthony Dwyer as soloist; the Tchaikovsky Symphony No. 2, in C minor, and the Three Sacred Pieces by Verdi. The last-named are Verdi's Stabat Mater, Laudi alla Vergine Maria (from Dante's "Paradiso"), and Te Deum. The Harvard Glee Club and Radcliffe Choral Society, prepared by Prof. Elliot Forbes, will sing in them.

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Dr. Charles Munch will conduct the Tuesday evening concert at Sanders Theater, Cambridge, Feb. 27. The program will be the Handel-Harty Suite from the "Water Music," Schubert's Fifth Symphony, and the B minor Cello Concerto of Dvorak, with Andre Navarra as soloist. Dr. Munch's next appearances thereafter with the Orchestra will be the Symphony Hall concerts of Mar. 23 and 24, when pianist Nicole Henriot-Schweitzer will be soloist.

Eleazar de Carvalho will be guest conductor at the Friday-Saturday concerts of Mar. 16 and 17; Monday, Mar. 19, and Tuesday, Mar. 20—all at Symphony Hall.

NewEnglandNewsclipAgency,Inc
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Italian News
BOSTON, Mass.
Weekly Circ. 13,742

MAR 9 1962

Carlo Giulini is Guest Conductor of Boston Symphony

Guest conductor for the Boston Symphony last week and this was Carlo Maria Guilini, who was specially invited by Dr. Charles Munch.

Although he has not previously conducted in Boston, Mr. Giulini conducted the Israel Philharmonic Orchestra when it performed in the United States in 1960. In 1955 he had made his American debut as guest conductor of the Chicago Symphony Orchestra.

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NewEnglandNewsclipAgency,Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 287,665

MAR 4 1962

MUSICAL

Carlo Maria Giulini will conclude his engagement as Boston Symphony Orchestra guest conductor this week with four concerts and an Open Rehearsal.

His program for the Symphony Hall concert today at 3 p.m. and for Tuesday evening will be Rossini's Overture to "L'Italiana in Algeri," the Sonata da Concerto by Ghedini—with Doriot Anthony Dwyer as soloist—Tchaikovsky's Symphony No. 2 and Three Sacred Pieces by Verdi.

The orchestra and Mr. Giulini will make final preparations for the weekend concerts at an Open Rehearsal in Symphony Hall Thursday at 7:30 p.m. The Friday-Saturday program will consist of Haydn's Symphony No. 94, "Variations on a Theme of Purcell" by Britten and Dvorak's Symphony No. 5.

Seventeenth Program

FRIDAY AFTERNOON, MARCH 2, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 3, *at* 8:30 *o'clock*

CARLO MARIA GIULINI, *Guest Conductor*

ROSSINI ..... Overture to "L'Italiana in Algeri"

GHEDINI ..... Sonata da Concerto, for Flute, Strings and Percussion
(First performance in the United States)
SOLOIST
DORIOT ANTHONY DWYER

TCHAIKOVSKY ..... Symphony No. 2, in C minor, *Op.* 17
I. Andante sostenuto
II. Andantino marziale
III. Scherzo: Allegro molto vivace
IV. Finale: Moderato assai

INTERMISSION

VERDI ..... Three Sacred Pieces
Stabat Mater, for Chorus and Orchestra
(First performance at these concerts)
Laudi alla Vergine Maria (from Dante's "Paradiso"), for Women's Chorus a Cappella
(First performance at these concerts)
Te Deum, for Double Chorus and Orchestra

HARVARD GLEE CLUB and
RADCLIFFE CHORAL SOCIETY, ELLIOT FORBES, *Conductor*

These concerts will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

FEB 25 1962

CARLO MARIA GIULINI will appear for the first times in Boston as guest conductor of the Boston Symphony Orchestra, in Symphony Hall Friday afternoon and Saturday evening.

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Sunday Herald
BOSTON, Mass.
Circ. 287,665

FEB 25 1962

CARLO MARIA GIULINI will be guest conductor of the Boston Symphony Orchestra for the next two weeks.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 427,983
FEB 25 1962

Giulini Guest At Symphony

Carlo Maria Giulini, by invitation of Dr. Charles Munch, will be guest conductor of the Boston Symphony Orchestra the next two weeks. He will conduct the same program at Symphony Hall Friday at 2:15, Saturday at 8:30, Sunday, Mar. 4, at 3 p.m., and Tuesday at 8:30 p.m., Mar. 6.

This will consist of Rossini's Overture to "L'Italiana in Algeri"; Ghedini's Sonata da Concerto (United States Premiere), with first flute Doriot Anthony Dwyer as soloist; the Tchaikovsky Symphony No. 2, in C minor, and the Three Sacred Pieces by Verdi. The last-named are Verdi's Stabat Mater, Laudi alla Vergine Maria (from Dante's "Paradiso"), and Te Deum. The Harvard Glee Club and Radcliffe Choral Society, prepared by Prof. Elliot Forbes, will sing in them.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Italian News
BOSTON, Mass.
Weekly Circ. 13,742
MAR 9 1962

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Seventeenth Program

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ROSSINI . . . . . Overture to "L'Italiana in Algeri"

GHEDINI . . . . . Sonata da Concerto, for Flute, Strings and Percussion
(First performance in the United States)
SOLOIST
DORIOT ANTHONY DWYER

TCHAIKOVSKY . . . . . Symphony No. 2, in C minor, *Op.* 17
I. Andante sostenuto
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Te Deum, for Double Chorus and Orchestra

HARVARD GLEE CLUB and
RADCLIFFE CHORAL SOCIETY, ELLIOT FORBES, *Conductor*

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BALDWIN PIANO

RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
MAR 4 1962

MUSICAL

Carlo Maria Giulini will conclude his engagement as Boston Symphony Orchestra guest conductor this week with four concerts and an Open Rehearsal.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
FEB 25 1962

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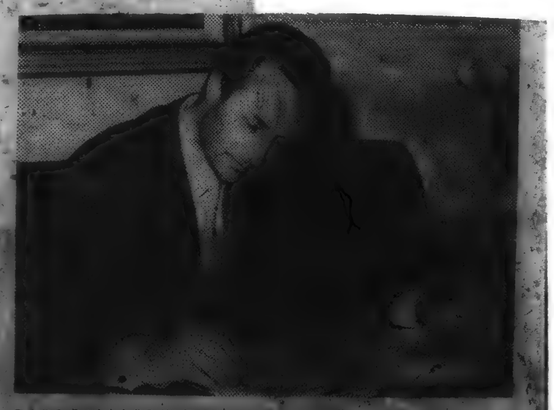
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
FEB 25 1962



CARLO MARIA GIULINI will be guest conductor of the Boston Symphony Orchestra for the next two weeks.

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NewEnglandNewsclipAgency,Inc.
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Morning Globe
BOSTON, Mass.
Circ. 191,991
MAR 3 1962

Giulini in Boston Debut Conducting at Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 17th program of the Friday–Saturday Series. Carlo Maria Giulini, as guest conductor, made his Boston debut. Rossini: Overture to "L'Italiana in Algeri;" Ghedini: Sonata da Concerto (first performance in United States), Doriot Anthony Dwyer, soloist; Tchaikovsky: Symphony No. 2, in C Minor; Verdi: Stabat Mater (first performance in these concerts); Laudi alla Vergine Maria (first performance at these concerts); Te Deum. The Harvard Glee Club and Radcliffe Choral Society, prepared by Elliot Forbes, asisted.

By CYRUS DURGIN

Carlo Maria Giulini was applauded and cheered at his Boston debut in Symphony Hall yesterday afternoon, where he began a two weeks visit as guest conductor of the Boston Symphony Orchestra. The tall, dark Italian, with a noble Roman profile and a height that seemed 10 feet on the stand, is no stranger to much of the American public, however. He has appeared elsewhere in this country, and many hereabouts must know him from European recordings.

Though his initial program was something of a hodge-podge in its first half, Giulini handled it with the authority and the proficiency of the seasoned conducting hand that he is. The results, not unnaturally, were varied. Rossini's Overture, polished down to the last crescendo and mezzo-forte accent, went beautifully. The Ghedini, brand new in this country, seemed to be treated well, and Verdi's choral pieces had a clean, no-nonsense approach that the composer no doubt would have approved.

But Tchaikovsky's "Little Russia" Symphony, the one work out of place on this otherwise Italian program, was merely good and loud. For a string player, Giulini permitted some fearfully bad ensemble among the violins in the first movement, and all along the way there was much more vigor than finesse.

This is not to imply lack of taste, or any carelessness in Giulini's conducting. Nor, despite his bent-kneed and wide-footed stance, not the most attractive posture for a conductor, is Giulini given to unnecessary or extravagant gestures. He is a practical conductor, and dynamic, but the finest results, technical and interpretive, came in the Italian music. There the Orchestra played best for him.

Hearing the Stabat Mater, the unaccompanied Lauds to the Virgin and the Te Deum of Verdi—three of his Four Sacred Pieces—presented in sequence was a new experience. Continuity gave them a rather different effect from that of isolated performance. The style, inevitably operatic at times, thus seems more consistent.

Elliot Forbes had prepared the Harvard and Radcliffe choristers admirably. They now have a body of tone sufficient without strain to the demands of choral-with-orchestra works in a large hall. They sing very tidily and musically. The Radcliffe girls really distinguished themselves by their sculptured beauty of phrasing and sustained soft tone in the Lauds to the Virgin.

The Te Deum, the most theatrical of these sacred works of Verdi's old age, is also the best. It sounds praises to the Lord in violent contrast of soft and very loud, praise that sounds like praise. It concludes with a most felicitous hush in the cellos.

Doriot Anthony Dwyer has garnered many a laurel during her happy years as first flute of this Orchestra, and none ever was more deserved than the crown of them she received from the audience yesterday. Ghedini's Sonata da Concerto, though brief, must be thorny to memorize and play. It is a fine modern display piece, with a little solo flourish at the end so that the flute may be heard after a cadence by the strings that would smother it.

Ghedini, who will be 70 next July, managed an unusual texture, with but solo flute, strings and a battery of percussion (mostly drums). The long flute solo that begins the piece sounds like a 12-tone serial row, but isn't.

Mrs. Dwyer was rapturously acclaimed, as, later, was Prof. Forbes, brought out on stage bfiy Giulini.

Next week our guest conductor will present Hydn's "Surprise" Symphony, Britten's "Young Person's Guide to the Orchestra" (Varations on a Theme of Purcell) and Dvorak's "New World" Symphony.

NewEnglandNewsclipAgency,Inc.
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Herald (m)
BOSTON, Mass.
Circ. 177,105
MAR 3 1962

The Symphony

Guest Conductor Magnetic Artist

By ROBERT TAYLOR

Carlo Maria Giulini, the 48-year-old Italian conductor who made his Boston debut at Symphony yesterday, is an artist of magnetism, dash and authority. Unfortunately, his music for the most part, demanded such qualities from him no more than from a man turning the crank of a barrel organ.

It was an incredibly haphazard program. The first part exists on a level slightly higher than a Pops concert; the final Three Sacred Pieces of Verdi, on the other hand, soars into the empyrean of liturgical music. Together with the Harvard Glee Club and Radcliffe Choral Society, Mr. Giulini raised the three sacred scores into a noble and affecting sunset statement from Stabat Mater to Laudi alla Vergine Maria to Te Deum.

Until that time, there had been no doubt about the maestro's capacity, but it was reassuring to see him confronted at last by a major challenge. One might reasonably expect a guest conductor to display either his musical specialty or his talent in the pages of the classic repertory. Mr. Giulini jumbled a program with a prodigality that seemed to sweep aside such considerations—or those of style, period or school.

Lyric Power

That his specialty is a lyric, ongful dramatic power, a graceul legato structure, ought not to urprise. Coming here from ilan's La Scala Opera, the lanky nd lean conductor who bears a light physical resemblance to the merican, Thomas Schippers, disloses an advanced baton technic, lively insight and control.

The Overture to "The Italian In lgiers" came off with the blithe omentum and a melodic charm hat conveyed the rococo ambience the opera delectably. This reuired verve and style; the flute oncerto by the rarely-heard Italan contemporary, Giorgio Ghezini, needed mostly tact.

For Doriot Anthony Dwyer of he orchestra was the star, and a plendid first-magnitude one, too. he concerto, in three uninterupted parts, is scored for strings nd percussion only, contrasting lamorous orchestral sonorities nd the mellow and slender ornaness of high-register flute. Mrs. wyer gave an enchanting perormance, her phrasing formida le trills and ornaments with float g brilliance.

Display Item

As a display item the Ghedini seemed to have enough validity, though melodically barren compared to, say, Chaminade; but the Tchaikovsky enabled Mr. Giulini to assume the limelight again. "The Little Russian," with its abundance of folk material has not been played here in 14 years, and is a novel choice of symphony indeed from an Italian visitor.

The Slavic elements of the Symphony No. 2—among the most somber and introspective that Tchaikovsky ever contrived—presented no problem to Mr. Giulini. He merely ignored these. Instead he concentrated on the excitement, vigor and theatricalism of the music.

It all sounded like a Russian "Rigoletto," the textures light, the line bel canto, the passions smouldering. And the performance projected an admirable vitality and panache. The symphony at best, a minor affair, gained in some ways, though one cannot call this idiomatic Tchaikovsky.

Symphony in G major, No. 94 ("Surprise"); Britten's "The Young Person's Guide to the Orchestra," Op. 34; and Dvorak's Symphony No. 5, in E minor, "From the New World," Op. 95.

Balance of Sound

With the Verdi compositions, the balance of sound shaped and moulded by Mr. Giulini, held vivid symmetry. The Harvard Glee Club and Radcliffe Choral Society produced a clear, shimmering tone. In the "Laudi," the capella woman's choirs created a pellucid texture. Volume, thrust and rhythmic prowess were in evidence, and at pianissimo the discipline was equally compelling.

Mr. Giulini conducted these last Verdian pages with an intensity worthy of their content. As he made his bow, sharing the stage with the singers' conductor, Elliot Forbes, one could not help but wish he had somehow scheduled a Beethoven Eighth or a Brahms First or a Mozart "Jupiter."

At next week's concerts Mr. Giulini plans to offer Haydn's

The Symphony

The Boston Symphony Orchestra, Carlo Maria Giulini, guest conductor, presented the 17th program of the 81st season yesterday in Symphony Hall. Doriot Anthony Dwyer, flute, was the soloist. The Harvard-Radcliffe Chorus was under the direction of Elliot Forbes. The program will be repeated tonight at 8:30:

Overture to "L'Italiana in Algeri" ..... Rossini
Sonata da Concerto, for Flute, Strings and Percussion ..... Ghedini
Symphony No. 2 in C minor, Op. 17 ..... Tchaikovsky
Three Sacred Pieces ..... Verdi

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Giulini Acclaimed At Debut In Boston

By Harold Rogers
Boston

Little by little the excellent scores of Giorgio Federico Ghedini are being played in the United States, largely through the efforts of his countrymen who come here as visitors. Carlo Maria Giulini, the noted Italian conductor, is the most recent artist to sing Ghedini's praise and did so eloquently as he conducted the American première of the Sonata da Concerto for flute and orchestra at the first of the Boston Symphony's concerts this weekend.

Signor Giulini himself was making his Boston debut. Tall, slim, and poised, he employs a technique not particularly impressive at the outset, yet small things happen along the way that build into something truly exciting. At the interval he had already won his bravos. He does not always display the polished movements of his late colleague Guido Cantelli, but on the other hand he creates no uncomfortable tensions in his listeners. Signor Giulini can relax, even if only for a half second, and the music takes on tints and shades in spite of a baton hand that does little more than give the beat (there's no question about his beat) and a left hand that sometimes is more gauche than expressive.

Yet Signor Giulini has his graces, as were to be noted again and again in a program that wanted nothing in variety. His handling of the Rossini overture to "L'Italiana in Algeri" was leggerissimo — light as bubbles in the wind. And that little sobbing theme in the Finale of Tchaikovsky's Symphony No. 2 came forth with all the heart that anyone could muster. There were moments of beatific loveliness in Verdi's Three Sacred Pieces, which called for the participation of the Harvard Glee Club and the Radcliffe Choral Society (trained by Elliot Forbes, their conductor).

Laurels Won

Thus Signor Giulini gave himself an opportunity to show us what he can do as an accompanist, a symphonic conductor, and a choral director, winning laurels in all three. As a chorus man he follows the advice that Koussevitzky would have given: "Keep your hands high, conduct the chorus, and let the orchestra take care of itself."

With the Tchaikovsky he dramatized this early effort in such a way as to make it far more winsome than it might otherwise sound. Known as the "Little Russian," it doubtless stands head and shoulders above the so-called Tchaikovsky Symphony No. 7, a reconstructed work recently given its first United States performances by the Philadelphia Orchestra under Eugene Ormandy (and reviewed by Miles Kastendieck on this page). Perhaps the school boy was not far wrong who, when asked how many symphonies Tchaikovsky wrote, answered: "Three—the Fourth, Fifth, and Sixth."

Signor Giulini's ability as an accompanist brings us to the Ghedini Sonata. Of course Ghedini's bandwagon is hardly rolling in the United States or even in Boston. A hiatus of some 10 years stands between the performance of his Pezzo Concertante at Tanglewood under Victor de Sabata's direction, and Signor Giulini's present championship.

In 1951 Charles Munch conducted Ghedini's "Architetture," a seven-sectioned orchestral concerto, and then we heard nothing more of him until last month when the Quartetto di Roma gave us a rhapsodic traversal the early Piano Quartet that dates from 1917. Now, within a mere two weeks, we have Signor Giulini's presentation of the Sonata da Concerto, composed by Ghedini for the Venice Festival of 1958.

Thus Boston concertgoers have recently been able to witness the two distinct phases of Ghedini's style—the pre-1936 period: conservative, romantic, often rhapsodic; and the post-1936 period in which he expresses himself in a language of his own—a polyphonic idiom linked with no system of polytonality nor the 12-tone technique.

Special Honors

Doriot Anthony Dwyer, the Boston Symphony's admirable principle flute, won a special set of honors for herself as soloist in the Ghedini. The Sonata opens with a flute solo —meditative and aspiring—occasionally supported by a muted timpani roll or a progression from the double-basses. Then the strings enter (it is composed for flute strings, and percussion) and take an allegro tempo at a sturdy pace. The mood is vital and vibrant, the music somewhat angular. The flute comes in brilliantly, truly a tour de force as brought off by Mrs. Dwyer, lyrical as a lark in full-throated song.

The Sonata follows the usual form; there is a slow movement in which the flute again becomes pensive, and the finale picks up the speed to build to a climax of corruscating flutism, then to fall away to a quiet close.

Signor Giulini molded the orchestra to his soloist's performance and then graciously stood aside for Mrs. Dwyer to bask in her well deserved applause. He could bask in his own after the Tchaikovsky and the Verdi.

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Eighteenth Week

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The Symphony

Fine Musicianship In Inept Program

By ROBERT TAYLOR

Once again the Italian conductor, Carlo Maria Giulini, has demonstrated both a cultivated musicianship and a singular ineptitude at making programs.

Not that yesterday's concert didn't leave me beating with my spoon on the high chair. It was conducted, on the whole, with grace and skill. I'm afraid I found it a simple-minded affair, however, and while it momentarily brought me back to the innocent old days of youthful music appreciation courses, time, alas, has instilled a corrosive sophistication.

One Enough

Any one of the three scores would have been admirable as relief from a more complicated pattern. Marching in line, however, they provoked only the reflection that Mr. Giulini must be trying to educate us. I am willing. The Sorcerer's Apprentice, Nutcracker Suite and Berceuse from 'Jocelyn' should be the next step onward and upward.

Nevertheless, whether Mr. Giulini had a didactic purpose or not, he made a second gratifying guest appearance. The lanky conductor revealed a spirited and firm grasp of his art, and it would be churlish to criticize him because the program, bounteous in tunes, made one long for a tonic discord.

His treatment of Haydn's "Surprise" Symphony and Britten's Variations and Fugue on Purcell's theme, constituted interpretation of a rousing order. What sounded arresting about the Symphony No. 94 was the vigor with which the conductor animated the score. Here was no languorous, powdered Haydn complete with beauty patches and elaborate snuff-box ceremonial; but rather, a vibrant and dramatic melodious design.

Brisk Direction

The ingenuity and wit appeared properly, the freshness of Haydn's invention. While it would not do to over-accent, Mr. Giulini's reading was far from understated, and seemed to me to proceed happily in its brisk and personal direction.

Similarly, the unfortunately-titled Britten (and without the title 'The Young Person's Guide' it would probably be revived more frequently) emerged as a resolute performance. It was big in proportion and the conductor focussed on the solo clusters of instruments without deflecting a sense of the music's unity.

The colorful and spectacular quick-tempo version of the fugal theme—which is drawn from the incidental airs Purcell provided for Mrs. Aphra Behn's 'The Moor's Revenge'—and the coda, held a kinetic power that stirred the audience into enthusiastic bravos.

From these scores, the crackling tempi and theatrical climaxes revealed Mr. Giulini's talent conveying the impetuous passions of the opera house. But the Slavic qualities of Dvorak's "New World" Symphony proved not as dramatically viable.

Mr. Giulini's work showed intense care; and the music eluded him. Instead of attaining density and weight, the sonorities had a kind of cheesecloth hyperbole.

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Next week Eleazar de Carvalho will be guest conductor. He has scheduled Webern's "Six Pieces for Orchestra," Op. 6; Albeniz's "Iberia" Suite; and Tchaikowsky's Symphony No. 4, in F minor, Op. 36.

Stage Plays

The Symphony

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Symphony in G maior, No. 94 ("Surprise") ..... Haydn
The Young Person's Guide to the Orchestra, Variations and Fugue on a Theme of Purcell, Op. 34 ... Britten
Symphony No. 5, in E minor, "From the New World," Op. 95 ... Dvorak

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MAR 1962

Last Week For Giulini At Symphony

Carlo Maria Giulini will conclude his engagement as Boston Symphony Orchestra guest conductor this week with four concerts and an open rehearsal. His program for the Symphony Hall concert today at 3 p.m. and for Tuesday evening at 8:30 will include Rossini's Overture to "L'Italiana in Algeri," the Sonata da Concerto by Ghedini; Doriot Anthony, soloist; Tchaikovky's Symphony No. 2 and Three Sacred Pieces by Verdi. The Harvard Glee Club and Radcliffe Choral Society will participate in the Verdi choruses.

The orchestra and Giulini will make final preparations for the week-end concerts at an open rehearsal in Symphony Hall Thursday at 7:30 p.m. The Friday-Saturday program will consist of Haydn's Symphony No. 94. Variations on a Theme of Purcell, by Britten, and Dvorak's Symphony No. 5, "New World."

Eleazar de Carvalho, who has not conducted the Boston Symphony Orchestra in Boston since 1949, will be guest conductor Mar. 16, 17, 19 and 20. His program will include Webern's Six Pieces for Orchestra, "Iberia," by Albeniz-Arbos, and the Tchaikovsky Symphony No. 4.

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Eighteenth Program

FRIDAY AFTERNOON, MARCH 9, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 10, *at* 8:30 *o'clock*

CARLO MARIA GIULINI, *Guest Conductor*

HAYDN ..... Symphony in G major, No. 94 ("Surprise")
I. Adagio cantabile; Vivace assai
II. Andante
III. Menuetto
IV. Allegro di molto

BRITTEN ..... The Young Person's Guide to the Orchestra
Variations and Fugue on a Theme of Purcell, *Op.* 34

INTERMISSION

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I. Adagio; Allegro molto
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III. Scherzo: Molto vivace
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BALDWIN PIANO RCA VICTOR RECORDS

Music

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Whether the orchestra went all out to assist a young man who, in his debut here, proved to be a musician of sturdy know-how and promise for the years to come, or whether the program of Haydn, Britten and Dvorak created the spark, is difficult to say. But facts do prove that this was one of the most successful "practice" sessions we have yet attended.

Robert Merrill

Mr. Giulini is an unassuming type of conductor, he goes about his duties with complete authority, rather fixed ideas on just what he expects and wants and nothing can be added as to his ability to approach composers of widely separate styles. This latter idea was well supported in the Britten Variations and Fugue and also as the lovely themes of Dvorak's "Goin' Home" music reached out over the footlights.

The Britten was clearly assembled—there were none of the broken phrases as the composer usually dots many of his works with. The conductor made everything jive, everything smoothly led into another subject, and especially well done were the coloring effects as the music skipped lightly along from one section to another. However, let us not forget, at this time, that the director had the finest assemblage of artists before him that could be brought together.

The Dvorak was beautifully interpreted. The absolutely perfectly played horns, woodwind, and clearly defined writing of the composer gathered together into the perfect performance.

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MAR 10 1962

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Stage Plays

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MAR 4 1962

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HAYDN . . . . . Symphony in G major, No. 94 ("Surprise")
- I. Adagio cantabile; Vivace assai
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INTERMISSION

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BALDWIN PIANO — RCA VICTOR RECORDS

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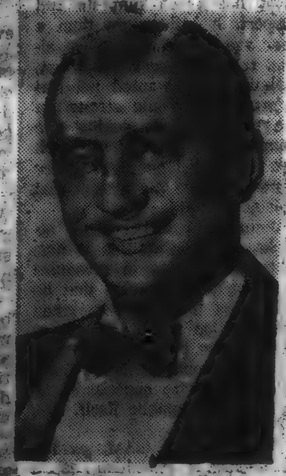

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MAR 7 1962

Symphony Plans

Giulini, Carvalho Conducting

Carlo Maria Giulini will conclude his engagement as Boston Symphony Orchestra guest conductor this week. He will make final preparations for the weekend concerts at an open rehearsal in Symphony Hall Thursday (March 8) at 7:30 p.m. On Friday (March 9, 2:15) and Saturday (March 10, 8:30) the program will consist of Haydn's Symphony No. 94, Variations on a Theme of Purcell by Britten, and Dvořák's Symphony No. 5.

Eleazar de Carvalho, who has not conducted the Boston Symphony in Boston since 1949, will be guest conductor for the orchestra's concerts on March 16, 17, 19, and 20. His program will include Webern's Six Pieces for Orchestra, "Ibéria" by Albeniz-Arbós, and the Tchaikovsky Symphony No. 4.

Nicole Henriot-Schweitzer will be Charles Munch's guest at the Boston Symphony concerts on March 23, 24, 25, and 26, when she will be soloist in performances of the Piano Concerto No. 2 by Prokofiev.

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Morning Globe
BOSTON, Mass.
Circ. 191,991

MAR 10 1962

Fine Haydn and Britten; Good Dvorak, by Giulini

THE BOSTON SYMPHONY ORCHESTRA performed in Symphony Hall yesterday afternoon, and will repeat tonight at 8:30 the 18th program of the Friday–Saturday series. Carlo Maria Giulini, guest conductor, presented the "Surprise" Symphony of Haydn; Benjamin Britten's Variations and Fugue on a Theme of Purcell ("The Young Person's Guide to the Orchestra"), and the "New World" Symphony by Dvorak.

By CYRUS DURGIN

Carlo Maria Giulini, yesterday making his final appearance before the Friday subscribers to the Boston Symphony Orchestra, repeated his popular success of a week ago. The handsome Italian guest conductor again won cheers and applause, especially after his rousing performance of Dvorak's "New World" Symphony.

What is more, Giulini strongly reinforced the impression he had made as a seasoned and practical craftsman. He has a musical personality of his own, and a fondness for a fairly lush and vibrant string tone. His sense of rhythm is muscular, that of tempo kinetically powerful without a disposition to displayful speed. In short, he is a highly talented musician with sensitivity to temper his dynamic nature.

Not yet, however, has Giulini gained that ultimate consistency through all of a long work, or the ear for clarity (at least the means always to command it) which bespeak the great master of the conducting art. Sometimes, in his rapt attention to the phrasing of a solo, he becomes oblivious to the fact that the quality of ensemble has begun to slip.

As in Dvorak's fast movements, when he sees the word crescendo, Giulini often increases the speed and later slows it down. That results in a certain stop-and-go effect which, if it does not destroy continuity, surely does not maintain it.

Giulini also appears to be so carried away by the emotional surge of a fast movement like the "New World" finale, notably when it is loud, that the tonal balance becomes top-heavy with brass. There was quite a bit of detail, yesterday, that did not penetrate the sound of the heavier instruments. To be sure, the Symphony is so fully scored in places that a conductor is forced to gauge sectional balance with almost superhuman care.

Nonetheless, the ability of Giulini is plain, and his visit to Boston has been pleasurable. His gentle handling of Haydn's "Surprise" Symphony was a joy; the ensemble was closeknit, the dynamics suited to Haydn; nothing went too fast or too slow.

Benjamin Britten's Variations on a Theme of Purcell (which I think is the proper title when the explanatory part of the speaker is omitted, as in these performances) came off brilliantly. This is a most ingenious and delightful score, also very fussy and tricky. The whole thing was a show of orchestral virtuosity, and here, more than anywhere else, Giulini proved that he can spin a long line of continuity.

When it came to the fugue, each of the instruments entering in the traditional fashion, you heard every one of them; from there to the end the texture of moving voices was a real fugal texture.

Giulini may leave Boston with the certainty that he has won favor, and that he will be welcome again in the future.

Next week Eleazar de Carvalho will return as guest conductor for the first time since 1949. The Brazilian musician will present for the first time in Boston the Six Pieces for Orchestra, Op. 6, by Webern; Albeniz' "Iberia" in Arbos' orchestration, and the F minor Symphony by Tchaikovsky.

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Christian Science
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MAR 10 1962

Rediscovering Masterworks With Giulini

2-62

Haydn, Britten, and Dvořák Freshly Explored

By Harold Rogers

If Boston Symphony subscribers are under any impression that Carlo Maria Giulini pulled out all his stops at his concerts last weekend, they are in for a surprise. They heard not even the half of it. Yesterday afternoon this impassioned Italian ignited his own heart, thus lighting the hearts of his players, those of his listeners, and setting Symphony Hall on fire with the resulting blaze of cheers and applause.

His conducting produces the combination of a wondrous clarity of tone and precision of statement, set forth with inspired, vibrant emotion. At the outset his program held few hopes of excitement; he is evidently a man of conservative tastes. Haydn's "Surprise" Symphony no longer surprises, masterwork that it is; and "The Young Person's Guide to the Orchestra" by Benjamin Britten, a clever piece of writing, is seldom thought of as being much more than a superficial entertainment. The concluding item, Dvořák's Symphony "From the New World"—well, as one old-timer remarked before the concert began, "That's something we can live without!"

As a matter of fact, these three works, noted in advance, might impress one as being easily dispensable; but how many, having heard Signor Giulini yesterday, would still feel like removing them from the repertoire? When they pass through his heart and mind they come forth all new and burnished. The cobwebs of the years suddenly vanish; we begin hearing things as we have not quite heard them before.

Haydn's No. 94 was the epitome of classical grace, all pearly, lucid, balanced, radiantly eloquent. But the surprise came not with Haydn, it came with the Britten in the first statement of the Purcell theme on which he based his variations and fugue. Suddenly Signor Giulini had become a dynamo of physical energy, actively drawing forth a flood of sound that had power without blare. He displayed an outstanding plastic sense, shaping beautiful phrases while never losing sight of the syntax. He is careful to see that interest does not lag during transitional passages; he keeps them buoyant, infusing them with almost as much interest as he does the thematic statements and their developments.

What was true of his reading of the Britten was equally true of the Dvořák Fifth. The folksy themes we know so well had somehow lost their triteness. One was constantly aware of the symphony's architecture, of Dvořák's great gift of organization. Signor Giulini again shaped the sound into an edifice that stood on foundations of rock.

Yet even more important, he made music that spoke with uncommon emotional power. The "New World" may be something we can live without; but we are grateful that on rare occasions—such as that granted us yesterday by Signor Giulini—it is something we can willingly live with.

Section III THE BOSTON SUNDAY HERALD, MARCH 18, 1962 A 5
MUSIC, OPERA, POP RECORDS

Alas! Our Symphony Season Is Found Disappointing

By ROBERT TAYLOR

I hate to sound like a curmudgeon, but it seems to me that the 81st season of the Boston Symphony Orchestra has produced as unrewarding a set of programs as any year in the ensemble's history.

The situation reached an extreme, for me, last week when Carlo Maria Giulini, the young Italian guest conductor, capped a fortnight's stay here with a puerile selection of standard works. Now Mr. Giulini is an able fellow and a sound musician; but the pablum he offered the Friday-Saturday audience was unworthy of his talents.

It has been that way all season long, I'm afraid, with glittering exceptions. The William Steinberg pairing of the Beethoven and Bruckner Eighth Symphonies was one; and Richard Burgin's inspired performance of Mahler's gigantic Third.

And Dr. Munch has come up with exceedingly lively afternoons such as the one in which he attempted to bail out Lukas Foss's porous "Time Cycle" with the Schubert Fifth and "Bacchus and Ariadne," by Roussel.

On the whole, however, it has been dispiriting to watch the Boston Symphony Orchestra, with its traditional grandeur, produce program of lustreless merit on the level of the provincial concert hall. You cannot crown a scapegoat, though it is probably humane nature to do so; and I shall not attempt to inject a sour note into the waning weeks of Charles Munch's distinguished and memorable reign by intemperate faultfinding.

Nevertheless, certain circumstances cannot be ignored. Dr. Munch is a great artist, who is also 70 years old, required to shoulder a spartan and physically exhausting schedule. He is also a lame duck conductor, a situation I deplore from any psychological standpoint. His successor Erich Leinsdorf, waits in the wings.

If Dr. Munch' absences from Symphony have been prolonged this season, and if he tends to rely on his past successes in the French repertory, who is to gainsay that? He needs the recuperative intervals; and he hasn't much incentive to memorize, rehearse and undertake the million-and-one details of new scores. Nevertheless he has done so to a degree, and his role has been fairly upheld.

The art of program-making, though, is extremely subtle; and, as the late Rudolph Elie was fond of pointing out, the first trait of a successful program-maker is to ignore the suggestions of amateurs like the music reviewers. Charles Munch's views (thanks to his book 'I Am A Conductor') concerning the subject are well-known.

He believes that a program should not contain more than 75 minutes of music (which automatically eliminates such composers as Mahler and Bruckner, for whom Dr. Munch's precise Gallic temper doesn't have much sympathy anyway) and that a symphony of large dimensions, the principal work, should be preceded, first, by a classical symphony, a baroque concerto or an overture, and then by a difficult or not-easily-assimilated new score.

"First we prepare the terrain and sharpen the receptivity," he declares, "Then we try to make the public love music whose tarntess may still be disturbing. Finally the classical, rich and solid, relaxes the atmosphere."

The formula is logical enough; and if it hasn't worked as well this season it is because much of the composition wasn't worth reviving. You can't hold Dr. Munch responsible for the creator.

And Mr. Giulini's elemental programs disclose how sensitive programming ought to be.

Mr. Leinsdorf, in as interview recently, announced that he believed the symphony of first rank should be the repository of Beethoven, Brahms and the masters, while the community orchestras should try the unknown.

I accept the first part of his proposition but reject the tail-end. There is so reason why programming shouldn't emphasize both tradition and frontiers; and, in my present curmudgeonly mood, I find Mr. Leinsdorf's quotes ominous.

NewEnglandNewspaperClippingAgency,Inc.
Box 3078, Boston 6 • Richmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

MAR 15 1962

At Symphony Hall
CARLO GIULINI CONDUCTS BSO

By ALLAN SLY

Last week's Advocate contained Mr. Berlin's masterly account of Carlo Maria Giulini's B.S.O. program. Others have registered a similiar impression of this conductor and the present writer gladly joins in the general acclaim.

Not only does the orchestra sound tidy and warmly glowing, the compositions radiate new life and stimulate in the hearer a joyful rejuvenation.

The Haydn "Surprise" Symphony was utterly delicious, very much in the Italian manner and as though spun from golden threads. Not since Toscanini had one heard such sounds, such turns of phrase and yet last weekend's performance seemed to have more humanity in it.

Britten's Purcell Variations ("Guide to the Orchestra") is surely the orchestral tour de force of all time! It is easy to recall the fascinating film that went with it: one hovered among the players, breathing the very essence of orchestral experience, and when Purcell reasserted himself over the Prokofieff-like fugue at the end, one withdrew to the auditorium to see how the conductor, like a view-obstructor, was after all at the center of things. Britten's virtuosity, his eclecticism, permeated the whole enterprise. And how did the work stand up at Symphony Hall last week? Better than ever, I'd say. It's the most unique fun, and Mr. Giulini drew from the B.S.O. members the most good-humored collaboration.

From the rear of the hall he reminded one in appearance of Danny Kaye. It was hardly possible not to enjoy what he did, though in the second half of the evening I confess to have started wondering about Dvorak's New World Symphony. To be sure it is strung together plausibly enough, but is it organically much more than a big grab bag from which one can extract and identify: formal procedures carried out with propriety: Czech merry-making in Iowa: Indian episodes; patronizing of the assumed musical character of the Negro; a certain theatrical tension set up and maintained rather deliberately; and an urban sophistication that now sounds like the nineties?

It embarrasses me to admit having entertained these thoughts while Mr. Giulini was trying so heroically to persuade us otherwise. Perhaps some of us are too sophisticated for our own good. Or perhaps Mr. Giulini's penchant for clarity reveals, like a scalpel, the hidden defects of an organism thought to be healthy. It certainly showed the perennial youth and clan of the Haydn and the outrageously entertaining wit of the Britten. We must hear some more Britten, and please, much more from Mr. Giulini.

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Nineteenth Week

Nineteenth Program

FRIDAY AFTERNOON, MARCH 16, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 17, *at* 8:30 *o'clock*

ELEAZAR DE CARVALHO, *Guest Conductor*

WEBERN ..... Six Pieces for Orchestra, *Op.* 6

I. Langsam (Slowly)
II. Bewegt (With motion)
III. Mässig (Moderately)
IV. Sehr mässig (Very moderately)
V. Sehr langsam (Very slowly)
VI. Langsam (Slowly)

(First performance in Boston)

ALBÉNIZ ..... "Iberia," Suite (Orchestrated by E. Fernandez Arbós)

Evocación
El Puerto
El Corpus in Sevilla
Triana

INTERMISSION

TCHAIKOVSKY ..... *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

APR 1 1962

Symphony's Last Tour

The Boston Symphony Orchestra will be away this coming week on its last tour of the season, and the farewell tour of Charles Munch as music director. They will play in New York, Washington and Princeton, N.J.

Richard Burgin will conduct the next concerts in Symphony Hall, Apr. 13 and 14. Ruth Posselt (Mrs. Burgin) will be soloist in the Violin Concerto by Samuel Barber. The program otherwise will consist of Shostakovitch's Ninth Symphony; Schoenberg's Variations for Orchestra, and the "1812 Overture" by Tchaikovsky. The Schoenberg Variations, Op. 31, composed in 1927-28, have not been played previously by this Orchestra.

Nadia Boulanger will be guest conductor of a portion of the Boston Symphony concerts in Symphony Hall, Apr. 19 and 21 (the afternoon concert will be given Thursday of that week, to avoid Good Friday). She will present three choral works by her late sister, Lili Boulanger. The New England Conservatory Chorus will participate.

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Sunday Herald
BOSTON, Mass.
Circ. 287,665

APR 1 1962

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The orchestra's last concert in the annual Providence series and Dr. Munch's farewell to that city will be given on Tuesday, April 10.

Richard Burgin will conduct the orchestra's next Boston concerts at Symphony Hall Friday-Saturday, April 13-14.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545

MAR 17 1962

Eleazar de Carvalho on Symphony Podium

Webern's Six Pieces for Orchestra in Boston Première

By Harold Rogers

After a hiatus of 13 years Eleazar de Carvalho, one of Koussevitzky's protégés, has triumphantly returned to Symphony Hall as guest conductor of the Boston Symphony.

Several changes were to be noted in this Brazilian, both in dress and technique. Yesterday afternoon he wore a cutaway, the first to be seen on the podium in at least a decade; and it would hardly be worth mentioning except that it somehow seemed an integral part of his conductorial posture. A cutaway slims, lengthens, and dignifies. Not that Senhor de Carvalho poses; he is far too fine a musician to fall into that trap. Yet he is never so lost in the music as to become totally unaware of his posture.

* * *

As for technique, he approaches the orchestra more expansively than ever. His gestures are wider, higher, and more handsome. He fans his musicians into flame. At times he figuratively bares his bosom and stands before them motionless, an ecstatic martyr, while the orchestra flays him with sound.

All this is very impressive. Even the music is impressive; and if it weren't, his self-dramatization would hardly be forgivable. He opened with the Boston première of Anton Webern's Six Pieces for Orchestra, Op. 6, which have been waiting since 1909 for a hearing here. They are now to be found in the "classical" period of the atonal school. Compared to our modern serialists, fractionalists, and electronicists, Webern's pieces are poems of sheerest beauty.

In them the composer laid hold of rarefied essence, of moods so evanescent that they elude description. The third, for instance, was like a funeral march as seen in a weird dream, suddenly building into a garish and nightmarish climax. There are muted bells, drums, harps, celesta. At times the fiddles scrape sul ponticello. The scoring is extremely spare; Webern understood the power that is gained through attenuation.

Then Senhor de Carvalho gave us a different view of his posture—the torero view. He launched into the Albeniz "Iberia" Suite, as arranged by Arbós, and for the life of me I could not erase the vision of the bull ring. There was a true magnificence in the way Senhor de Carvalho could suddenly show himself in profile, paunch drawn in as the imaginary horns went charging by.

* * *

And the music was radiantly Iberian. There were no moonlight aromas of Falla, Ravel, or Granados. Perhaps there could have been, but Senhor de Carvalho simply let the orchestra have its head. In the final Triana one could see an almost imperceptible zapateado in Senhor de Carvalho's heels, with all the elegance of a José Greco.

And what about the Tchaikovsky Symphony No. 4? We all know that at 16 we believe it to be the greatest symphony in the world, at 26 the worst, and at 36 we somehow find it again on a new level of emotional experience. Yesterday I felt I had lost it again, but there is no gainsaying that Senor de Carvalho let it come forth with enough leisure to let it sing for itself. It poured forth in a kind of radiant noise; and afterwards—after the cheering was over—one listener confided:

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Circ. 427,983
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Sunday Globe
BOSTON, Mass.
Circ. 427,983

1491

Music of the Webern Type a Neurotic, Fugitive Art

Lacking Vigor, Heat And Passion, It Has Pallid Technic Only

By CYRUS DURGIN

DURGIN

The first work that Eleazar de Carvalho conducted during his all too brief visit as guest of the Boston Symphony Orchestra, was the Opus 6 of the late Anton Webern, titled collectively Six Pieces for Orchestra. These were first Boston performances, and very likely they will be the last for a while.

Although the type of art represented by such music seems to me to be neurotic and fugitive, we all have a duty to listen at least once to compositions which serious and esteemed musicians deem worth the time and effort required to rehearse and perform them. That has been accomplished, I think, in the case of Webern's Opus 6.

Reaction

In a reaction against German musical romanticism—which began well before World War I—Webern adopted the usage of atonal music, the style which abandoned the theories of tonality under which Western music for three centuries had evolved. He sought to compress his music into the barest minimum of notes and length; he adopted a new manner of writing melody which often dispersed the notes of a single phrase among several instruments of contrasting range and tone color. He was an erudite man in the tonal science, and sought further to utilize the various resources of counterpoint.

Nothing wrong about that. Webern's music, ideally speaking, ought then to have been total music, all non-essentials eliminated, all excrescences cleansed away, the honest and basic art of a well-trained and highly intellectual man.

But what came out was, in my view, a so-called music that lacked vigor, heat, passion, the spirit of human life and a sense of human communication. It seemed the reflection of a neurotic temperament, an art fleeing from this world into a never-never refuge of unnatural calm and synthetic order. It was, as I hear it, music of reaction and defeat, of fear and inanition, an avenue of retreat which proved, at the last, a dead end.

Not Enough

Webern's pallid technic remained the only element worth consideration, and that was not enough. This was music not only dead, but which never had lived. Now one may take that or leave it, according to taste, for taste is ultimately the determining force in the survival of any art—taste exercised widely by many persons over a considerable period of time.

But what I do object to wholeheartedly, is the claim of those who profess to find Webern's music viable, that he was the Way, the Truth and the Light for our present and posterity's future. He was nothing of the sort, I believe, and anything but the seminal force his proponents claim his influence to be today.

This is said in the sense of the large public that consumes music by listening to it, as the large public of the visual arts looks at painting and sculpture, and reads literature, old and new, for pleasure. Art may inform, and the best of it surely educates, but its first function is that of pleasing. A great gap has spread between the contemporary public and the academic sort of artistic creators who fabricate alleged art works for each other, and who themselves do not especially like them.

Will to Please

It is quite true that a creator of art must please himself before he pleases other people, but the important fact is that the creator who proves great does please himself and subsequently others. The acknowledged great musical masters of the 20th Century, thus far, have not fled and become ingrown. Hindemith, whose art has constantly grown, shows enormous vigor in his work. So did Bartok. So did that of Prokofieff down to the last, sad years under Soviet domination.

For that matter, there is infinitely more life and pleasure in such evidently lesser figures as Shostakovich, Khatchaturian and Kabalevsky than in Webern's wan futilities!

It is not the fact of dissonance that is at issue, nor the 12-tone and serial systems. It is the music, and the spirit which animates it that is important. Whatever technical devices that will work for a composer and produce genuine, living music, are fine. But they are the concern of the composer only, and not of his listeners. Webern's technique quite logically will find its place in the theoretical history of the tone-art of our times. But it did not produce living music!

Enjoy CYRUS DURGIN in the daily Globe, too. To have the morning or evening Globe home delivered, call AVenue 8-8000 any time.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

de Carvalho Conducting Symphony

Eleazar de Carvalho, the Brazilian musician, will be guest conductor of the Boston Symphony Orchestra at the Symphony Hall concerts next Friday at 2:15 and Saturday at 8:30; Monday at 8:30, March 19, and Tuesday at 8:30, March 20. His program will be the same for all four concerts: Six Pieces for Orhestra (first performance in Boston), Webern; Suite, "Iberia," Albeniz-Arbos; Symphony No. 4, in F minor, Tchaikovsky.

Although Mr. de Carvalho has not conducted the Boston Symphony Orchestra in Boston since 1949, he has continued to work closely with it each Summer at the Berkshire Festival. Mr. de Carvalho, who heads the orchestra and conducting department at Tanglewood's Berkshire Music Center, first came to Tanglewood from his native Brazil in 1946 to study with Serge Koussevitzky.

In addition to his activities in this country, Mr. de Carvalho is music director of the Orquestra Sinfonica Brasileira in Rio de Janeiro, and general director of the Juventude Musical Brasileira.

Charles Munch will return from holiday to conduct the concerts beginning March 23. Nicole Henriot-Schweitzer will be soloist Mar. 23, 24, 25 and 27 when she will participate in performances of Prokofieff's Piano Concerto No. 2. Dr. Munch's program, in addition to the concerto, will include the world premiere of Irving Fine's Symphony (1962); and Schumann's Symphony No. 2. At the Mar. 25th concert, however, Handel's "Water Music" Suite has been scheduled rather than Mr. Fine's Symphony.

Catharine Crozier will give the final concert of this season's organ concerts at Symphony Hall, Sunday afternoon, Mar. 25, at 6 p.m.

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Morning Globe
BOSTON, Mass.
Circ. 191,991
MAR 7 1962

A Music Writer To Editorial Writer

Dear Uncle Dudley—It was not politeness but the urgency of other matters to be discussed in my recent review of the Boston Symphony Orchestra's performance of the Symphony in B-flat by Ernest Chausson, that accounted for no reference to the ancestry of the slow movement.

This is indeed a "reminiscence" movement, and you are quite right in pointing out what are almost—but not quite—quotations from the beginning of the Prelude to Act 3 of Wagner's "Tristan and Isolde."

But the movement divides in two distinct sections, and the second of them is quite different from the first. In the second, you find almost a quotation of material Chausson used in his own "Poem of Love and the Sea." The Symphony was completed in 1890; "Poem of Love and the Sea" (and why isn't that ever done nowadays, there are plenty of good contraltos for the voice part!), begun in 1882, was finished in 1892.

Yet even when the reminiscence of Wagner has been acknowledged, the music, in my belief, remains essentially French. Wagner influenced many composers, especially through the chromatic harmony of "Tristan," as no one knows better than you. Chromaticism had been coloring music from the time of Chopin, Liszt, Berlioz and Schumann, and it fascinated many of the French, notably Cesar Franck. Authorities apparently disagree where Franck got his chromatic harmony. Was it from Wagner or other sources?

Upon this questioning note (pun intended), I remain

Your affectionate nephew,
CYRUS DURGIN
Boston

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 63,288
MAR 17 1962

De Carvalho Performance Is Acclaimed

BOSTON, March 17 (UPI)—Brazilian conductor Eleazar de Carvalho won audience and critical acclaim yesterday as guest director of the Boston Symphony Orchestra after a 13-year absence.

De Carvalho had appeared in recent years at the Berkshire Music Center but had not conducted in Boston since 1949.

His program included the Boston premiere of Anton Webern's six pieces for orchestra.

There was an audience ovation for de Carvalho's reading of the Iberia Suite of Albeniz and the D Minor Symphony of Tchaikovsky.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
MAR 10 1962

De Carvalho To Conduct BSO On March 16

BOSTON (UPI) — Eleazar de Carvalho will return as a regular season guest conductor of the Boston Symphony Orchestra March 16 for the first time since 1949.

In the interim the Brazilian conductor has appeared at the Berkshire Music Center at Lenox.

The orchestra also announced Friday night that auditions will be held March 19 in Symphony Hall for instrumentalists applying for summer study in orchestra and chamber music performance at the Berkshire Music Center in Lenox.

Orchestra members who serve on the center's instrumental faculty will audition string, woodwind, brass, timpani, percussion, piano and harp performers.

Applicants accepted in the Berkshire Music Center Orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

Herald (m)
BOSTON, Mass.
Circ. 177,105
MAR 9 1962

ELEAZAR DeCARVALHO will be guest conductor at this week end's Symphony concerts.

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Sun (e)
LOWELL, Mass.
Circ. 43,185

FEB 24 1962

Music

De Carvalho to Be Guest Conductor

By Alfred Burke

LOWELL — Dr. Charles Munch, musical director of the Boston Symphony orchestra, has invited Elezar de Carvalho to be guest conductor in the programs listed for late March.

Earlier in the month, Carlo Maria Giulini will make his Boston debut as conductor. He will be heard in programs on March 2, 3, 4, 6, and also at the open rehearsal on March 8. He will also appear on the concerts of the 16th and 20th.

Elezar de Carvalho

Guest solists to be heard in March include, Doriot Anthony Dwyer, flutist; the Harvard Glee club, Radcliffe Choral society and Elliot Forbes as conductor of the choral groups. Appearing as guest soloist at the Tuesday evening concert next week will be Andre Navarra, 'cellist, who will be heard in the Dvorak "Concerto for 'Cello in B-minor."

Apparently, the Youth Symphony programs, being conducted in this city, are rapidly catching on. The far-sighted parents and musical experts who are making this possible have definitely created a new era in our community. It seems that both the idea and the necessary material was unavailable in the past. With the advent of such a medium all because of the availability of the members of one of the world's greatest orchestras, many communities found themselves easily within reach of the finest of music for their children.

The committee in charge in the local area has performed a tremendous thing for music and just how far reaching all of this can be should become apparent in the not too distant future.

Along the same line, that of creative work in music, is the jazz club at Lowell State college. The young musicians, all students at the school, have given modern styled music a firm and respected foundation upon which to stand.

The community has gained much from this endeavor, and it is quite possible that such an endeavor as this could also influence the younger musical set.

THE NATIONAL PIANO GUILD sectional auditions that were established here a few seasons ago was actually the first organization to foster the cause of art appreciation and know-how among the younger element. This attempt to advance musical interest and formal study proved to be an instant success.

Listening to the Met broadcasts on Saturday not only provides much in the way of musical enjoyment, but also an insight into just what is being done to make music in our country as well as abroad something that should be a part of everyone's social and educational way of life.

The latter part we are concerned with are the between the acts programs that embrace both historical and philosophical fact in opera. Many of the finest musical minds of our time have made "guest" appearances on one panel or another. But as was proven only recently, the greatest of minds at times fail to realize that such an emotion as enthusiasm can easily blind one to what the basic problems that face opera actually are.

The announcement that one of the world's greatest foundations has entered the field and with all sincerity desires to aid in the cause that will advance the creation and standing of modern day opera, is indeed welcome. The idea is fine, it is unselfish, but unfortunately is also a million miles away from what the true target should be.

How can we have modern opera written that stems from an era almost childish in its knowlege of voice culture? The musical centers of the world are filled with voice teachers of no ability and with people who learn composition from teachers who actually believe that they are able to write for the voice as well as any of the instruments. As a closing example, are these so-called experts on the radio so closed in their minds or limited in their knowledge that they believe that the voice is in the category of an ordinary instrument?

Great writing can only come when great voice teachers are created. What a step in the direction of the future it would be if these fantastic sums of money were spent to create and train people who might build the voices of the future. Surely natural voices are not restricted to any era or century.

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Herald (m)
BOSTON, Mass.
Circ. 177,105

MAR 17 1962

The Symphony

Visitor Displays Ardor and Grace

By ROBERT TAYLOR

Eleazar de Carvalho, the Brazilian maestro, returned to Symphony Hall yesterday after an absence of 13 years to confirm what the regular visitor to Tanglewood knows: that he is a musician of ardor and grace and consequence.

In short, this was a comely program adorned by a guest who has been a member of the conducting faculty of the Berkshire Music Center during many seasons, and whose familiarity with the arts of the conductor is assured. His point-of-view is Latin. His presance is cosmopolitan. His technique, from the dramatic expressivity of his left hand to the precise yet flexible pattern of the beat with his right, demonstrates a suave cultivation.

Lyric Line

Mr. de Carvalho distills the long lyric line, and coruscating color and drama. The balance is neither wholly European in character, nor Brazilian; he recognizes when to interfere and when to let momentum carry the passage. He sounds spirited, resilient and fresh, and the light South American accent to his phrasing carries a piquant geniality.

To be sure, the Webern Op. 6, the most intellectually imposing part of the program, affords little chance for these qualities. The composer here deals with extraordinarily refined senorities, attenated to the point of silence.

Webern strove for the utmost economy of statement, recalling the ancient Chinese brush painters, but aside from brevity, there is no correspondence. It was the purpose of the Chinese brush painter to contract with meaning of all experience into a line—Webern is concerned with sound for sound's sake. As Desmond Shawe-Taylor so aptly says in the notes, Webern ignored immense areas of the human condition.

Certain Nooks

On the other hand, he probed certain nooks exhaustively, and I enjoyed the 100 or so bars that constitute Op. 6 as an exotic, specialized affair. Only the initiate can discern the inversions and retrograde subtleties. The members of the audience whom I overheard grumbling about not being able to catch a note haven't need of an ear trumpet yet. Silence forms part of the composer's textural material: a rather austere and chilly substance.

The Symphony

The Boston Symphony Orchestra, Eleazar de Carvalho conducting, presented the 19th program of the 81st season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:

Six Pieces for Orchestra, Op. 6 ..... Webern
"Iberia," Suite ..... Albeniz (orchestrated by Arbos)
Symphony No. 4, in F minor, Op. 36 ..... Tchaikovsky

The "Iberia" Suite, where Mr. de Carvalho touched his interpretive height, escorted everyone back from galactial regions without problems of re-entry, however. It was earthy, sensual, and burning with Andalusian passion.

Probably one may argue that Arbos laid on the local color juicily in his orchestration. I am not averse to the romantic and idealized, though, and "Iberia," lacking pretense, seems exactly the right work for gusto and extroversion. Mr. de Carvalho's fandanguillos, coplas, paso dobles, gypsy seguidallas, saetas and polos swept along with blazing pageantry. The treatment captured the processional sweep of a toreador's Spain. The conductor is born to the rhythms of Albeniz' idiom.

Hit High Cost

I was less enthralled by his Tchaikovsky Fourth, though on the whole this proved a capable, gracious account. The tonal contrasts of the inner movements struck me as being contrived; the conductor spent too much time preparing these so that he could unleash a vibrant and striding finale.

This he attained, but the cost came high. The ensemble was superb, and the volume, smoothness and clarity of the symphony's melodious elements represented the warm realization of Eleazar de Carvalho's agreeable talents.

Next weekend Dr. Charles Munch will offer the world premiere of Irving Fine's Symphony (1962). Nicole Henriot-Schweitzer will be soloist in Prokofieff's Piano Concerto No. 2, in G minor, Op. 16. "Tod und Verklarung," Tone Poem, Op. 24, of Richard Strauss, completes the program.

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Sunday Herald
BOSTON, Mass.
Circ. 287,665

MUSICAL

Eleazar de Carvalho will be guest conductor of the Boston Symphony Orchestra for its Symphony Hall concerts this Friday-Saturday, Monday and Tuesday. At these concerts Mr. de Carvalho will conduct the first performances in Boston of Webern's "Six Pieces for Orchestra," the "Iberia" suite by Albeniz and Tchaikovsky's Symphony No. 4.

Although Mr. de Carvalho has not conducted the Boston Symphony Orchestra in Boston since 1949, he has continued to work closely with it each summer at the Berkshire Festival. Mr. de Carvalho, who heads the Orchestra and Conducting Department at Tanglewood's Berkshire Music Center, first came to Tanglewood from his native Brazil in 1946 to study with Serge Koussevitzky.

Charles Munch returns from holiday to conduct the Boston Symphony Orchestra at its concerts beginning March 23. Nicole Henriot-Schweitzer will be his guest at the concerts on March 23, 24, 25 and 27 when she will participate in performances of Prokofieff's Piano Concerto No. 2.

Catharine Crozier will give the final concert of this season's Organ Concerts at Symphony Hall on Sunday afternoon, March 25, at 6 p.m.

Other concerts this week include:

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Morning Globe
BOSTON, Mass.
Circ. 191,991

MAR 17 1962

Conductor de Carvalho Introduces Webern Six

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 19th program of the Friday-Saturday series. Eleazar de Carvalho, guest conductor, presented Anton Webern's Six Pieces for Orchestra, Op. 6, for the first time in Boston; the Suite "Iberia" by Albeniz, in the orchestration by Fernandez Arbos, and the F minor Symphony by Tchaikovsky.

By CYRUS DURGIN

Eleazar de Carvalho, returning for the first time since 1949 as guest conductor of the Boston Symphony Orchestra, made himself a lot of new friends and reawakened the admiration of those already familiar with his talent. At concert's end, yesterday, he was the object of a true ovation, as that term is known in concert halls today.

But how many friends he won for the serial technic of Anton Webern, whose Six Pieces for Orchestra, Op. 6, he conducted for the first time in Boston, that is another matter. Probably it is not even a moot point. I doubt if many converts were made, though de Carvalho and the Boston Symphony musicians achieved what seemed to be a most careful and dedicated account of these brief, introverted movements.

Utmost brevity, strict formality in serial technic, introversion of manner and style and substance. All those usual, pious words, carefully chosen for the purpose, applied with high seriousness to describe—what? Even a newspaper reviewer is likely to feel uneasy if a musical expression typical of a certain movement of the present does not, at the least, seem "interesting" or arresting". What horror if he should condemn what ultimately may become "popular"! What sheer unbearable horror!

Putting on my frayed Admiral's cap, inherited from Farragut, I say "Damn the torpedoes and full speed ahead." I do condemn this sort of alleged music as piddling nonsense.

O yes, one finds contrasts of timbres and sonorities in the so-called melodies that bounce from one group of instruments to another. One also finds a nearly total absence of rhythm, and marvels that so evidently honest, sincere and serious a man as Webern could summon the conceit to call these fragments "pieces."

What sort of psychic illness this tonal essay defines, may be named by the psychiatrists. The solution of technical problems may be stated by the theory teachers, avant garde subdivision. This sort of work, not only dead but which never lived, is for as well as by, a precious group of solitary pedants, withdrawn into their wormy ivory tower, apart from life, humankind, warmth, from all those aspects of living which make genuine music a communication from one person to another.

Nonetheless, there must be a challenge to a conductor to conduct this stuff, and to musicians to play it. It deserves one performance for that reason alone. But one is enough!

de Carvalho has grown into a most competent, commanding and dynamic conductor in the years since last he appeared here. The former Koussevitzky protege meanwhile has spread his repute through the ranks of Berkshire Music Center students who have studied conducting or played under his baton at Tanglewood.

In Fernandez Arbos' orchestration, the original piano pieces of Albeniz take on a wondrous variety of color (vitality and rhythmic ingenuity already were there!) and they seem more Spanish and less consciously polished than Debussy's "Iberia." Yesterday's performance was full proof of how de Carvalho has developed individuality of his own.

The Tchaikovsky "Fate" Symphony also was given a full-blown reading, full-blown taking on a special shade of meaning when the huge blasts of brass resonance are considered! The performance was a bit rough but never commonplace.

Next week Dr. Charles Munch will return. He will conduct first performance of Irving Fine's Symphony (1962), the Second Piano Concerto of Prokofieff, with Nicole Henriot-Schweitzer as soloist, and "Death and Transfiguration" by Richard Strauss.

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Twentieth Week

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News (e)
FRAMINGHAM, Mass.
Circ. 13,826

MAR 17 1962

Boston Symphony to Play Natick Man's New Work

WALTHAM, March 17 — Director Charles Munch will conduct the Boston Symphony Orchestra on March 23 in the premiere performance of a new work by Prof. Irving Fine of Brandeis University, a Natick resident.

The composition, "Symphony (1962)," commissioned by the Orchestra as part of the American Music Center's Commissioning Series under a Ford Foundation grant, will be performed in Boston's Symphony Hall. The performance will be repeated on March 24.

Additional performances of the symphony will be given on March 27 at Sanders Theater in Cambridge, Mass., and on Aug. 12 at Tanglewood in Lenox, Mass. The March 27 performance will be broadcast live over WGBH-TV, Channel 2.

Mr. Fine, Walter W. Naumburg professor of music and chairman of the council of the School of Creative Arts at Brandeis, received his A.B. and M.A. degrees from Harvard University, where he worked with Edward Burlingame Hill and Walter Piston. He studied composition with Mlle. Nadia Boulanger in France and conducting with Dr. Serge Koussevitsky at Tanglewood.

A member of the Brandeis faculty for 12 years, Prof. Fine was previously assistant professor of music at Harvard and assistant director of the Harvard Glee Club. He was co-director of the Music Seminar at the Salzburg Seminar for American Studies in 1950 and was a faculty member at the Berkshire Music Festival at Tanglewood from 1946 through 1957.

The Boston-born composer has received many awards and commissions, including two Guggenheim Fellowships and a Fullbright Research Professorship for France, awards from the National Institute of Arts and Letters and the Society for the Publication of American Music and commissions from the Board Foundation, the Julliard School of Music, the Koussevitsky Foundation, the Fromm Foundation and others. His "Notturno" was awarded a Chamber Music Prize, and his "Partita for Wind Quartet" a New York Critics' Citation.

Among his published works are "Children's Fables for Grown-Ups"; "String Quartet"; "Alice in Wonderland Suite for Chorus and Orchestra"; and "Toccata Concertante," which the Boston Symphony Orchestra performed many times. Several of his compositions have been recorded, including "Serious Song for String Orchestra," by the Louisville Orchestra, and "String Quartet" by the Julliard String Orchestra.

Besides his activities as composer and teacher, Prof. Fine, a resident of Natick, Mass., has written many articles and reviews for music periodicals and newspapers.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000

MAR 22 1962

Charles Munch To Conduct Premier Of Fine's Symphony

Charles Munch has returned from a holiday and will conduct the Boston Symphony Orchestra at Symphony Hall this weekend. At the Friday (March 23, 2:15) — Saturday (March 24, 8:30) concerts Doctor Munch will conduct the world premiere of Irving Fine's Symphony (1962) which was commissioned by the Boston Symphony Orchestra in the American Music Center commissioning series under a grant from the Ford Foundation. At these concerts Doctor Munch will also conduct the Richard Strauss tone poem "Tod und Verklarung" and pianist Nicole Henriot-Schweitzer will be soloist in Prokofieff's Piano Concerto No. 2.

Mr. Fine, professor of Music and Chairman of the School of Creative Arts at Brandeis University, studied in this country with Serge Koussevitzky at Tanglewood, with Edward Burlingame Hill and Walter Piston at Harvard and in Europe with Nadia Boulanger.

The final concert in the Orchestra's Sunday Afternoon Series will be given next Sunday (March 25, 3:00). Charles Munch will conduct and the program will include Schubert's Symphony No. 5, the Prokofieff Piano Concerto No. 2 with Nicole Henriot Schweitzer as soloist, and Richard Strauss' "Tod und Verklarung."

Catherine Crozier will give the last of this season's Symphony Hall Organ Concerts at 6 p.m. Sunday (March 25).

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161

SUN MAR 18 1962

Boston to Hear New Fine Symphony

WALTHAM, Mass.

A new symphony by Irving Fine, Walter W. Naumburg professor of music at Brandeis University here, will have its first performances in the Boston Symphony Orchestra's concerts on March 23 and 24 in Boston's Symphony Hall, with Charles Munch conducting. The work, commissioned by the Boston Symphony under a Ford Foundation grant, will be repeated by this orchestra March 27 in Cambridge and on Aug. 12 in the Berkshire Festival at Lenox, Mass.

Mr. Fine, who has been a member of the Brandeis faculty for twelve years, is also chairman of the council of the university's School of Creative Arts.

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News-Tribune (e)
WALTHAM, Mass.
Circ. 15,488

MAR 20 1962

Boston Symphony to Play Composition by Prof. Fine

Director Charles Munch will conduct the Boston Symphony Orchestra on March 23 in the premiere performance of a new work by Prof. Irving Fine of Brandeis University.

The composition, "Symphony (1962)," commissioned by the orchestra as part of the American Music Center's commissioning series under a Ford Foundation grant, will be performed in Boston's Symphony Hall. The performance will be repeated on March 24.

Additional performances of the symphony will be given on March 24.

Additional performances of the symphony will be given on March 27 at Sanders Theater in Cambridge, and on Aug. 12 at Tanglewood in Lenox. The March 27 performance will be broadcast live over WGBH-TV, Channel 2.

Prof. Irving Fine

Mr. Fine, Walter W. Naumburg professor of music and chairman of the council of the School of Creative Arts at Brandeis, received his A.B. and M.A. degrees from Harvard University, where he worked with Edward Burlingame Hill and Walter Piston. He studied composition with Mlle. Nadia Boulanger in France and conducting with Dr. Serge Koussevitsky at Tanglewood.

A member of the Brandeis faculty for 12 years, Prof. Fine was previously assistant professor of music at Harvard and assistant director of the Harvard Glee Club. He was co-director of the Music Seminar at the Salzburg Seminar for American Studies in 1950 and was a faculty member at the Berkshire Music Festival at Tanglewood from 1946 through 1957.

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Among his published works are "Children's Fables for Grown-Ups"; "String Quartet"; "Alice in Wonderland Suite for Chorus and Orchestra"; and "Toccata Concertante," which the Boston Symphony Orchestra performed many times. Several of his compositions have been recorded, including "Serious Song for String Orchestra," by the Louisville Orchestra, and "String Quartet" by the Julliard String Orchestra.

Besides his activities as composer and teacher, Prof. Fine, a resident of Natick, has written many articles and reviews for music periodicals and newspapers.

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Jewish Times
BROOKLINE, Mass.
Weekly Circ. 9,790

MAR 22 1962

PROFESSOR IRVING FINE of Brandeis University is the composer of "Symphony (1962)", a new work that will have its premiere performance by the Boston Symphony Orchestra on March 23, at Symphony Hall, under the baton of Charles Munch. The composition was commissioned by the Orchestra as part of the American Music Center's Commissioning Series under a Ford Foundation grant. The performance will be repeated on March 24.

Mr. Jacob Cohen, Executive di-

Twentieth Program

AFTERNOON, MARCH 23, at 2:15 *o'clock*

SATURDAY EVENING, MARCH 24, *at* 8:30 *o'clock*

Symphony (1962)

I. Introduction: Andante quasi allegretto
II. Capriccio: Allegro con spirito
III. Ode: Grave

First performance

Piano Concerto No. 2, in G minor, *Op.* 16

Andantino; Allegretto; Andantino
Scherzo: Vivace
Intermezzo: Allegro moderato
Finale: Allegro tempestoso

INTERMISSION

STRAUSS "Tod und Verklärung," Tone Poem, *Op.* 24

SOLOIST
NICOLE HENRIOT-SCHWEITZER
Mrs. HENRIOT-SCHWEITZER plays the Baldwin Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

BILLBOARD MUSIC WEEK
NEW YORK, N.Y.
M. 50,000
MAR 31 1962

The Mr. Peacock label, under the aegeis of **Larry Uttal**, is handling national distribution of the Rome label. The Earls recorded for Rome. Uttal's label is also distributing Australian artist **Johnny O'Keefe's** record of "I'm Counting on You." . . . The Bandbox label in Denver has signed **Don May, Sue** Lebah and **Dean Hayden**. . . . The Ford label of New York has pacted thrush **Genifer Glenn**, guitarist **Robert Gallo** and warbler **Mike Cahill**. . . . **Rocky Rolf**, head of Pelican distribs in New Orleans, has opened a retail record shop in that city. . . . **Frances Williams**, of the BMI Nashville office, marries **Ernest Preston** April 13 in Nashville. . . . The **Original Piano Quartet** gives its first New York concert since 1949 on March 29 at Town Hall, New York, under the auspices of **Bob Gardiner**. Group used to be called the **First Piano Quartet**. . . . **Irving Fine's** new work, "Symphony," was presented last week by the Boston Symphony under **Charles Munch**.

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Traveler (e)
BOSTON, Mass.
Circ. 178,037

MAR 2[illegible] 1962

At Symphony

Charles Munch, back from a vacation, conducts the Boston Symphony Orchestra at Symphony Hall this afternoon, tomorrow evening and Sunday afternoon.

The program today and tomorrow will include the world premiere of Irving Fine's Symphony (1962), commissioned by the Boston Symphony under a grant from the Ford Foundation.

The balance will be the Richard Strauss tone poem "Tod and Verklarung" and pianist Nicole Henrio-Schwitzer as soloist in Prokofieff's Piano Concerto, No. 2. These two will be on the Sunday program with Schubert's Symphony No. 5 replacing Mr. Fine's work.

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Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Circ. 12,512
MAR 27 1962

Symphony By Fine Praised

A premiere performance of Irving Fine's "Symphony (1962)" by the Boston Symphony orchestra under Charles Munch last Friday won critical acclaim from Boston critics.

Fine, the nephew of Edward Fine Sr., of this city, is chairman of the department of music at Brandeis university and formerly was associated with Harvard.

The work by Fine was described as music that "breathes, moves and lives" by Cyrus Durgin of the Boston Globe. The Herald's music critic, Robert Taylor, reported it to be "a work of moderately impressive substance." While Fine is recognized as a composer of considerable range, this is his first work in the symphonic form.

This first symphony, writes Taylor, "is big, hortatory, eminently serious. The virtues distinguishing his earlier work, the aesthetic concerns of elaborate polyphony, galvanic rhythm and logical design, glimmer throught his score, yet in another context."

Herald (m)
BOSTON, Mass.
Circ. 177,105

MAR 24 1962

The Symphony

New Work Is Big, Hortatory, Serious

By ROBERT TAYLOR

Irving Fine's Symphony (1962), his first in the form, which received a world premiere with the Boston Symphony Orchestra under Charles Munch yesterday, is a work of moderately impressive substance.

Lest this sound like a malediction with faint praise, I hasten to add that my reaction was conditioned by two factors: the vehemence and magnitude of the composer's statement, and the exceedingly difficult nature of his idiom. It was not prepared for the former, while the latter also demanded some adjustment.

Mr. Fine teaches at Brandeis University, where he helped organize the music department; prior to 1950 he was associated with Harvard. His composition, which ranges from the incidental music of a dramatized "Alice in Wonderland," to the cantata "The Choral New Yorker," based on poems from the magazine, to string and wind combinations and a "Toccata Concertante," has long been familiar to the local audience.

Wit, Grace

I admire this output for qualities of wit, grace and formal sensibility—most especially for eloquent emotional understatement. Now Mr. Fine has gone to the opposite extreme. His First Symphony is big, hortatory, eminently serious. The virtues distinguishing his earlier work, the aesthetic concerns of elaborate polyphony, galvanic rhythm and logical design, glimmer through his score, yet in another context.

And the context is not particularly congenial to Mr. Fine's talents. It is rather as though an immensely gifted writer of well-wrought short stories had decided to produce a novel on the scale of Doestoevsky.

Mr. Fine is too brilliant an exponent of the art of development to create a novel out of several interwoven tales. Nevertheless, the fastidious sense of form is not enough to make up for the fact that scale seldom enhances understatement.

The symphony is in three sections, the first slow and pastoral; the second a lively scherzo; the third a solemn fantasia with a succeeding epilogue of pomp and circumstances. Of these I felt the middle part, which bristles with crisp vigor and offers acrid and angular figurations timbling and capering, to be most fully realized.

Overt Echoes

Segments of the other two movements eluded me. The opening features Shostakovitch-like bassoons, and I noted the influence of Hindemith in the Ode, but the Symphony is singularly devoid of overt echoes.

I could not tell if serial fragmented handling entered into the work, because of the staccato rhythms and instrumental clusters, the wide leaps of pattern that attracted attenion at first hearing. Mr. Fine has apparently chosen to adopt the prevailing international mode of Stravinskyan neo-classicism with a Schoenberg punctuation. I missed his melodic imagination here; but his technical prowess was everywhere patent.

Returning with the Prokofieff Second Concerto, Nicole Henriot-Schweitzer repeated the unflawed triumph she forged with this mighty score in 1957. While the music is perhaps less lyrical than the entrancing Third Concerto, it is far more formidable in its virtuosic requirements.

Musical Accord

Mme. Henriot-Schweitzer did not pound, neither did she bang. Her scale passages were splendidly articulated, and her pedaling unblurred. She exhibited a crystalline tone. Her dynamics were adapted to the occasion, the Concerto emerged with proportions that were tense and driving, and still the approach was not so large that finesse vanished.

She gave an imposing interpretation, and the partnership of Dr. Munch and the orchestra represented an ultimate of musical accord.

I wish I could say as much for the "Death and Transfiguration," a dry Gallic reading. Although he lacks sympathy for the sensuous depth of Germanic tone, Charles Munch is not unaware of the drama. His treatment stresses explosive climaxes and whiplash contrasts. It is exciting but earthbound Strauss. Next week, however, in his penultimate appearance, Dr. Munch revisits the realm of French music where he is the world's acknowledged master: Berlioz's "Symphonie Fantastique," Debussy's "La Mer" and Ravel's "Daphnis et Chloe," Suite No. 2.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

MAR 18 1962

Weekend Concerts Premier Symphony

Charles Munch has returned from a vacation and will conduct the Boston Symphony Orchestra at Symphony Hall this week-end. At the Friday-Saturday concerts Munch will conduct the world premiere of Irving Fine's Symphony (1962), comsioned by the Boston Symphony in the American Music Center commissioning series under a grant from the Ford Foundation. The program will also include the Richard Strauss tone poem poem "Tod und Verklarung" and pianist Nicole Henriot-Schwietzer will be soloist in Prokofieff's Piano Concerto No. 2.

FINE

Fine, professor of music and chairmn of the School of Creative Arts at Brandeis University, studied in this country with Serge Koussevitzky at Tanglewood, with Edward Burlingame Hill and Walter Piston at Harvard and in Europe with Nadia Boulanger.

Eleazar de Carvalho will conduct the Boston Symphony concerts Monday and Tuesday, Mar. 19 and 20 at 8:30. The program will be Webern's "Six Pieces for Orchestra," the "Iberia" Suite by Albeniz and Tchaikovsky's Symphony No. 4.

The final concert in the Sunday Afternoon Series will be given next Mar. 25 at 3:00. Munch will conduct Schubert's Symphony No. 5, the Prokofieff Piano Concerto No. 2 with Mme. Henriot-Schueitzer as soloist, and Richard Strauss' "Tod und Verklarung."

Catharine Crozier will give the last of this season's Symphony Hall Organ Concerts at 6 p.m., Mar. 25.

Twentieth Program

FRIDAY AFTERNOON, MARCH 23, at 2:15 *o'clock*

SATURDAY EVENING, MARCH 24, *at* 8:30 *o'clock*

FINE ..... Symphony (1962)

I. Intrada: Andante quasi allegretto
II. Capriccio: Allegro con spirito
III. Ode: Grave

First performance

PROKOFIEFF ..... Piano Concerto No. 2, in G minor, *Op.* 16

I. Andantino; Allegretto; Andantino
II. Scherzo: Vivace
III. Intermezzo: Allegro moderato
IV. Finale: Allegro tempestoso

INTERMISSION

STRAUSS ..... "Tod und Verklärung," Tone Poem, *Op.* 24

SOLOIST

NICOLE HENRIOT-SCHWEITZER

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BALDWIN PIANO RCA VICTOR RECORDS

BILLBOARD MUSIC WEEK
NEW YORK, N.Y.
W. 50,000
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Traveler (e)
BOSTON, Mass.
Circ. 178,037
MAR 23 1962

At Symphony

Charles Munch, back from a vacation, conducts the Boston Symphony Orchestra at Symphony Hall this afternoon, tomorrow evening and Sunday afternoon.

The program today and tomorrow will include the world premiere of Irving Fine's Symphony (1962), commissioned by the Boston Symphony under a grant from the Ford Foundation.

The balance will be the Richard Strauss tone poem "Tod and Verklarung" and pianist Nicole Henrio-Schwitzer as soloist in Prokofieff's Piano Concerto, No. 2. These two will be on the Sunday program with Schubert's Symphony No. 5 replacing Mr. Fine's work.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Circ. 12,512
MAR 27 1962

Symphony By Fine Praised

A premiere performance of Irving Fine's "Symphony (1962)" by the Boston Symphony orchestra under Charles Munch last Friday won critical acclaim from Boston critics.

Fine, the nephew of Edward Fine Sr., of this city, is chairman of the department of music at Brandeis university and formerly was associated with Harvard.

The work by Fine was described as music that "breathes, moves and lives" by Cyrus Durgin of the Boston Globe. The Herald's music critic, Robert Taylor, reported it to be "a work of moderately impressive substance." While Fine is recognized as a composer of considerable range, this is his first work in the symphonic form.

This first symphony, writes Taylor, "is big, hortatory, eminently serious. The virtues distinguishing his earlier work, the aesthetic concerns of elaborate polyphony, galvanic rhythm and logical design, glimmer throught his score, yet in another context."

Herald (m)
BOSTON, Mass.
Circ. 177,105
MAR 24 1962

The Symphony

New Work Is Big, Hortatory, Serious

By ROBERT TAYLOR

Irving Fine's Symphony (1962), his first in the form, which received a world premiere with the Boston Symphony Orchestra under Charles Munch yesterday, is a work of moderately impressive substance.

Lest this sound like a malediction with faint praise, I hasten to add that my reaction was conditioned by two factors: the vehemence and magnitude of the composer's statement, and the exceedingly difficult nature of his idiom. It was not prepared for the former, while the latter also demanded some adjustment.

Mr. Fine teaches at Brandeis University, where he helped organize the music department; prior to 1950 he was associated with Harvard. His composition, which ranges from the incidental music of a dramatized "Alice in Wonderland," to the cantata "The Choral New Yorker," based on poems from the magazine, to string and wind combinations and a "Toccata Concertante," has long been familiar to the local audience.

Wit, Grace

I admire this output for qualities of wit, grace and formal sensibility—most especially for eloquent emotional understatement. Now Mr. Fine has gone to the opposite extreme. His First Symphony is big, hortatory, eminently serious. The virtues distinguishing his earlier work, the aesthetic concerns of elaborate polyphony, galvanic rhythm and logical design, glimmer through his score, yet in another context.

And the context is not particularly congenial to Mr. Fine's talents. It is rather as though an immensely gifted writer of well-wrought short stories had decided to produce a novel on the scale of Doestoevsky.

Mr. Fine is too brilliant an exponent of the art of development to create a novel out of several interwoven tales. Nevertheless, the fastidious sense of form is not enough to make up for the fact that scale seldom enhances understatement.

The symphony is in three sections, the first slow and pastoral, the second a lively scherzo, the third a solemn fantasia with a succeeding epilogue of pomp and circumstances. Of these I felt the middle part, which bristles with crisp vigor and offers acrid and angular figurations timbling and capering, to be most fully realized.

Overt Echoes

Segments of the other two movements eluded me. The opening features Shostakovitch-like bassoons, and I noted the influence of Hindemith in the Ode, but the Symphony is singularly devoid of overt echoes.

I could not tell if serial fragmented handling entered into the work, because of the staccato rhythms and instrumental clusters, the wide leaps of pattern that attracted attenion at first hearing. Mr. Fine has apparently chosen to adopt the prevailing international mode of Stravinskyan neo-classicism with a Schoenberg punctuation. I missed his melodic imagination here; but his technical prowess was everywhere patent.

Returning with the Prokofieff Second Concerto, Nicole Henriot-Schweitzer repeated the unflawed triumph she forged with this mighty score in 1957. While the music is perhaps less lyrical than the entrancing Third Concerto, it is far more formidable in its virtuosic requirements.

Musical Accord

Mme. Henriot-Schweitzer did not pound, neither did she bang. Her scale passages were splendidly articulated, and her pedaling unblurred. She exhibited a crystalline tone. Her dynamics were adapted to the occasion, the Concerto emerged with proportions that were tense and driving, and still the approach was not so large that finesse vanished.

She gave an imposing interpretation, and the partnership of Dr. Munch and the orchestra represented an ultimate of musical accord.

I wish I could say as much for the "Death and Transfiguration," a dry Gallic reading. Although he lacks sympathy for the sensuous depth of Germanic tone, Charles Munch is not unaware of the drama. His treatment stresses explosive climaxes and whiplash contrasts. It is exciting but earthbound Strauss. Next week, however, in his penultimate appearance, Dr. Munch revisits the realm of French music where he is the world's acknowledged master: Berlioz's "Symphonie Fantastique," Debussy's "La Mer" and Ravel's "Daphnis et Chloe," Suite No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
MAR 18 1962

Weekend Concerts Premier Symphony

Charles Munch has returned from a vacation and will conduct the Boston Symphony Orchestra at Symphony Hall this week-end. At the Friday-Saturday concerts Munch will conduct the world premiere of Irving Fine's Symphony (1962), comsioned by the Boston Symphony in the American Music Center commissioning series under a grant from the Ford Foundation. The program will also include the Richard Strauss tone poem poem "Tod und Verklarung" and pianist Nicole Henriot-Schwietzer will be soloist in Prokofieff's Piano Concerto No. 2.

FINE

Fine, professor of music and chairmn of the School of Creative Arts at Brandeis University, studied in this country with Serge Koussevitzky at Tanglewood, with Edward Burlingame Hill and Walter Piston at Harvard and in Europe with Nadia Boulanger.

Eleazar de Carvalho will conduct the Boston Symphony concerts Monday and Tuesday, Mar. 19 and 20 at 8:30. The program will be Webern's "Six Pieces for Orchestra," the "Iberia" Suite by Albeniz and Tchaikovsky's Symphony No. 4.

The final concert in the Sunday Afternoon Series will be given next Mar. 25 at 3:00. Munch will conduct Schubert's Symphony No. 5, the Prokofieff Piano Concerto No. 2 with Mme. Henriot-Schueitzer as soloist, and Richard Strauss' "Tod und Verklarung."

Catharine Crozier will give the last of this season's Symphony Hall Organ Concerts at 6 p.m., Mar. 25.

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Brighton Crusader
BOSTON, Mass.
Weekly Circ. 15,000

MAR 30 1962

Boston Symphony Gives Performance Of New Work By Irving Fine

WALTHAM, MASS. ... Director Charles Munch conducted the Boston Symphony Orchestra on March 23 in the premiere performance of a new work by Prof. Irving Fine of Brandeis University.

The composition, "Symphony (1962), commissioned by the Orchestra as part of the American Music Center's Commissioning Series under a Ford Foundation grant, will be performed in Boston's Symphony Hall. The performance will be repeated on March 24.

Additional performances of the symphony will be given on March 27 at Sanders Theater in Cambridge, Mass., and on Aug. 12 at Tanglewood in Lenox, Mass. The March 27 performance will be broadcast live over WGBH-TV, Channel 2.

Mr. Fine, Walter W. Naumburg professor of music and chairman of the council of the School of Creative Arts at Brandeis, received his A.B. and M.A. degrees from Harvard University, where he worked with Edward Burlingame Hill and Walter Piston. He studied composition with Mlle. Nadia Boulanger in France and conducting with Dr. Serge Koussevitsky at Tanglewood.

A member of the Brandeis faculty for 12 years, Prof. Fine was previously assistant professor of music at Harvard and assistant director of the Harvard Glee Club. He was co-director of the Music Seminar at the Salzburg Seminar for American Studies in 1950 and was a faculty member at the Berkshire Music Festival at Tanglewood from 1946 through 1957.

The Boston-born composer has received many awards and commissions, including two Guggenheim Fellowships and a Fulbright Research Professorship for France, awards from the National Institute of Arts and Letters and the Society for the Publication of American Music and commissions from the Ford Foundation, the Julliard School of Music, the Koussevitsky Foundation, the Fromm Foundation and others. His "Notturno" was awarded a Chamber Music Prize, and his "Partita for Wind Quartet" a New York Critics' Citation.

Among his published works are "Children's Fables for Grown-Ups"; "String Quartet"; "Alice in Wonderland Suite for Chorus and Orchestra"; and "Toccata Concertante," which the Boston Symphony Orchestra performed many times. Several of his compositions have been recorded, including "Serious Song for String Orchestra," by the Louisville Orchestra, and "String Quartet" by the Julliard String Orchestra.

Besides his activities as composer and teacher, Prof. Fine, a resident of Natick, Mass., has written many articles and reviews for music periodicals and newspapers.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 191,991

MAR 24 1962

Munch Returns, Leads New Symphony by Fine

THE BOSTON SYMPHONY ORCHESTRA, Dr. Charles Munch, music director, performed in Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 20th program of the Friday-Saturday series. Irving Fine: Symphony (1962), first performance; Prokofieff: Piano Concerto No. 2, in G minor, Nicole Henriot-Schweitzer soloist; Strauss: "Death and Transfiguration."

By CYRUS DURGIN

Dr. Charles Munch returned to the Boston Symphony Orchestra yesterday afternoon, after an absence of five weeks, and gave first performance of the Symphony (1962) by Irving Fine. This work by the Professor of Music at Brandeis University is dedicated to the Boston Symphony and Dr. Munch, who commissioned it in the American Music Center Series under a Ford Foundation grant. It is indeed new, having been completed last Feb. 20.

Although the Friday audience gave Mr. Fine a courteous hand as he bowed from the stage, it displayed no real enthusiasm for this large and recondite score. Symphony (1962) is not likely to win the public heart, for it makes hard listening upon first acquaintance. But it probably will please other musicians by its elaborate organization and uncompromising modernity.

It is, indeed, music, real music, for those with a notion of what Mr. Fine was about. The work is pure abstraction (although the composer refers to "choreographic action" in Entrada (an "entrance piece") which forms the first movement. For all its complexity and sometimes fierce dissonance, this is a work that lives, breathes and moves. It is not ingrown, withdrawn. One cannot fail to recognize its animation, passion and sense of life.

Often mechanistic in its ejaculation of short, forceful rhythmic and melodic fragments, the work pays a compliment now and again to Igor Stravinsky (going as far back as the Sacre du Printemps), and to Aaron Copland. This is evidence that whatever recourse Fine had to the 12-tone system, and there obviously was some, sense of tonality is not missing. Nor is the rhythmic flow or melodic trickle constricted, although melody here is extremely fragmented.

Fine, like most contemporaries, was pre-occupied on paper with the frequent metrical changes and inner subdivisions of rhythm which strike the eye and often fail to be perceived by the ear. To this extent, Symphony (1962) impressed me as theoretical and cerebral. But I suspect repeated listening will make more of Entrada and Capriccio (second movement), and I hope—just hope—the same will be true of the chunkily scored and screechingly dissonant Ode which is the finale. The shell on this nut is very hard.

Prokofieff's G minor Piano Concerto revived after five years, with the same soloist who played it in 1957—Nicole Henriot-Schweitzer—did not follow well after Fine. Both scores are too big, long and solid to hear without a break between. Nonetheless, this exceedingly difficult Concerto received a virtuoso performance from all hands, those of Mme. Henriot-Schweitzer glinting over the keyboard with almost supernatural speed and control of dynamics. The French pianist, long a Boston favorite, again was applauded most cordially.

If the Boston Symphony and its conductor had been impressive with Fine and Prokofieff, they were equally so, and tonally solacing into the bargain, with "Death and Transfiguration." The slow introduction may have been almost amorphous, and the coda very slow, but all the luscious juice in the score was squeezed, savored and rolled upon the aural taste buds. The Orchestra sounded magnificent, the performance was Munch at his most passionate, and we all went home happy.

Next week Dr. Munch will conduct three of his famed specialties from the French repertory: Berlioz' "Fantastic" Symphony, "La Mer" by Dubussy, and the Second Suite from Ravel's Ballet, "Daphnis and Chloe."

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Daily Record-American
BOSTON, Mass.
Circ. 475,000

MAR 20 1962

Holidaying Charles Munch Resumes at BSO

Charles Munch has returned from holiday and will conduct the Boston Symphony Orchestra at Symphony Hall this weekend.

At the Friday 2:15 and Saturday 8:30 p. m. concerts Dr. Munch will conduct the world premiere of Irving Fine's Symphony (1962) which was commissioned by the Boston Symphony Orchestra in the American Music Center commissioning series under a grant from the Ford Foundation.

At these concerts Dr. Munch will also conduct the Richard Strauss tone poem, "Tod und Verklarung," and pianist Nicole Henriot-Schweitzer will be soloist in Prokofieff's Piano Concerto No. 2.

Mr. Fine, professor of music and chairman of the school of creative arts at Brandeis University, studied in this country with Serge Koussevitzky at Tanglewood, with Edward Burlingame Hill and Walter Piston at Harvard and in Europe with Nadia Boulanger.

Eleazar de Carvalho, who conducted last night's concert, will conduct again tonight. The program will consist of Webern's "Six Pieces for Orchestra," the "Iberia" Suite by Albeniz and Tchaikovsky's Symphony No. 4.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

BSO to Premiere Irving Fine Work

Charles Munch will conduct the Boston Symphony Orchestra on March 23 in the premiere

IRVING FINE

performance of a new work by Prof. Irving Fine of Brandeis University.

The composition, "Symphony (1962)," commissioned by the Orchestra as part of the American Music Center's Commissioning Series under a Ford Foundation grant, will be performed in Boston's Symphony Hall. The performance will be repeated March 24.

Additional performances of the symphony will be given on March 27 at Sanders Theater in Cambridge, and on Aug. 12 at Tanglewood in Lenox, Mass. The March 27 performance will be broadcast live over WGBH-TV, Channel 2.

Mr. Fine, Walter W. Naumburg professor of music and chairman of the council of the School of Creative Arts at Brandeis, received his A.B. and M.A. degrees from Harvard University, where he worked with Edward Burlingame Hill and Walter Piston. He studied composition with Mlle. Nadia Boulanger in France and conducting with Dr. Serge Koussevitsky at Tanglewood.

A member of the Brandeis faculty for 12 years, Prof. Fine was previously assistant professor of music at Harvard and assistant director of the Harvard Glee Club. He was co-director of the Music Seminar at the Salzburg Seminar for American Studies in 1950 and was a faculty member at the Berkshire Music Festival at Tanglewood from 1946 through 1957.

The Boston-born composer has received many awards and commissions, including two Guggenheim Fellowships and a Fulbright Research Professorship for France, awards from the National Institute of Arts and Letters and the Society for the Publication of American Music and commissions from the Ford Foundation, Juilliard School of Music, Koussevitsky Foundation, Fromm Foundation and others. His "Notturno" was awarded a Chamber Music Prize and his "Partita for Wind Quartet" a New York Critics' Citation.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY CIRC NOT AVAIL.

APR 1962

Paul Pisk is working on a composition for accordian duo and chamber orchestra called *Adagio and Rondo Concertante*.

Study for Orchestra by **William Sydeman** was premiered by the Symphony of the Air in White Plains, N. Y., in February. Leeds Music recently published Sydeman's *Variations for Piano*. His *Second Woodwind Quintet* will be premiered by the Clarion Quintet

Alexander Tcherepnin will teach at the Salzburg Mozarteum this summer in addition to master classes at the International Music Academy in Nice.

James Beale's *Symphony No. 2* was premiered by Milton Katims and the Seattle Symphony on March 12.

Charles Munch and the Boston Symphony premiered the *Symphony (1962)* by **Irving Fine** on March 23. The work was commissioned by the orchestra as part of the American Music Center's Commissioning Series under a Ford Foundation Grant.

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545

MAR 24 1962

Fine's New Symphony

By Harold Rogers
Boston

It is usually a cause for rejoicing when a new work by Irving Fine is announced. He is not a prolific composer, and in the past his music has manifested integrity and a high degree of careful thought.

There was not much rejoicing, however, when his new Symphony (1962) was heard in its first performance Friday afternoon at Symphony Hall. Granted, the Friday audience probably represents Boston's most conservative listeners, yet one cannot help feeling that the fault in this case is Mr. Fine's.

Composed as part of the American Music Center's Commissioning Series under a grant from the Ford Foundation, Mr. Fine's new piece is dedicated to the Boston Symphony and to its director Charles Munch. In three movements, the work has apparently departed from Mr. Fine's finely chiseled methods and has splattered itself across the score paper in a kind of formless array. It must be disturbing for a composer to be told that he is eclectic, even more so to be told that he is reminiscent of Stravinsky, especially when he has arrived at a point in his career when he should be singing with a voice of his own.

Busy Music

Yet these are the hard facts: there were Stravinskian rhythms, Stravinskian timbres, Stravinskian expostulations. At the same time the score is wanting, with few exceptions, in Stravinskian economy. It is extremely busy music, scrubbing and shouting and skipping and hopping, though there are welcome respites such as the night mood in the first movement when the English horn takes a graceful turn.

But the over-all impression, after but one hearing, is that it is composed in a kind of stream-of-consciousness fragmentation that does not sink easily into most listeners' ears. Perhaps we should not be so conservative as to require a sense of form from our contemporary composers, yet some kind of recognizable architecture is still required if the composer desires to meet his listeners at least half way. Otherwise they will not follow, and with but few exceptions they did not follow at the première.

Brilliant Pianism

Mr. Fine's Symphony was followed by Prokofiev's Concerto No. 2, with Nicole Henriot-Schweitzer at the piano, and one could at once take note of the element that is wanting in Mr. Fine's music. As for the scoring, Mr. Fine's was in the coloristic vein of Prokofiev's, but Prokofiev's concerto has a sweep and flow, a formalistic integrity that carries the listener on the crest of the wave.

Mme Henriot - Schweitzer gave one of her brilliantly banging performances, as usual, but this is the kind of concerto that invites explosive pianism; indeed, it would be dull without it.

She won an extended ovation, and her success was all the more impressive when some of us learned during the interval that she decided to fill her Boston engagement in spite of the fact that her father's funeral was being held on the same day. In this respect Dr. Munch's final selection—Strauss's "Tod und Verklärung"—was appropriate if unforeseen; and his interpretation was radiantly inspired, especially in the climax of the transfiguration.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

15 1962

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MUSICAL AMERICA
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MONTHLY-CIRC. NOT AVAIL.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545

MAR 24 1962

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- By Harold Rogers

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156

Twenty-first Week

Twenty-first Program

FRIDAY AFTERNOON, MARCH 30, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 31, *at* 8:30 *o'clock*

BERLIOZ — *Fantastic Symphony, *Op.* 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

INTERMISSION

DEBUSSY — *La Mer (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
II. Jeux de vagues (The Play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

RAVEL — *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

These concerts will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO — *RCA VICTOR RECORDS

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
APR 5 1962

At the BSO

Dr. Munch Conducts French Master

By ALLAN SLY

Herewith no review, no criticism of the BSO's twenty-firs program, but an attempted appraisal of its unique qualities. Everyone knows by now that Dr. Munch conducted from memory the Berlioz Fantastique, Debussy's La Mer and Ravel's Daphnis and Chloe Suite No. 2; that the audience cheered; that

French orchestral genius, 1830-1911, offers a wide sweep that we can respond to instinctively. It also plays right into Dr. Munch's hands and into those of the BSO as he has fashioned it. The summation of thirteen years' work is exciting to contemplate, though of course in the case of Dr. Munch we were reaping the fruits of a whole career, a whole epoch. We have watched him piloting the orchestra through many a new and unpredictable score, somewhat quizzically at times, but always with security and responsibility. Many a time the interpreter of classics far removed from Gallic thought. But last weekend occurred the perfect consummation—of program, performer(s) and listeners.

While revealing what is, to him, discernible in a score, Dr. Munch induces in the performance qualities of reflection, resolve, exaltation one could hardly have anticipated. Further, in a program intimately suited to him tempermentally, and long familiar to him, there is a spectator fascination, almost a sporting interest, in watching how he prepares ahead for each event, each change of texture, each level of excitement. And incidentally this was the day for Mr. Voisin, the batterie, Mrs. Dwyer and Mr. Speyer. But the whole complex was very much on its mettle.

Not so the ushers. They still let people wander in and out any old time. And in my corner of Symphony Hall a "No Talking" sign would be useful.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
MAR 31 1962

Munch Playing His Favorites

2-62

Berlioz, Debussy, Ravel

By Harold Rogers

Charles Munch scored a great personal triumph at the Boston Symphony concert yesterday afternoon. As his final season in Boston is drawing to a close it has become more apparent than ever that he is playing his favorites. He is enjoying himself, and most of us—whether we fully approve of his programing or not — are happy to have him do so.

Though the fare is a little rich this weekend, it goes down easily. Dr. Munch is opening with the Berlioz "Fantastique" Symphony, continuing with Debussy's "La Mer," and closing with Ravel's "Daphnis et Chloé," Suite No. 2. We know them well, and we know what he can do with them.

It therefore came as no surprise yesterday when he conducted them magnificently.

New England Newsclip Agency, Inc
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Sunday Globe
BOSTON, Mass.
Circ. 427,983
MAR 25 1962

Berlioz 'Fantastic' Featured by Munch On French Program

The "Fantastic" Symphony by Hector Berlioz will be featured on an all-French program in which Dr. Charles Munch will conduct the Boston Symphony Orchestra Friday afternoon at 2:15, and Saturday evening at 8:30.

Debussy's "La Mer" and the Second Suite from Ravel's Ballet "Daphnis and Chloe" will complete the list. Each of these has been a "specialty" with the conductor during his regime at Symphony Hall. There will be an Open Rehearsal of this program Thursday at 7:30 p.m.

The final Sunday concert of the season, at Symphony Hall this afternoon at 3, also will be conducted by Dr. Munch. It will consist of Schubert's Fifth Symphony; the Second Piano Concerto by Prokofieff, with Nicole Henriot-Schweitzer as soloist, and "Death and Transfiguration" by Strauss.

The same program — except that Irving Fine's new Symphony (1962) will replace the Schubert work — will be heard at Sanders Theater, Cambridge, Tuesday at 8:30.

156

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DEBUSSY ..... *La Mer (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
II. Jeux de vagues (The Play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

RAVEL ..... *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

These concerts will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
APR 5

At the BSO

Dr. Munch Conducts French Master

By ALLAN SLY

Herewith no review, no criticism of the BSO's twenty-firs program, but an attempted appraisal of its unique qualities. Everyone knows by now that Dr. Munch conducted from memory the Berlioz Fantastique, Debussy's La Mer and Ravel's Daphnis and Chloe Suite No. 2; that the audience cheered; that

French orchestral genius, 1830-1911, offers a wide sweep that we can respond to instinctively. It also plays right into Dr. Munch's hands and into those of the BSO as he has fashioned it. The summation of thirteen years' work is exciting to contemplate, though of course in the case of Dr. Munch we were reaping the fruits of a whole career, a whole epoch. We have watched him piloting the orchestra through many a new and unpredictable score, somewhat quizzically at times, but always with security and responsibility. Many a time the interpreter of classics far removed from Gallic thought. But last weekend occurred the perfect consummation—of program, performer(s) and listeners.

While revealing what is, to him, discernible in a score, Dr. Munch induces in the performance qualities of reflection, resolve, exaltation one could hardly have anticipated. Further, in a program intimately suited to him tempermentally, and long familiar to him, there is a spectator fascination, almost a sporting interest, in watching how he prepares ahead for each event, each change of texture, each level of excitement. And incidentally this was the day for Mr. Voisin, the batterie, Mrs. Dwyer and Mr. Speyer. But the whole complex was very much on its mettle.

Not so the ushers. They still let people wander in and out any old time. And in my corner of Symphony Hall a "No Talking" sign would be useful.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
MAR 31 1962

Munch Playing His Favorites

2-62

Berlioz, Debussy, Ravel

By Harold Rogers

Charles Munch scored a great personal triumph at the Boston Symphony concert yesterday afternoon. As his final season in Boston is drawing to a close it has become more apparent than ever that he is playing his favorites. He is enjoying himself, and most of us—whether we fully approve of his programing or not — are happy to have him do so.

Though the fare is a little rich this weekend, it goes down easily. Dr. Munch is opening with the Berlioz "Fantastique" Symphony, continuing with Debussy's "La Mer," and closing with Ravel's "Daphnis et Chloé," Suite No. 2. We know them well, and we know what he can do with them.

It therefore came as no surprise yesterday when he conducted them magnificently.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
MAR 25 1962

Berlioz 'Fantastic' Featured by Munch On French Program

The "Fantastic" Symphony by Hector Berlioz will be featured on an all-French program in which Dr. Charles Munch will conduct the Boston Symphony Orchestra Friday afternoon at 2:15, and Saturday evening at 8:30.

Debussy's "La Mer" and the Second Suite from Ravel's Ballet "Daphnis and Chloe" will complete the list. Each of these has been a "specialty" with the conductor during his regime at Symphony Hall. There will be an Open Rehearsal of this program Thursday at 7:30 p.m.

The final Sunday concert of the season, at Symphony Hall this afternoon at 3, also will be conducted by Dr. Munch. It will consist of Schubert's Fifth Symphony; the Second Piano Concerto by Prokofieff, with Nicole Henriot-Schweitzer as soloist, and "Death and Transfiguration" by Strauss.

The same program — except that Irving Fine's new Symphony (1962) will replace the Schubert work — will be heard at Sanders Theater, Cambridge, Tuesday at 8:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
MAR 3 1 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
MAR 3 1 1962

1571

The Symphony

A Farewell One Will Never Forget

By ROBERT TAYLOR

Charles Munch unofficially completed his musical testament in Boston yesterday, and left the vivid air of Symphony Hall signed with his honor.

Dr. Munch does not retire for another month, when he conducts Beethoven's Ninth; and during the intreval he will present Mendelssohn's "Reformation" Symphony. Yesterday, however, constituted a farewell that one will never forget, the more so because it was phrased not in terms of ceremonial, but as a musical experience. He spoke the language closest to his heart.

To hear such program conducted by Charles Munch is to know what the French idiom "la gloire" means in music. It means the repertory he truly celebrates, the French style he governs with a sympathy born not only of the intellect but of mind and heritage and intuition. He has built the Boston symphony into the world's peerless instrument for sounding the Gallic depths of creativity.

Three Scores

The three scores of the 21st concert, associated with Dr. Munch throughout his tenure here, were perfectly deployed. The massive yet harmonically simple "Symphony Fantastique." "La Mer" a splendid foil, and the complexities of Debussy in turn preceding the robust color of the "Daphnis and Chloe" Suite No. 2. Each was related, yet each distinct, each occupying a significant place in the development of French music and the western cultural tradition of which it is a part.

And when, indeed, shall we again encounter a Fantastic Symphony so superbly uttered, so replete with fragile detail and kindled by such dramatic passion. This interpretation forms one of Dr. Munch's triumphs. His scale

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the 21st program of the 81st season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:
Symphonic Fantastique, Op. 14a Berlioz
La Mer, Three Symphonic Skeiches Debussy
"Daphnis et Chloe," Ballot Suite No. 2 Ravel

is large, but his touch uneering. The character of the protean "fixed idea" theme achieves grace and vibrancy throughout its many transformations.

The misterioso will spell that trances the pensive English horn and oboe duet, the melancholy pastoral twining against the dying thunderstorm—then the arcadian mood that furls before the near-surrealistic Dies Irae—all are realized with clarity, brilliance, command.

Double Fugue

True, Dr. Munch drives the orchestra through the final double fugue with a fury approaching the demonic. This, however, is not inappropriate to the work, and the tempo is turbulent rather than beyond human limitations. As for the rest of it, the feathery string passages in the crinoline waltz sequence, the melodic line of exceeding litheness, the shrewd balance of byronic emotional temperature that boils one instant and broods the next should be mentioned, too. The Charles Munch version of Berlioz's masterwork can be declared definite today.

Similarly while the conductor has presented "La Mer" on seeming countless occasions, he has never, I thought, given it quite as authoritatively. The nebulous haze shimmering over Debussy's ocean, that evocation which perhaps the palette of Monet might fix, glowed magically; and the treatment of the principal subject, the agitation of the last section, disclosed adroitness and care.

Unstable Genius

Debussy's scrimshaw intricacies fall pleasantly on the ear after the melodically rich but harmonically unstable genius of Berlioz. The sensuous texture was projected by the orchestra with an uncommon lyrical outline. I find the Munch "La Mer" sounds definitive to me on every successive occasion, and I am sorry to reach the end of a series.

His "Daphnis and Chloe" displayed the same prismatic tone, but, appropriately, with more structural vigor and incisiveness. "La Mer," after all, must be restless and vague. The radiant movements of the Ravel suite mount toward a kinetic close that sends the audience out smiling. It is handled with great affection, warmth and sparkle. One could not help consider the appropriateness of the program a kind of revelation of the humanity of its conductor during his generous Boston reign.

Next week the orchestra tours the Eastern seaboard. Richard Burgin will conduct the concerts of April 13-14, with Ruth Pesselt as violin soloist in Barber's Concerto. Schoenberg's Variations for Orchestra, Op. 31, Shostakovitch's Symphony No. 9, Op. 70 and the "1812" Overture of Tchaikowsky, Op. 49, are also listed.

Munch Conducts French Program With Brilliance

THE BOSTON SYMPHONY ORCHESTRA, Dr. Charles Munch, music director, performed in Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 21st program of the Friday–Saturday series. Berlioz: "Fantastic" Symphony; Debussy: "The Sea"; Ravel: Second Suite from the Ballet "Daphnis and Chloe."

By CYRUS DURGIN

This chronicler listened to Dr. Charles Munch and the Boston Symphony Orchestra with a full heart and a touch of sadness, yesterday afternoon. He conducted and they performed brilliantly, a French program of pieces which have been Munch "specialties" these 13 years past—Berlioz' 'Fantastic" Symphony, "La Mer" by Debussy, and Ravel's Second Suite from "Daphnis and Chloe."

But amid all the tonal richness, all the splendor of sound and execution, all the sweep and passion, floated the realization that this week will be the last time we shall hear these Gallic masterpieces projected in just this way. This essentially French way, so very personal with Charles Munch and so concentrated a distillation of the orchestral style and interpretive manner he has inculcated during his regime.

These three pieces are, collectively, a symbol of the finest of Munch's art, by which he will be most remembered long after he has yielded his post to Erich Leinsdorf. Indeed, this is the last French music Munch will have conducted at these concerts, and unless some big piece is chosen to companion Beethoven's Ninth Symphony at the final pair of concerts, the last time he will have conducted in Boston the full numbers of the Orchestra as its music director.

With the music of Berlioz, which happily he has often presented, Munch has proved himself unequalled. Yesterday his performance of the "Fantastic" Symphony was absolutely sovereign. There was something in the youthful spirit whereby he recreated this young and fanciful and extravagant work, sculptured the spreading eloquence of the five movements into a poetic entity, that brought tears to these eyes. Here, briefly, we all were on a peak, not alone of this season but of all the years Munch has been with us. We shall not hear the "Fantastic" done this way again.

With "La Mer" and "Daphnis," especially the latter, sound and concept were much the same. Munch's fashion with these kinetic scores, the first an evocative tone-picture that almost emanates salt air, the second a blend of moods and balletic energy, are not the only way to play them. (His predecessor Koussevitzky had his own magnificent manner with "La Mer.") But none that I have heard has been so indisputably personal and French, which are indeed special qualities.

In generalities and particulars, the Boston Symphony has not played better (though sometimes as well!) all this season. The strings were sweet and flexible and luminous, the woodwinds likewise (and better in tune than usual); the brass was muscular and mellow, and the percussion section covered itself with excellence in Berlioz and Ravel.

For individual mention must be noted the solos from Louis Speyer's English horn and John Holmes' oboe in the scene in the fields of the "Fantastic," and Doriot Anthony Dwyer's virtuoso flute in "Daphnis."

The bells for the "Fantastic" this time were placed offstage, so far as I could determine, and the sound effect was much better. The strength of those clashing overtones was considerably lessened, and the fundamental tone emerged much clearer.

Next week the Orchestra will make its final trip of the season. At the Symphony Hall concerts of Apr. 13 and 14, Richard Burgin will conduct Shostakovitch's Ninth Symphony; Samuel Barber's Violin Concerto with Ruth Posselt (Mrs. Burgin) as soloist; Shoenberg's Variations for Orchestra, Op. 31 (first times at these concerts), and the "1812" Overture by Tchaikovsky.

50TH ANNIVERSARY

158

Fifth New York Tour

Princeton, N. J.

PRINCETON, N.J.
TOWN TOPICS
W. 12,408

APR 8 1962

BOSTON SYMPHONY HERE

Directed by Munch. On Tuesday evening at McCarter Theatre, the final concert in Series I of the Princeton University Concerts presented the Boston Symphony Orchestra, under the leadership of its retiring Music Director, Charles Munch. For his farewell series of concerts, Mr. Munch is presenting three of the standbys of his repertoire: Berlioz' "Symphonie Fantastique", Debussy's "La Mer", and the Second Suite from Ravel's ballet "Daphnis et Chloe", and this was the program on Tuesday evening, although in truth this was Mr. Munch's first Princeton appearance as well as his leavetaking.

There was, in some quarters, unhappiness about the conventional nature of the program; under the circumstances, however, it would seem Mr. Munch's privilege to play his own favorite music on his farewell tour, and anyone acquainted with the performances of the Boston Symphony in recent years would be hard put to suggest music which they now play any more satisfactorily (only the Saint-Saens Organ Symphony springs to mind, and that is hardly practicable for touring).

The difference between performances of Boston "specialties" in Koussevitzky's later years and those which we heard on Tuesday night are rather marked; in both cases, the mannerisms were more noticeable as time passed, but whereas with Koussevitzky they were accompanied by (and, in part, stemmed from) a polishing and refining of all details of performance, with Mr. Munch they are related to a general lack of precision and of attention to details of execution.

A good example of this was the exaggerated statement of the "idee fixe" in the first movement of the Berlioz, especially as contrasted with its return later in the same movement. One would suppose, from the orchestration, that Berlioz intended the recapitulation to be more agitated than the first statement, but the opposite resulted from Mr. Munch's failure to control the expressive inflections of the first statement. Only in the final two movements of this work did the orchestral playing reach the standards one associates with a major orchestra, the winds being especially at fault in matters of intonation.

This same difficulty marred the opening of the "Daphnis et Chloe" Suite, where a tacky clarinet managed to stick out of the texture, in a passage whose major musical point would seem to depend upon its blend and polish. In addition, the middle portion of this piece, whose form derives from the scenario rather than from the more "musical" ideas present in the end movements, tends to lose its point if all the orchestral tricks do not come off with dazzling effect.

"La Mer", because of its musical substance is better equipped to withstand such difficulties; suffice it to say that the interpretation was of the overwrought variety. Perhaps symptomatic was the presence, in the buildup before the last statement of the main theme in the last movement, of the motive in the brass which Debussy removed from the score very soon after its premiere, more than 50 years ago. It is hard to believe that news of this emendation has not yet reached Boston (in point of fact, Koussevitzky knew about it at least 20 years ago), but its inclusion was entirely in keeping with Mr. Munch's approach to the score.

PRINCETON, N.J.
PACKET
W. 5,790

MAR 29 1962

Boston Symphony To Play Works By Berlioz, Ravel

The last concert of Series I of the Princeton University Concerts will take place at 8:30 p.m. on Tuesday, April 3 in McCarter Theatre, when the Boston Symphony Orchestra, Charles Munch conducting, will play Berlioz' Symphonie Fantastique, Opus 140, Debussy's La Mer, and Ravel's Daphnis et Chloe Suite No. 2.

The Boston Symphony gave its first concert in 1881 and quickly rose to fame. It is now one of the world's greatest orchestras. It has not played here since Princeton University celebrated its bicentennial in 1946 to 1947.

Succeeding Serge Koussevitzky, Charles Munch, one of France's foremost musicians, came to Boston in 1949. He will retire at the close of the present season.

FRANKLIN PARK, N.J.
CENTRAL POST
W. 6 200

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PRINCETON, N.J.
HERALD
TW. 1,447

MAR 30 1962

CONCERT TUESDAY NIGHT BY BOSTON SYMPHONY

The fifth and last concert of the first series of the Princeton University Concerts will take place at 8:30 o'clock on Tuesday evening, April 3rd, in McCarter Theatre, when the Boston Symphony Orchestra, Charles Munch conducting, will play Berlioz' Symphonic Fantastique, Opus 14 A, Debussy's La Mer, and Ravel's Daphnis et Chloe: Suite No. 2.

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158

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HERALD
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159

Washington, D.C.

WASHINGTON, D.C.
STAR
D- 267,283 S 313,407
APR 1 1962

NEWS OF MUSIC

National Symphony Plans Big Season

By IRVING LOWENS
Star Music Critic

The National Symphony Orchestra's 1962-3 Constitution Hall series will include 19 pairs, it has been announced. This is the same number as the current series despite the defection of the Philadelphians.

The length of the season comes as no surprise. A cutback at a time when the orchestra has risen to national leadership would be unthinkable.

Two guest conductors are on top: The venerable Charles Munch (leading the Boston here Thursday in his last local appearance as music director and conductor), and the energetic Enrique Jorda of the San Francisco Symphony Orchestra.

The Soloists

Instrumental soloists have been announced as follows:

Pianists: Van Cliburn, Jorge Bolet, Robert Casadesus, Rudolf Firkusny, John Browning and Claudio Arrau.

Violinists: Ruggiero Ricci, Zino Francescatti, Henryk Szeryng and Nathan Milstein.

Subscribers to the Alexandria series will also get a chance to hear the brilliant youngster Erick Friedman, a protege of Jascha Heifetz.

Choir

The Howard University Choir and Singers Lois Marshall, Carol Smith, John McCollum and Donald Gramm will join the orchestra to close the season with the Verdi Requiem.

Thus, with 19 National Symphony pairs and five Philadelphia concerts, Washington is going to have more first-rate orchestral music next season than at any time in its past history.

The wealth of events and the glittering array of soloists is most welcome. All this should help the renewals and the new subscriptions to pour in.

Beethoven Cycle

But a word of caution would seem to be in order at this time, before the programs have been definitely set.

Of the five Philadelphia concerts, one will be all-Beethoven and another will be all-Brahms.

The National Symphony Orchestra has advertised a "Beethoven cycle"—all nine symphonies.

There is plainly a very practical reason behind this enthusiasm for the old standbys. Both orchestras are apparently running scared—they want to sell tickets and they feel that the best way to do this is to give audiences what they know.

The desire for full houses is by no means reprehensible.

Box Office Magic

And Beethoven and Brahms got to be old standbys because of their solid merit—it would be ridiculous to object to the playing of great masterpieces by great orchestras.

Music critics complain at having to hear the same works year in and year out, but there are very few music critics attending Constitution Hall concerts—and they don't pay for their tickets.

What may be old hat to the cognoscenti is a magic world of discovery to others—to deprive them of the experience of this world because it has lost its novelty for you is both snobbish and foolish.

Listening to a familiar piece has never yet killed a critic, and if the familiar piece happens to be a masterpiece, the effort required to pay attention might prove an excellent exercise in self-discipline.

New as Well as Old

But it does look as if Washington is in for a pretty stiff dose of old favorites, and too much of anything—even Beethoven and Brahms—is a dangerous thing.

It seems to me that both the National Symphony Orchestra and the Philadelphia owe their audiences a sincere effort to cultivate carefully that sense of excitement and adventure so essential to growth in musical comprehension and discrimination.

This means the presentation of the new as well as the old.

The two Bs are good, solid, "meat and potatoes" fare, but no good physician would think of prescribing only (or even predominantly) such food.

As good physicians, maestros Mitchell and Ormandy surely should prescribe well-balanced meals. This calls for other criteria besides the effect of programs on the box-office.

A Shirt Story

The three Bs are running neck and neck in a league that has always been better known among fans of Mickey Mouse, Bugs Bunny and Donald Duck or Yale, Harvard and Princeton men.

Busts of Bach, Beethoven and Brahms printed in black on gray cotton shirts have been rapidly replacing the cartoon characters and the names of the colleges, according to a recent release. In the past few weeks Macy's alone has sold nearly 5,000 such items.

Other New York stores have the shirts displayed on main-floor dummies and in street windows.

Bloomingdale's, at last report still cynical, says that it will not stock the shirts because their customers' tastes are offended by them.

The shirts were introduced on the West Coast as a mail-order advertising gimmick last year, first arrived in New York last fall and became popular with the sportswear set only last month.

* * * *

SOVIET VIOLINIST BOWS

Igor Oistrakh, son of the renowned David Oistrakh, in Constitution Hall today.

MUNCH
Finale

mos Club Auditorium. George Steiner will direct the accompanying orchestra. . . . **William T. Cameron,** solo harpist of the **Navy Band,** retires this week after a 30-year career.

* * * *

NEWS FROM THERE—Towson, Md.: This is **Nadia Boulanger Week at Goucher College.** The world-famed teacher lectures here tomorrow evening and on Wednesday conducts a performance of the Faure Requiem. The public is invited—no charge. . . . **Baltimore:** The **Peabody Art Theater Orchestra** makes its bow today with **Robert Gerle** as soloist in the first local performance of the Frank Martin violin concerto. **Laszlo Halasz** conducts. . . . **New York:** Winner of the **Metropolitan Opera National Auditions** was Mezzo-Soprano **Janis Martin,** a 22-year-old finalist from the Eastern region. **John Thomas** of Washington, who won the local auditions, didn't make the finals but was given the $300 Henry F. Lenning Award for his great potential. . . . **Lenox, Mass.:** The annual **Tanglewood** concerts get under way this summer with a July 4 program by the **Budapest String Quartet.** . . . **San Francisco:** Soloist in the Paganini D major concerto with the **San Francisco Symphony Orchestra** this week is **Ruggiero Ricci.**

* * * *

BITS AND PIECES—The 1962 **Alice M. Ditson Conductor's Award** for distinguished service to American music went to English-born **Guy Fraser Harrison** of the **Oklahoma City Orchestra.** . . . **Joan Sutherland** has canceled all engagements this summer, including a tour of her native Australia, due to an ailing back. . . . The March monthly bulletin of the **Federal Reserve Bank of Philadelphia**—of all places—contains a detailed study of the economics of the performing arts. . . . **Colonial Williamsburg** has just released a color film, "Music of Williamsburg," portraying the art in 18th century Virginia. . . . At the Chicago meeting of the **National Association of Broadcasters** this week, 13 one-hour TV concerts by the **Boston Symphony Orchestra** will be released for national distribution, all conducted by **Charles Munch.** . . . The **National Federation of Music Clubs** sixth annual ASCAP Award, given to the organization or individual who most effectively increases the appreciation of American music abroad, went to the **University of Michigan Symphony Band.** Last year, the **Howard University Choir** was the winner; in 1960, it was **Howard Mitchell** and the **NSO.**

* * * *

BULLETIN BOARD—Auditions for instrumentalists who wish to apply for summer study with orchestra and chamber music performance at **Tanglewood** will be held here this Thursday. . . . The **Washington Opera Guild Chorus** is holding auditions for basses and baritones. For further information, phone Dorothy Remington, AD. 4-8738. . . . Auditions for membership in the **Student Group of the Friday Morning Music Club** are scheduled for April 29. Details from Mrs. Benton A. Hause, JE. 2-4606.

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Brooklyn

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139
APR 2 1962

Footlights and Spotlights

By FELIX KESSLER

Munch to Conduct Friday

There was a good deal of buzzing (and some back-biting) in musical circles a few years back when Charles Munch was named to succeed the retiring Serge Koussevitzky as musical director of the Boston Symphony Orchestra.

Perhaps it was inevitable, for in 1949 Koussevitzky was leaving behind an association of 25 years with the symphony. Audiences in New York, Boston and Tanglewood did not come just to hear the late conductor make music; they came to worship him.

Dr. Munch already had a world reputation, of course, but who can follow a monument? Today, on the eve of his own retirement, it is evident that Dr. Munch could.

"The public receives him with enthusiasm the moment he appears on stage, and his conducting, which so far has been first class, often gets thunderous demonstrations," a critic reported from Tanglewood in 1951.

That critic hedged needlessly by saying Dr. Munch was first class "so far." For twelve years now, the French-born conductor has produced readings that earned every bit of applause audiences could muster.

On Friday, Dr. Munch makes his farewell appearance here with the Boston at the Academy of Music, certainly a sentimental occasion.

Over the years the cornerstone of Dr. Munch's fame has rested on his interpretations of French composers. He has had no rivals here, producing masterful music even from poor scores.

His program, which begins at 8:30 p.m., will consist of three French works. He will repeat the program this weekend at Carnegie Hall and at Tanglewood this summer.

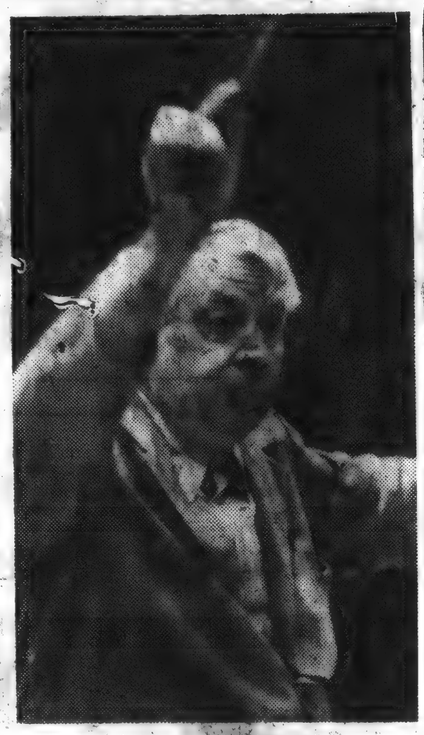
The music will be Berlioz's "Symphonie Fantastique," Debussy's "La Mer" and Ravel's "Daphnis and Chloe," Suite No. 2 These are familiar works, of course, but you cannot say you heard them before if Dr. Munch did not conduct.

In 1954, Dr. Munch conducted Berlioz's "Requiem" on another sentimental occasion, a concert in memory of Serge Koussevitzky at Tanglewood. It was one of the most moving and powerful performances in the memory of many professionals, and it opened the eyes of at least one listener never previously stirred by Berlioz.

Next year will be Erich Leinsdorf's turn to be on the spot. The former Metropolitan Opera conductor succeeds Charles Munch, himself not an easy man to follow.

The Brooklyn Opera Company opens its fourth spring season at the Academy with Bellini's "Norma" at 8:30 p.m. Saturday.

Heading the cast will be soprano Herva Nelli of the Metropolitan Opera. Also in the production, which Carlo Moresco will conduct, are Joann Grillo, Giovanni Consiglio and Irwin Densen.



CHARLES MUNCH.
In farewell Academy appearance.

Later this month, Siegfried Landau of the Brooklyn Philharmonia will make his first appearance with the company when he conducts "La Traviata."

Thornton Wilder's "The Skin of Our Teeth" will be presented at 8:40 p.m. Friday and Saturday by the Long Island University Theater at the St. Felix St. Playhouse, adjacent to the Academy. Performances will also be April 13 and 14.

BROOKLYN DAILY
Friday, April 6, 1962

Charles Munch In Farewell Appearance At Academy of Music

Brooklyn will show its gratitude to Charles Munch, conductor of the Boston Symphony Orchestra, when he makes his farewell appearance at the Brooklyn Academy of Music this Friday evening, April 6 at 8:30 p.m. Enthusiasm of the Friday night audience is building for the silver-haired maestro who has served them with matchless music for the past 13 years.

Officials of the Borough, the Brooklyn Institute of Arts and Sciences and the Brooklyn Academy of music will be on hand to present an official citation honoring Dr. Munch on this occasion.

The citation will read in part: "Tonight we pay homage to a giant among the conducting artists of our time, and express our affectionate farewell since this concert, by his own election, marks the close of his era in the seventy-four year Brooklyn history of the Boston Symphony Orchestra."

"Therefore, with admiration and gratitude, we of the Borough of Brooklyn . . . tender this citation on behalf of the many thousands among our fellow citizens whose lives have been enriched permanently by CHARLES MUNCH."

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 3 900
APR 5 1962
PAGE ONE

Charles Munch to Receive a Citation At His Last Performance in Brooklyn

Charles Munch will make his final Brooklyn Academy of Music performance tomorrow night at 8:30. Soon to retire as the conductor of the Boston Symphony Orchestra, Dr. Munch tomorrow evening will receive a tribute from cultural figures here and from officials of the borough.

Brooklynites who have attended the Academy performances when the Boston Symphony made its annual series of appearances there will long remember the masterly touch and the solid Continental dignity of the silver-haired maestro who will shortly lay down his baton forever as the head of the orchestra he directed for 13 years.

This appreciation will be embodied in a citation to be given Dr. Munch tomorrow night. It will be presented by officials of the borough and the Brooklyn Institute of Arts and Sciences.

Dr. Munch was born in Strasbourg, France, seventy years ago. He switched from a medical to a musical career in his youth, already having become proficient on the violin. During World War II he worked for the French underground by sheltering escaped Allied prisoners in his home and shielding Jewish musicians threatened by the Nazis. He was appointed permanent director of music of the Boston Symphony in 1948.

Tomorrow evening's performance will be an all-French program. Dr. Munch will lead the orchestra in Berlioz' "Symphonie Fantastique," Debussy's "La Mer," and the second suite from "Daphnis and Chloe" by Ravel.

* * *

Other activities at the Academy, 30 Lafayette Ave., include the final performance of the current season by the Brooklyn Ballet Company Saturday evening at 8:30. The dancers will present two newly choreographed productions, "Variations Serieuses," scored by Mendelssohn, and "Les Sylphides" of Chopin. Also on the program are the "Mother Goose Suite" by Ravel and a production by Alan Banks, the company's director. Mr. Banks' work is entitled "Divertissement."

Also on Saturday evening, the Brooklyn Opera Company will open its season with "Norma." The company is backed by a newly formed Opera Society of Brooklyn. The president of the society is Andrew L. Gomory, 84 Joralemon St.

The LaSalle String Quartet will appear at the Academy Tuesday, April 10, at 8:30 P.M. The program will be comprised of selections by Mozart, Schumann and Alban Berg.

BROOKLYN, N.Y.
BAY NEWS
W. 10,215
APR 7 1962

HIGHLIGHT:

Charles Munch

Brooklyn will show its gratitude to Charles Munch, conductor of the Boston Symphony Orchestra, when he makes his farewell appearance at the Brooklyn Academy of Music htis Friday evening, April 6 at 8:30 p.m. Enthusiasm of the Friday night audience is building for the silver-haired maestro who has served them with matchless music for the past 13 years.

Officials of the Borough, the Brooklyn Institute of Arts and Sciences and the Brooklyn Academy of Music will be on hand to present an official citation honoring Dr. Munch on this occasion.

Charles Munch's final program on Friday will be devoted to French music, including Berlioz' Symphonie Fantastique, Debussy's "La Mer" and Ravel's "Daphnis and Chloe," Suite No. 2. Munch has long been acknowledged master of these works, which are also favorites of audiences everywhere.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 40,130
APR 6 1962

Charles Munch In Farewell Appearance At Academy of Music

Brooklyn will show its gratitude to Charles Munch, conductor of the Boston Symphony Orchestra, when he makes his farewell appearance at the Brooklyn Academy of Music this Friday evening, April 6 at 8:30 p.m. Enthusiasm of the Friday night audience is building for the silver-haired maestro who has served them with matchless music for the past 13 years.

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"Therefore, with admiration and gratitude, we of the Borough of Brooklyn . . . tender this citation on behalf of the many thousands among our fellow citizens whose lives have been enriched permanently by CHARLES MUNCH."

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463 241 SAT. 176,139

APR 6 1962

Mrs. Michaels To Be Honored

By RUTH G. DAVIS.

MRS. DOROTHY L. MICHAELS, president of the Assembly of Jewish Women's Organizations, will be honored at the Assembly's 36th annual luncheon Thursday in the grand ballroom of the Waldorf-Astoria. Presidents of affiliated organizations also will be honored.

Ruth Gruber Michaels, author and foreign correspondent, will speak on "1962 Challenge to the American Jewish Woman." Dr. Baruch Silverstein, rabbi and spiritual leader of Temple Emanu-El of Borough Park, also will speak. Songs and dances will be provided by the Sabres.

Ruth Davis

Mrs. Dorothy Lewis is chairman of the event and Mrs. Rae Weinstein, co-chairman.

For the luncheon, the assembly publishes a yearbook. Chairmen of the book are Mrs. June Lavine and Mrs. Lucy Gamberg. Reservation chairmen are Mrs. Sylvia J. Goodman, Mrs. Ruby Kronfeld and Mrs. Lee Gruskoff.

* * *

Mrs. Joseph Ramsey Hewitt, of Elk Hollow Ranch, Saratoga, Wyo., will be guest of honor this evening at a dinner given by Mrs. Albert C. Magee at her home, 200 Hicks St. The dinner will precede the final concert of the Boston Symphony Orchestra at the Academy of Music.

Guests will be Mr. and Mrs. Philip F. Broughton, Mrs. Benjamin M. Cissel, Mr. and Mrs. Arthur Hallan, Dr. and Mrs. Richard Heindel, Mr. and Mrs. John W. James, Miss Essie Magee, David Scott, Mrs. Boyd Squires, Miss Florence Thayer, Redmond Thayer, Mr. and Mrs. Hollis K. Thayer and Marine PFC David Magee.

Mrs. Darwin R. James 3rd is sponsoring a reception at her home, 2 Pierrepont Pl., following the concert in honor of Charles Munch, director of the orchestra.

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New York

NEW YORK, N.Y.
TIMES
D. 680,265 S. 1,306,418
THU APR 5 1962

Music: Munch Leads French Scores

Heard in Carnegie Hall in Last Week Here

By HAROLD C. SCHONBERG

THERE was that concert at the Champs-Elysées Theatre in Paris, winter of 1944. It was a cold December evening, and coal was not yet making its way into Paris. The members of the orchestra wore overcoats on stage, and some of them had muffs into which they stuck their hands whenever possible. As the audience breathed, clouds of vapor ascended, it was that freezing.

By the time the concert was over the temperature inside the hall had risen quite a few degrees, and the emotional temperature was sizzling. The conductor was Charles Munch, not yet known in America except through hearsay and a few records. He was tall, suave and handsome then, as he is tall, suave and handsome now. He led a "Daphnis et Chloe" that was amazing in its color, vigor and brilliance; and one auditor wrote home to America that very night, saying that if the Boston Symphony were ever looking for a successor to Serge Koussevitzky, here was the man.

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This was about the only time that the auditor ever guessed right. Mr. Munch did come to America and did, in 1949, succeed Koussevitzky as leader of the Boston Symphony. And last night the cycle came to an end, appropriately and nostalgically with the Ravel second "Daphnis et Chloe" Suite.

It was Mr. Munch's last week with his orchestra in New York. He will conduct the Berkshire Festival this summer, and it may be that he will be back at some future time as guest conductor of the Boston Symphony. But last night was his official good-by to the Wednesday subscribers, and on Saturday afternoon the skein will be cut for good as far as this city is concerned.

Instead of a retrospective concert, one that might have had one or more of the forty-six works he has introduced to New York, Mr. Munch chose to conduct three French scores with which he has long been associated—and which, it safely can be said, he is unexcelled. They are "his" scores. These were, in addition to the Ravel, the Berlioz "Symphonie fantastique" and the Debussy "La Mer."

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It was the "Fantastique" that caused a sensation when Mr. Munch directed it with the New York Philharmonic shortly afer the war. Last night's performance was equally sinuous and hair-raising. As for the Debussy and Ravel, they were in the great traditions of the orchestra

Karsh, Ottawa
Charles Munch

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor. At Carnegie Hall.

Fantastic Symphony In C, Op. 14.....Berlioz
La Mer.....Debussy
Daphnis et Chloe, Suite No. 2.....Ravel

Three Works Offered By Boston Symphony

(for those were also two of Koussevitzky's specialties), and those traditions were fully upheld.

Naturally Mr. Munch leads the impressionist scores in quite a different manner than Koussevitzky used to. With Koussevitzky it was all color, personality and tone. Mr. Munch, in this kind of repertory, also has personality and color, but he brings to it a degree of controlled classicism that is most unusual.

It is the repertory in which he is most at home, and he has achieved identification with it. In some of the German repertory, for instance, he tends to rush. But his tempos in "La Mer" and "Daphnis et Chloe" are never very fast. Indeed, they are slower than those of many conductors.

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But they never give the feeling of lagging. The phrasing is so idiomatic, the textures so right, that the music falls right into place. And the element of classicism—of form, objectivity, balance—is very refreshing in music that can, in less experienced hands, sound like disconnected blobs of color. Mr. Munch is not out to use the music as an orchestral spree. Rather, he uses the music as music.

Last night was a special effort. The Boston Symphony was out to play as it never had played before, and Mr. Munch must have been moved by the rising ovation he received on his entrance. At the end there were, of course, cheers. Mr. Munch did nothing more than bring forward his flutist, Doriot Anthony Dwyer, whose work had done so much to give "Daphnis et Chloe" its effect. There were no speeches and no encores. Mr. Munch bowed and bowed, and then left the stage.

NewEnglandNewsclipAgency,Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
APR 1 1962

The Music World

Munch Is to Symphony What Bow Is to Fiddle

By DELOS SMITH

NEW YORK(UPI) — To the countless fans of the Boston Symphony, this waning music season has been a long exercise in the sentiment of sweet parting. Concert by concert, the orchestra is parting from its music director and conductor, Charles Munch. And, of course, Munch is parting from the orchestra. For 13 years they have been like bow to fiddle.

Fans Delight

Munch made it an installment parting by announcing his impending retirement before the season began. It becomes final in the fall, before he becomes 71 years old in September.

Other bows will play upon this magnificent instrument no less beautifully than the Munch bow does. Yet few bows will evoke quite the same spirituality which suggests man's essence is in music.

Music fans delight in such an evocation. It makes it seem they have the answer to all philosophical problems. They are awed by any kind of dedication to music, and Munch's dedication surmounts the routine and the ordinary.

He is an animated music score, in a manner of speaking, and it is instantly apparent. An Alsatian by birth, he was in the German Army during World War I, (having been conscripted) and played in a German orchestra for six years afterward.

Without Question

But he considered himself a Frenchman and the French accepted him as such without question. During World War II he remained in Paris throughout the occupation which made many a Frenchman of his prominence at least suspect to the liberators.

Not Munch. He had stuck to his last, which then was conducting the Paris Conservatory Orchestra. Anyone could see, and still can, that the world apart from music hardly exists for this tall, rather lumbering man. His is more than a dedication, It is an utter absorption.

In his own book-length rundown of what it means to be a conductorial musician (published in 1955) it is odd that he did not speak of the joy or pleasure of it, but of the suffering in it. "You perch on a pedestal in the middle of a battlefield," he said. "You are St. Sebastian exposed to the Roman arrows. You are Joan of Arc ready to burn at the stake for what you love."

Sacred Calling

"Conducting," he asserted, "is not a profession at all but a sacred calling, sometimes a priesthood and often even a disease—a disease from which the only escape is death."

However any of this may really be, Munch has made a profound impression on American music-making in the 13 years he led the Bostonians. He is no caterer to popular tastes; he serves up that music which he believes it is his mission to perform. Once he told his Boston patrons that perhaps they didn't care for the modern composers but it was their duty to listen to them, and there hardly is ever a Boston program without a modern on it.

Next week Munch conducts the Boston Symphony in New York's Carnegie Hall for the last time as its music director, and he'll play the French composers—Debussy, Berlioz and Ravel—with whom people have come to identify him because they think of him as a French musician.

His Scorecard

But in the 16 years ending in 1959, Munch put the orchestra through Beethoven 65 times, which made Beethoven his top composer. Mozart was second, with 53 performances. Then followed Bach with 45 and Brahms with 44. Ravel placed fifth, Debussy seventh and Beet... ninth.

MUNCH TO CONDUCT NATIONAL SYMPHONY

NEW YORK—Further light on the plans of Charles Munch after he gives up the direction of the Boston Symphony at this season's end is shed by an announcement from the National Symphony Orchestra of Washington. He will be its guest conductor at some as yet unspecified time, but probably in sequence with his previously announced visit to Philadelphia in February.

Conductor Howard Mitchell has also extended an invitation to Enrique Jorda of the San Francisco Symphony, who will in turn, relinquish his place to Mitchell for a week in January, 1963.

NEW YORK, N.Y.
POST
D. 313,349 S. 253,061
APR 5 1962

Munch Makes New York Adieu With Bostonians

By HENRY BECKETT

Charles Munch, of France and Massachusetts, is presenting three masterpieces of three of the greatest French composers at his final concerts here as leader of the Boston Symphony Orchestra.

Last night's program, to be repeated at Carnegie Hall on Saturday, consisted of the Berlioz Fantastic Symphony, Debussy's "La Mer" and Ravel's "Daphnis et Cohle," Ballet, Suite No. 2.

All three are of the stuff of Frenchmen's dreams. That of Berlioz, early in the 19th century, had a woman of mystery in it, but also a waltz, ball, meadow march to the scaffold and witches' sabbath. Debussy created a sea of dreams. In a Greece of his dreams Ravel fashioned an orchestral web for lovers and shepherds.

The contrived effects of Berlioz can become tiresome unless handled with the finesse and devotion of a Munch.

He conducted with authority and the orchestra played with usual musicianship throughout the evening and at the end the large audience rose and cheered.

One thought of Munch as a musicial aide to Charles DeGaulle in that stubborn hero's crusade for the grandeur of France.

These composers are part of the real grandeur of France and so is Munch. He belongs in the company of Monteux, Camus, Pierre Teilhard de Chardin, and his old Alsatian neighbor, Albert Schweitzer. Much as he despised the Nazi occupation, Munch conducted in France during World War II to keep his orchestra together, prevented the players' deportation, to Germany, and gave all of his pay to the underground, the resistance.

Loved by players and audiences, in his 13 years as Boston music director Munch has conducted a first New York performance of 46 compositions, has presented 168 contemporary works, 36 by Americans, has taken the orchestra to Europe, Japan, Australia and New Zealand, and his was the first Western orchestra to play in the Soviet Union.

In September he will be 71 and will be succeeded by Erich Leinsdorf, and the Boston orchestra's 77th season concerts here will be given in Philharmonic Hall, Lincoln Center.

UTICA OBSERVER DISPATCH
March 4 1962

Utica-Bound Group Has a Musical Toy

By DELOS SMITH

New York (UPI) — The Philadelphia Orchestra has a new musical toy which is a wonder to behold. It it a violin concerto by Henk Badings, the contemporary Dutch composer, which requires two violinists for its solo part.

A duo to weave a solo is a confusing idea and you may call it a "double concerto" if you wish. Yet one violin does not support the other. In musical line they are not separated. There is no "conversation" between them, which is the basis of the conventional "double concerto."

Rather they pass the ball rapidly and with marvelous agility back and forth, in a manner of speaking. That ball is the solo part. And what fun Anshel Brusilow, the Philadelphia's concertmaster and his associate, David Madison, have with it.

Badings ran up this complex exhibition of violinistic juggling for two violinists of a Dutch orchestra. Eugene Ormandy, music director of the Philadelphia Orchestra, heard it in Europe. His Brusilow and Madison were no less adept for acrobatic oneness, he figured.

With Ormandy conducting and with Brusilow and Madison in finest fettle, the orchestra gave the piece its American premiere in Philadelphia and performed it again in New York's Carnegie Hall.

(Eugene Ormandy will conduct the Philadelphia Orchestra in Utica in September for the opening performance of the Great Artists Series.)

The Boson Symphony, with Charles Munch conducting also had something spectacular to offer in its last concert in New York. It was a person rather than a piece—a slender platinum blonde who played the piano with the strength and endurance of a man twice her heft.

She is Jeanne Marie Darre, a distinguished French piano virtuoso and teacher who this season is playing in the United States for the first time. With the Bostonians she played Saint-Saens' 2nd Concerto which is not for a pianist who is faint of heart or flabby of muscle.

ERT SHAW

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...10 years ending in ... put the orchestra ...ethoven 65 times, ... Beethoven his top ... Mozart was second, ...formances. Then fol... with 45 and Brahms ... Ravel placed fifth, ...enth and Berlioz

TO CONDUCT ...NAL SYMPHONY

...YORK—Further light ...ans of Charles Munch ... gives up the direction ...ston Symphony at this ...end is shed by an an... ...nt from the National ... Orchestra of Wash... He will be its guest ... at some as yet un... time, but probably in ... with his previously ...d visit to Philadelphia ...ary.

...ctor Howard Mitchell ... extended an invitation ...que Jorda of the San ...co Symphony, who will, ... relinquish his place to ... for a week in Janu... I. K.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579
APR 5 1962

BOSTONIANS AT CARNEGIE HALL

Munch in Touching Farewell

By MILES KASTENDIECK

CHARLES MUNCH BID FAREWELL to the Wednesday subscribers of the Boston Symphony in Carnegie Hall last night.

He did so with a program of works closely identified with him during his 13-year tenure as music director of the orchestra: Berlioz's "Fantastic" Symphony, Debussy's "La Mer," and Ravel's "Daphnis and Chloe" Suite No. 2.

Those who had heard him perform them through these years felt a twinge of nostalgia, for who would there be to give such performances henceforth?

Munch has left an imprint of intensity of these works which will be hard to erase. It is an incandescence peculiar to his temperament and indicative of the Bostonians' response to him.

Fond Memories

Present again last night, it led to impassioned moments in this music no other living conductor has created with his own orchestra. In a sense this farewell epitomized the man and the musician in almost unique fashion.

Who has fired himself or his musicians with the sense of drama that crystalizes the witches' dance at the end of Berlioz? Who stirs up the sea to its depths or lets the breeze just slightly ruffle its surface as Munch in "La Mer?" Who has capitalized on all the shimmering color and imparted such moments of exhilaration and sheer excitement in the Ravel?

These are the memories revivified last night and to be treasured in the years to come. Perhaps all the agony of disciplining an orchestra has not been his suit, though it played with admirable precision last night; but all the ecstacy of a score has frequently been Munch's contribution to a concert, especially when he has been so well attuned in works like these three.

Evokes Cheer

Igniting a score both imaginatively and emotionally has been his inspiration of the moment. It is a tribute to a great orchestra that they have always been equal to his musical enthusiasm and his dramatic impulses.

Thus the concert ended with a splash of color and a surge of orchestral splendor that evoked many cheers and loud applause. It ended also with a rising audience, paying tribute as it had when he first appeared at the start of the program.

That Munch took no bow alone either before or after the concert but shared the applause with a standing orchestra indicated with what humility he has led the Boston through these years. In the midst of his final bows, he gestured for Richard Burgin, retiring as concertmaster, to bow also.

This program will be repeated in Brooklyn tomorrow night and in Carnegie Saturday afternoon to mark the close of another notable chapter in the history of the Boston Symphony. Munch does not actually retire until the end of the Tanglewood season, but these concerts mark his swan song in New York.

NEW YORK, N.Y.
TIMES
D. 680,265 S. 1,306,418
SUN APR 15 1962

REPRISE

OPERA: The concert version of Strauss' "Ariadne auf Naxos" presented by Thomas Scherman and the Little Orchestra Society showed that the "joyous" score "continues to enchant." At the Met, Richard Tucker was "spectacular" as Enzo in "La Gioconda" and Regina Resnik "brought down the house" as Klytaemnestra in "Elektra." Chester Ludgin contributed an "extremely well sung" Tabor to the New York City Opera's "Ballad of Baby Doe." The Brooklyn Opera Company opened its season by playing "Norma" for its "raw and rip-snorting power."

ORCHESTRAS: Charles Munch said farewell by leading the Boston Symphony in "his" scores: Berlioz' "Fantastique," Debussy's "La Mer" and Ravel's "Daphnis et Chloë." Rudolf Firkusny played Beethoven's Third Concerto with "pearl-like beauty of tone" with the Philadelphia Orchestra under Eugene Ormandy. André Previn played Shostakovich's First Piano Concerto with "authority and aplomb" when he appeared with the New York Philharmonic.

LANSING, MICH.
STATE JOURNAL
D. 66,493 S. 65,765
MAR 4 1962

The Music World

By DELOS SMITH

NEW YORK, March 3 (UPI)—The Philadelphia orchestra has a new musical toy which is a wonder to behold. It is a violin concerto by Henk Badings, the modern Dutch composer, which requires two violinists for its solo part.

A duo to weave a solo is a confusing idea and you may call it a "double concerto" if you wish. Yet one violin does not support the other. In musical line they are not separated. There is no "conversation" between them, which is the basis of the conventional "double concerto."

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With Ormandy conducting and with Brusilow and Madison in finest fettle, the orchestra gave the piece its American premiere in Philadelphia and performed it again in New York's Carnegie hall.

The composer is among the more remarkable figures on the current musical scene. He was 28 years old when he decided to give up mining engineering for which he had been educated and to become a composer. He will be 55 this year and he has composed eight symphonies, three operas, four ballets, eight concertos, 12 volumes of songs and much music for small instrumental combinations.

The Boston Symphony, with Charles Munch conducting, also had something spectacular to offer in its last concert in New York. It was a person rather than a piece—a slender platinum blonde who played the piano with the strength and endurance of a man twice her heft.

She is Jeanne Marie Darre, a distinguished French piano virtuoso and teacher who this season is playing in the United States for the first time. With the Bostonians she played Saint-Saens' Second Concerto which is not for a pianist who is faint of heart or flabby of muscle.

Miss Darre dazzled with her mighty fortissimos, her long, rapid and beautifully sustained pianissimos, which were soft as any whisper. She flexed her tone, and colored it superbly. She showed them how Saint-Saens can be played—spectacularly yet beautifully.

The New York Philharmonic had momentary conductorial trouble when Fritz Reiner, music director of the Chicago Symphony, was forced to cancel his two week guest conductor engagement because of illness. But Leopold Stokowski, who will be 80 years old in April, was ready to fill the breach, as he always is.

Alfred Wallenstein will take over Reiner's other concert series next week.

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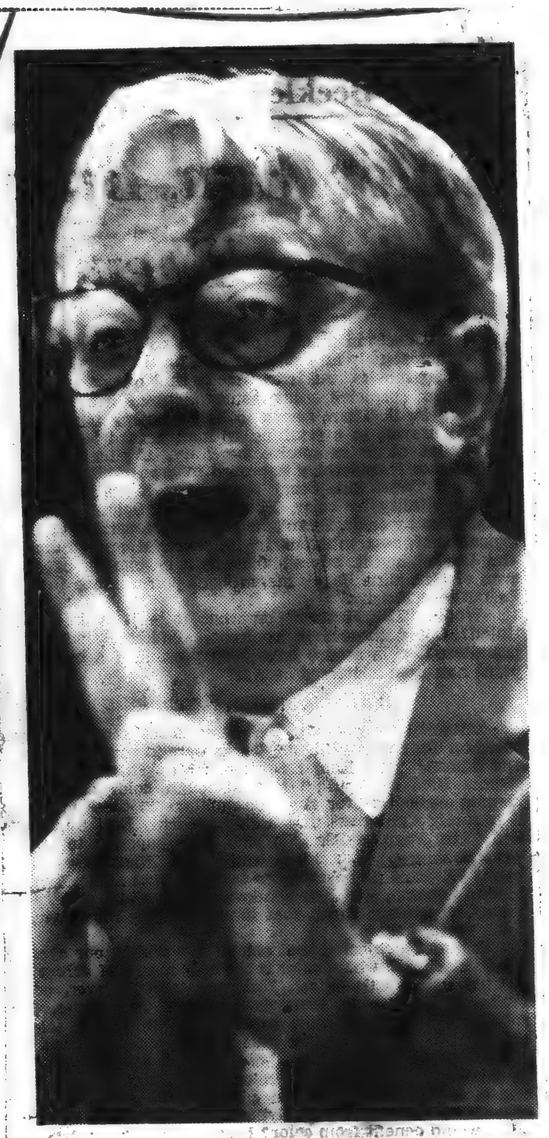
NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
APR 1 1962



Charles Munch, retiring conductor of the Boston Symphony, will make his last appearances in New York at Carnegie Hall Wednesday and Saturday.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579
APR 8 1962

AN 'ERA' ENDS

By MILES KASTENDIECK

CONDUCTING his final Carnegie Hall concert as music director of the Boston Symphony, Charles Munch bid farewell to New York yesterday afternoon. His program consisted of three war-horses in his repertory: Berlioz's "Fantastic" Symphony, Debussy's "La Mer," and Ravel's "Daphnis and Chloe" Suite. He has identified himself so closely with this music that New Yorkers naturally think of his incandescent performances whenever these works turn up on concert programs.

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WHEN MUNCH came to the Boston 13 years ago, he affected considerable change in the orchestra. He injected into its performances a fire that will now be missed just as much as his predecessor's refinement. Undoubtedly, his successor, Erich Leinsdorf, will make an entirely different contribution.

Though the Boston Symphony programs, especially those at Tanglewood, have become more rubber-stamped than usual in recent years, Munch can look back on an impressive record of first performances. He has introduced 46 new works to New York.

Six of these have received the New York Music Critics Circle Award: Haieff's Concerto for Piano and Orchestra; Bloch's Concerto Grosso No. 2 for String Orchestra; Martinu's Fantaisies Symphoniques (Symphony No. 6), Smit's Symphony No. 1 in E-Flat, Piston's Concerto for Viola and Orchestra, and Poulenc's Gloria, For Soprano Solo, Chorus and Orchestra. No other orchestra or conductor has done so well in the same space of time.

●

ALSO FROM these compositions, Blackwood's Symphony No. 1 and Haieff's Symphony No. 2, received American International Music Fund Awards. Perhaps mention should also be made of the 9 Grand Prix du Disques that have come to the orchestra. Incidentally, he has performed works by 35 American composers, among whom Walter Piston figures prominently.

TWO contemporary composers, now deceased, received special recognition through Munch's sympathetic interest in their music: Honegger and Martinu. Undoubtedly, he has done more for the former than any other conductor in this country. It may be that this promotion will flower into substantial acceptance as the years go by. Martinu's music may encounter more difficulty, but Munch may be well satisfied with his efforts on Martinu's behalf.

●

THOUGH UNEVEN and erratic in his New York concerts. Munch has nevertheless conducted many memorable performances. He has done much for French music here. He will be sorely missed on the musical scene.

Miles Kastendieck reviews musical events in weekday issues of the Journal-American.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463 241 SAT. 176,139
APR 5 1962

Music

Munch Conducts Last N.Y. Concert

By LOUIS BIANCOLLI.

After thirteen years of mutual admiration, Charles Munch and his New York evening public parted company in Carnegie Hall last night. On Saturday afternoon he bids the city goodbye for good.

This is the French conductor's last season with the Boston Symphony, his last in America, and perhaps his last as a full-time conductor anywhere. A richly deserved rest and retirement have long been beckoning.

When he strode out last night, he was given a standing ovation by the hundreds of friends he has made here through the forceful auspices of his art. A still warmer demonstration awaited him at the end.

As farewell program Mr. Munch chose three works by composers who were closest to his heart because they were geniuses of the first rank and compatriots too. These were Berlioz, Debussy and Ravel.

The performance of Berlioz's "Fantastic" symphony was recognizable in the conviction and emotional drive that Mr. Munch has always given it. There seemed the added impact of a last embrace, as if to sum up a lifetime's loyalty.

Treated as a nightmare confession, the "Fantastic" is one of the most gripping documents in the history of music. That was there last night, but over and beyond it the vivid surge and flight of imaginative art too.

Leave it to Mr. Munch to weave the two worlds — the musical and the dream-world — into cohesive drama of living tone. With last night's performance he set all standards a little higher for Berlioz in New York.

What followed was just as good, if quite different—the luminous, sinuous play of feigned wind and wave in Debussy's "The Sea," the iridescent tumult of Ravel's "Daphnis and Chloe" Ballet Suite No. 2.

Only a conductor with a deep nostalgia for France and the sea could summon the fervor and awe that radiated out to the Boston Symphony last night, and, in turn, to the audience.

Certainly a heady cross-section of French genius in action was offered last night's audience by a Frenchman with the will and the way to clarify it. This was Mr. Munch's final message — and a memorable one.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
APR 5 1962

MUSIC

Boston Symphony Orchestra

CARNEGIE HALL

Conductor, Charles Munch. The program:
Fantastic Symphony.....Berlioz
"La Mer".....Debussy
"Daphnis et Chloe," Suite No. 2...Ravel

By Paul Henry Lang

Last night's concert of the Boston Symphony was an affair both spirited and a bit melancholy. Spirited, because Charles Munch played a program consisting of music he knows and interprets best, melancholy, because this was his last visit in New York at the head of the great orchestra which he has led for years with distinction and affection.

Mr. Munch carries us back to an older generation with its good taste and manners and courteous formality—the breed is rapidly vanishing. The type represented by Mr. Munch have an alchemy in their soul that takes the bitterness out of life. He is indeed a romantic, a profession of faith quite evident from his excellent performance of Berlioz' "Fantastic Symphony." The old war horse, the queer tale of a queer personality, came to life under his baton; Mr. Munch made it dramatic and full of ominous tension. We have often witnessed this ability of the veteran conductor to take a romantic work that is a scrap book and then make it clear that all the scraps come from the same mind.

The orchestra was vibrant, powerful, and rhythmic; grand in sound and spirit—Mr. Munch had them eat out of his hands. (But what an awfully coarse and corny piece that "March to the Gallows" is, and how un-French!)

Mr. Munch is a good conductor. If his methods and style seem to belong to a tradition presently a bit out of fashion, they are really none the worse for that. Perhaps he is a little too partial to French music of all sorts, but then every one is naturally inclined to favor music with which he is most familiar. And after all, for every piece by Saint-Saens or Chausson he also gave us excellent Debussy, or Honegger, or Roussel.

Last night Debussy's "La Mer" shone as an impressionist gem in a setting of natural loveliness. This *is* French music, utterly and enchantingly French, every sixteenth note of it. The following number, Ravel's "Daphnis and Chloe" suite (the second) is also French to its fingertips, and it has a way of seeming radiant. But unlike with Debussy, the musical ideas are shallow, wrung forth by weariness, a fact that is for the most part concealed by craftsmanship. The charm brought before us at the outset is gradually broken, the alluring image is lost at length in the brilliance of the manner. This brilliance was well captured by Mr. Munch with an insight which redeems so many faults.

We shall miss the genial Boston conductor, and for more than one reason. He did not stay aloof from the music of this country, he has seen and judged many of our composers, played their works, watched the interplay of their temperaments. Especially the composers in his own community could always count on his interest. The range of this interest and the capacity for hard work have combined to keep for Mr. Munch the sympathy and generous outlook of youth. We trust that the warm ovation tendered by the New York public will echo in his ears for many years to come.

NEW YORK, N
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13-YEAR-REGI
Boston Symphon

IN THE ORLE
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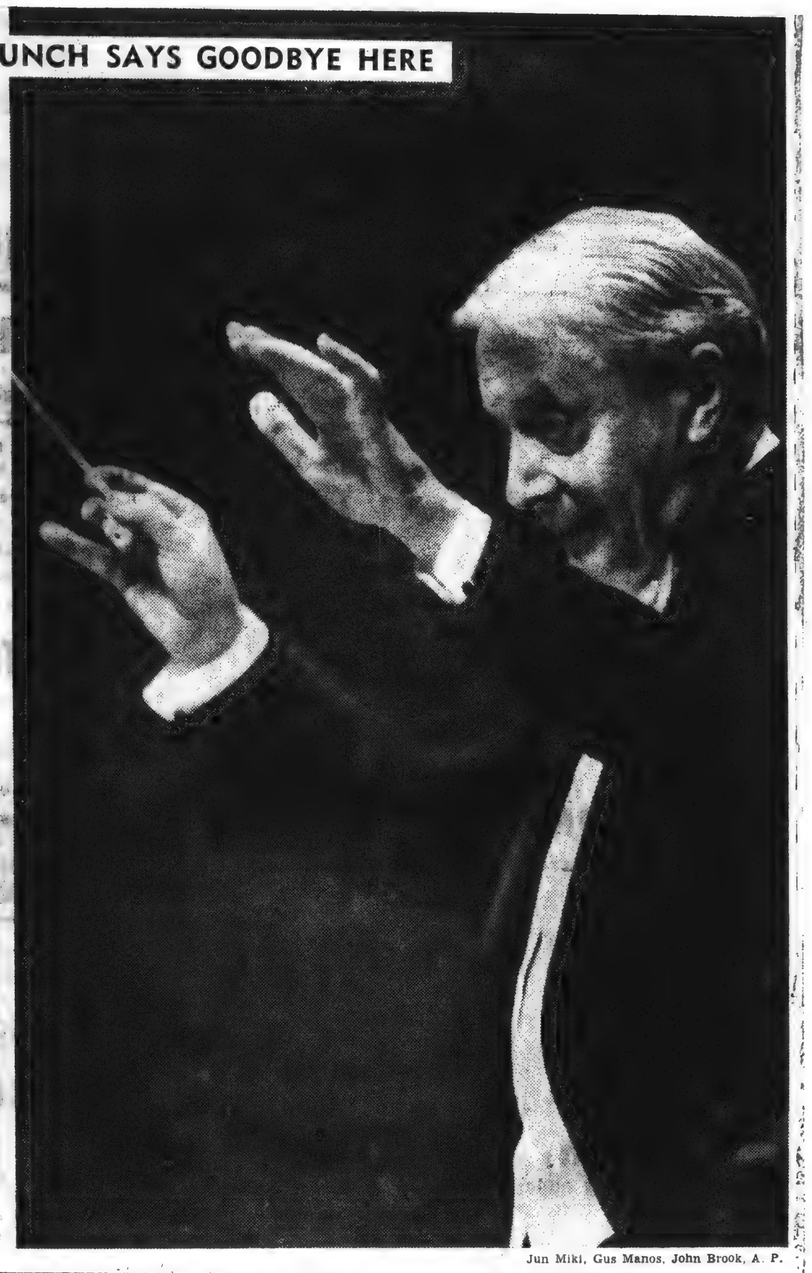
NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SEP 1 1962

THE BOSTON'S CHARLES MUNCH SAYS GOODBYE HERE

13-YEAR-REGIME ENDS—Dr. Munch, above and right, who will retire as conductor of the Boston Symphony after its Tanglewood season, will conduct three final concerts this week.

IN THE ORIENT—Dr. Munch joins two admirers after a concert in Tokyo in 1960.

IN RUSSIA—A bouquet is offered to Dr. Munch in Leningrad during 1956 Soviet tour.



Jun Miki, Gus Manos, John Brook, A. P.

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RELUCTANT AU REVOIR

Bostonians, Who Were Hard to Win, Are Sad to See Charles Munch Leave

By HAROLD ROGERS

BOSTON.

WHEN Charles Munch came to Boston as Serge Koussevitzky's successor thirteen seasons ago, Bostonians felt the same trepidation they are now feeling with Erich Leinsdorf in prospect as his successor. Now that Munch is bringing his tenure to a close as music director of the Boston Symphony Orchestra, music-lovers here are as reluctant to see him leave as they were to bid farewell to Koussevitzky.

It was not easy at the outset for Munch to win his way into Boston hearts. That he eventually did was a tribute to his musicianship alone. At first he had at least two strikes against him: he changed the tone of the city's beloved orchestra and he would have nothing to do with extra-musical social activities.

When Munch first stood before the orchestra the tone was notably different; by the end of his first season the musicians had completely capitulated to his will. No longer did the strings melt with Koussevitzkian emotion; no longer did the choirs blend and swell in orotund radiance. Many symphony-goers were indignant.

Difference

Yet others began to see that the orchestra under Munch was no less brilliant; it was brilliance of a different kind. The strings were drier, brighter. Each choir spoke in its characteristic way, coexisting but not fraternizing with the others. Details stood out in crystalline focus.

Socially, Munch has been available only to a restricted circle of good friends, most of whom are French-speaking. English is still a chore for him. Shy by nature, he recoiled from post-concert receptions with dowagers in the Green Room. Traditions of court established by Koussevitzky during his twenty-five-year reign in Symphony Hall were quickly brushed aside by Munch. He has lived in seclusion with his servants in a large house near Milton, about eight miles from Boston.

During Munch's first season there were those who thought that he might prove to be an "interim conductor." Yet he has had the second longest uninterrupted term, Koussevitzky having had the longest. Wilhelm Gericke, like Munch, served thirteen years, but in two terms.

Koussevitzky was always "good press." Whenever he was disposed to deliver himself of a pronouncement, the reporters were immediately called in. It made little difference what he had to say. He would say it with such magnificent conviction that the newsmen could rush back to their typewriters, a hot story pouring from their fingertips.

Munch, on the other hand, was bad press from the beginning. While Koussevitzky always opened a season by inviting the press to a luncheon, such luncheons with Munch were soon discarded as fruitless. With but one major exception, Munch has had little to say, even in French, and the exception occurred about six or seven years ago when he suddenly waxed eloquent and divulged all of RCA Victor's recording plans with the Boston Symphony for the ensuing season.

Koussevitzky, ever the grand seigneur, was seldom at peace with the orchestra's management, and their spats were often common knowledge. As far as anyone can tell, the Munchian years in Symphony Hall have been serene. He has been loved by management and musicians alike.

Some of the players have said that he has been too easy on them, that they were not being sufficiently disciplined for the best in music-making. This may have been true. But the men have enjoyed their pleasant working conditions and morale has been high. It remains to be seen if Leinsdorf will restore the iron discipline once exercised by Koussevitzky.

SOLOIST — Glenn Gould, pianist, will appear with the Philharmonic this week.

Munch has never neglected his obligations to the music of our day. During his stay in Boston he has conducted thirty-nine world premières, seventeen first performances in the United States and thirteen Boston premières. He has programmed 168 contemporary works, thirty-six of which have been by American composers.

Munch is not a man to conduct a performance exactly as rehearsed. Once before an audience, he leans heavily on the inspiration of the moment. His players admit that they are never certain in advance of how things will go, or indeed if the same work will ever be played in the same way. Perhaps at such times of white-hot verve Munch may lose his intellectual control over the music and permit it to run away with him. This doubtless accounts for some of his speedy readings.

Yet, should he lose an inch of control, he nearly always gains a mile in excitement. This is what Bostonians will miss; this is what Bostonians are hoping that Leinsdorf will be able to supply. Say what you will, Munch is seldom less than exciting.

SYRACUSE HERALD AMERICAN
Sunday, March 4, 1962

Orchestra Boasts 'Double Concerto'

By DELOS SMITH

The Philadelphia Orchestra has a new musical toy which is a wonder to behold. It is a violin concerto by Henk Badings, the contemporary Dutch composer, which requires two violinists for its solo part.

A duo to weave a solo is a confusing idea and you may call it a "double concerto" if you wish. Yet one violin does not support the other. In musical time they are not separated. There is no "conversation" between them, which is the basis of the conventional "double concerto."

Rather they pass the ball rapidly and with marvelous agility back and forth, in a manner of speaking. That ball is the solo part. And what fun Anshel Brusilow, the Philadelphia's concertmaster and his associate, David Madison, have with it.

Badings ran up this complex exhibition of violinistic juggling for two violinists of a Dutch orchestra. Eugene Ormandy, music director of the Philadelphia Orchestra, heard it in Europe. His Brusilow and Madison were no less adept for acrobatic oneness, he figured.

In Carnegie Hall

With Ormandy conducting and with Brusilow and Madison in finest fettle, the orchestra gave the piece its America premiere in Philadelphia and performed it again in New York's Carnegie Hall.

The composer is among the more remarkable figures on the current musical scene. He was 28 years old when he decided to give up mining engineering for which he had been educated and to become a composer. He will be 55 this year and he has composed eight symphonies, three operas, four ballets, eight concertos, 12 volumes of songs and much music for small instrumental combinations.

The Boston Symphony, with Charles Munch conducting, also had something spectacular to offer in its last concert in New York. It was a person rather than a piece — a slender platinum blonde who played the piano with the strength and endurance of a man twice her heft.

She is Jeanne Marie Darre, a distinguished French piano virtuoso and teacher who this season is playing in the United States for the first time. With the Bostonians she played Saint-Saens' 2nd Concerto which is not for a pianist who is faint of heart or flabby of muscle.

Miss Darre dazzled with her mighty fortissimos, her long, rapid and beautifully sustained pianissimos, which were soft as any whisper. She flexed her tone, and colored it superbly.

She showed them how Saint-Saens can be played — spectacularly yet beautifully.

The New York Philharmonic had momentary conductorial trouble when Fritz Reiner, music director of the Chicago Symphony, was forced to cancel his two-week guest conductor engagement because of illness. But Leopold Stokowski, who will be 80 years old in April, was ready to fill the breach, as he always is.

Alfred Wallenstein will take over Reiner's other concert series next week.

Twenty-second Week

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000
APR 12 1962

Richard Burgin To Conduct Boston Symphony This Week

Richard Burgin will conduct theBoston Symphony Orchestra at Symphony Hall Friday (April 13, 2:15)—Saturday (April 14, 8:30). His guest artist will be violinist Ruth Posselt who will be soloist in a performance of the Violin Concerto by Samuel Barber. Mr. Burgin's program will include the first performance by the Orchestra of Schoenberg's Variations for Orchestra, Op. 31, Tchaikovsky's "1812" Overture and Shostakovitch's Symphony No. 9.

These concerts — the 14th and 15th Boston Symphony Orchestra concerts conducted by Mr. Burgin this season — will be Mr. Burgin's 322nd and 323rd since he first conducted the Orchestra in 1924. His concerts with the Orchestra, in the United States, Australia and Japan, have included the first Boston performance of 25 compositions, six United States premieres, and seven world premiere performances.

At these concerts Miss Posselt, known for her many tours in this country and Europe and for her world premiere performances of several concerti, will be making her 62nd and 63rd appearances with the Boston Symphony Orchestra.

Charles Munch will conduct his farewell concerts as Boston Symphony Orchestra Music Director in Providence Tuesday (April 10) and in Cambridge April 17. Doctor Munch's next concerts in Symphony Hall will be on April 19 and 21 when he has invited Nadia Boulanger to conduct the second half of the program.

Complete programs:

Friday, April 13, 2:15; Saturday, April 14, 8:30; Symphony Hall. Richard Burgin conducting:

Shostakovitch: Symphony No 9, Op. 70; Barber: Concerto for Violin and Orchestra (Posselt); Schoenberg, Variations for Orchestra, Op. 31 (First performance at these concerts) Tchaikovsky: Ouverture Solennelle, "1812," Op. 49.

Tuesday, April 17, 8:30; Sanders Theatre, Cambridge, Charles Munch conducting:

Berlioz: Symphonie fantastique, Op. 14a; Debussy: "La Mer,' Three Symphonic Sketches; Ravel: "Dapnis et Chloe," Ballet, Suite No. 2.

Thursday, April 19, 2:15; Saturday, April 21, 8:30; Symphony Hall, Charles Munch and Nadia Boulanger conducting:

Mozart: Masonic Funeral Music, K. 77 (Munch); Mendelssohn: Symphony No. 5, in D minor, 'Reformation', Op. 107 (Much); Lili Boulanger: Du Ford de l'abime (Psalm 130); Lili Boulanger: Ils m'ont assez opprime (Psalm 24); Lili Boulanger: La Terre appartient a' lEternal (Psalm 24); (First performances in Boston — conducted by Mme. Boulanger) Marguerite Paquet Contralto; Roland Gagnon, Tenor; Donald Gramm, Baritone; Berj. Zamkochian, organ; New England Conservatory Chorus, Lorna Cooke de Varon, conductor.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
APR 22 1962

From the Aisle

SCREEN—Some of "Moon Pilot," Walt Disney's farce at the Uptown Theater, Boston and the Cinema, Framingham, was pretty broad, but some of it was very funny. "The Counterfeit Traitor," at the Paramount, was an unusually interesting spy film with exteriors filmed in Germany, Sweden and Denmark. The new production of "State Fair," at the Metropolitan was large and noisy, but had lost most of its original warmth. There was lovely scenery in "Rome Adventure," at 11 Greater Boston theaters, with an embarrassingly and sometimes tastelessly thin story. "The Day the Earth Caught Fire," at the Keith Memorial, was exciting, convincing and enough "to scare you out of your wits—at least for a couple of hours."

★ ★ ★

MUSIC—Richard Burgin's Symphony concerts last weekend, his last as an active member of the orchestra, was a sad occasion to reflect on how much he has contributed during 42 years. Elisabeth Schwarzkopf, blonde, handsome and swamped by roses, opened the new Harvard Square Concert Series before a passionately welcoming audience.

Twenty-second Program

(To follow a tour of Princeton, New York, Washington, Brooklyn, April 3–7)

FRIDAY AFTERNOON, APRIL 13, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 14, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

SHOSTAKOVITCH — Symphony No. 9, *Op.* 70

I. Allegro
II. Moderato
III. Presto
IV. Largo
V. Allegretto

BARBER — Concerto for Violin and Orchestra

I. Allegro molto moderato
II. Andante sostenuto
III. Presto, in moto perpetuo

INTERMISSION

SCHOENBERG — Variations for Orchestra, *Op.* 31

(First performance at these concerts)

TCHAIKOVSKY — Ouverture Solennelle, "1812," *Op.* 49

SOLOIST
RUTH POSSELT

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BALDWIN PIANO — RCA VICTOR RECORDS

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MAR 12 1962

Notes and Footnotes

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The Symphony

Burgin Receives Rising Ovation

By ROBERT TAYLOR

Let us be grateful for Richard Burgin. He will continue as associate conductor of the Boston Symphony Orchestra.

Nontheless, this weekend's pair of concerts mark the last he will lead as an active member of the orchestra he has served so dedicatedly as concertmaster during 42 years.

The occasion, therefore, held an edge of sadness. Thanks to Mr. Burgin's Mahler, Bruckner, Schoenberg, Shostakovitch and Middle European repertoire, the Boston Symphony over the last 13 years has not been exclusively Gallic. He has impressed his own character on these years; and he deserved the rising ovation scattered burghers gave him at his first appearance.

I do not think yesterday's program represented the ideal swan song. We have heard Burgin programs of wider scope and nobler aim. But aspects of originality and vision so apparent in past Burgin afternoons lighted parts of the design.

Interior Parts

These were the interior parts. I could have eschewed the Russian end-pieces. "Musicians will love to play (my Ninth Symphony)," said Shostakovitch, "and critics will delight in blasting it."

Very well. At the behest of the composer I shall do my best to comply. Shostakovitch's Ninth Symphony, in five movements, is a composition of treacly dullness. It is generally monotonous and when not boring one to death, tries to deliver the coup de grace through sentimental vulgarity.

The symphony, it must be remembered, was composed at the close of World War II when Stalinism was in flower and Shostakovitch suspect. One rather concludes that the composer conceived this as a fawning bid for favor; or at least for keeping out of the Lubianka prison. The tunes are undistinguished, and the bathos of the expression would do credit to a reedy baritone singing "Trees" at a parlor musicale. Stalin ought to have revelled in it.

Flute Solo

Doriot Anthony Dwyer supplied a pastoral flute solo here, and took a bow, and the "1812" Overture went loudly and chauvinistically as it should. The refinement of musical content occurred with Ruth Posselt's magnificent account of Samuel Barber's seldom-heard Violin Concerto; and the astonishingly inventive Schoenberg Variations heard for the first time in the Friday-Saturday series.

Miss Posselt's treatment of the Barber Concerto disclosed a long, legato line of glowing sensitivity and ardor. The thematic structure of the work contains a warmly meditative impulse. There is no self-conscious attempt at musical "nationalism," and the score harks back to the rhapsodic introversion, slender in outline and intensely emotional, of such a late romantic as Dvorak. I think the sweep of its melodic arch is destined to endure.

Miss Posselt's delicate tone, rhythmic accuracy and technical mastery in general supplied an enormously satisfying artistry. Better still, her intuitive and intellectual understanding of the Concerto brings out interpretive depth and power. She was superb.

The set of variations, which Schoenberg wrote in 1928 constitute a milestone in the development of serial technique; but in themselves seem to me masterworks. The theme made up of 12 different notes as in a "row" is proceeded by an introduction climaxed by the musical notation of Bach's name (misprinted in the program), which gives the listener an idea of the orientation. The handling of the ideas, to the modern ear, sounds strangely tonal.

Schoenberg is the product of the romantic era. The strength, originality, power and glory of his advancement of romantic frontiers, however, is almost beyond belief. I could have listened to the nine variations extended on and on, but let us close this finite series, again with thanks to Richard Burgin.

Next week's concert falls on Thursday and Saturday to bracket Good Friday. Dr. Munch has scheduled Mozart's Masonic Funeral Music and Mendelssohn's "Reformation" Symphony, Op. 107. Nadia Boulanger is guest conductor in works by her sister, Lili, based on Psalms 130, 129 and 24, which will be sung by The New England Conservatory Chorus.

The Symphony

The Boston Symphony Orchestra, Richard Burgin conducting, presented the 22nd program of the 81st season yesterday at Symphony Hall. The soloist was Ruth Posselt, violin. The program will be repeated tonight at 8:30:

Symphony No. 9, Op. 70 . . Shostakovitch
Concerto for Violin and Orchestra . . Barber
Variations for Orchestra, Op. 31 . . Schoenberg
Ouverture Solenelle, "1812," Op. 49, Tchaikowsky

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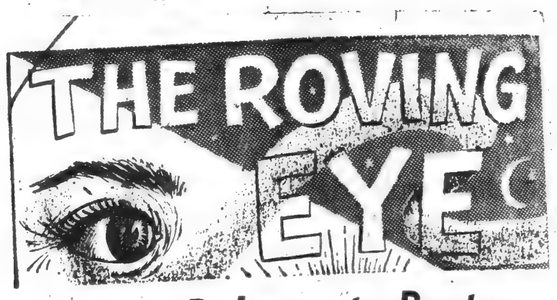

Burgin Belongs to Boston

By ROBERT TAYLOR

HE NEVER PLAYED SECOND FIDDLE, certainly not in the affections of civilized Boston. But now he steps down, and the exit of Richard Burgin, concertmaster, who has been a member of the Boston Symphony Orchestra for half the Orchestra's lifetime—a record exceeded by only two men—will be characteristically modest, quiet, self-effacing.

It isn't Mr. Burgin's fault nor Dr. Charles Munch's, that their retirement should jointly occur, and that the attention of the national press must center inevitably upon the master conductor. If it were not so, we shouldn't violate our normal procedure in this space to write a music story.

BURGIN

Richard Burgin, however, isn't a music story, he's an institution in Boston. Today, on the verge of his conductorship of a pair of guest concerts this weekend, seems a splendid time to pay him homage. Still, how do you pay homage to an honorable institution, which has an enduring quality, which simply is — and for whom purple adjectives must be only a superfluity of breath?

★ ★ ★

OH, THE INTEGERS ARE THERE if you want them: at the end of this season Mr. Burgin will have conducted 323 concerts of the Boston Symphony Orchestra in Boston, the U. S., Australia and Japan. We shall not presume to catalogue his concerts as a player, not knowing them all, and having some respect for the limitations of our pocket computer. Yet 323 concerts, if you think of statistics, represents a tenure as guest conductor exceeding the official sway of many a permanent leader.

He was a legend years before he arrived in Boston, too. Richard Burgin made his debut as a violin soloist at the age of 10—mature as fiddling wonderchildren run, but juvenile enough to awe the average person. It was December 7, 1903, and his supporting orchestra was the Warsaw Philharmonic.

By the age of 19 he was concertmaster of the Helsinki Symphony Orchestra of Finland. Pierre Monteux engaged Mr. Burgin to be the Boston Symphony's concertmaster 42 years ago; and Serge Koussevitsky appointed him Assistant Conductor in 1935, and invited him to become Associate Conductor, in 1943.

★ ★ ★

IN ADDITION TO ALL THIS over the years, he appeared as soloist with the Bostonians 77 times in 13 concertos; and in three concerts with his wife, the distinguished violinist, Ruth Posselt. One cannot scant his contribution on that day when he and Charles Munch together retire—the one symbolizing the leadership of the great orchestra, the other the spirit of the men who compromise that instrument.

There are poignant, personal things to remember, as well. Richard Burgin's fabulous reputation among musicians around the globe—and his inability to remember as mundane an article as his violin mute. He is notoriously absent-minded. Once, by way of tribute, his colleagues presented him with a bag of mutes (indeed, so few were available in Boston that violinist Harry Dickson had to send to New York for a supply), scores and scores of violin mutes.

The next day at rehearsal one of Mr. Burgin's first acts was to turn to a fellow player. "Could I borrow a mute?" he asked. I lost the bag."

This is part of the Burgin legend, which is mostly an "inside" sanction of his peers; but the public may recall many delightful touches with it. The rumpled sturdy thrust of his back, the bulldog jaw, the thatch of grizzled hair, all Richard Burgin, but most of all, the peculiar mannerism with which he cradles his violin, his cheek briefly, tenderly touching the grain, and then the sweep of the bow . . . He never played second fiddle, but certainly he prefers to now.

THE CHRISTIAN SCIENCE MONITOR, SATURDAY, APRIL 14, 1962

Burgin on Symphony Podium

THE BOSTON GLOBE—SATURDAY, APRIL 14, 1962

Burgin Leads Symphony, Ruth Posselt Is Soloist

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 22d program of the Friday-Saturday series. Richard Burgin conducted. Shostakovitch: Symphony No. 9; Barber: Violin Concerto, Ruth Posselt soloist; Schoenberg: Variations for Orchestra, Op. 31 (first times at these concerts); Tchaikovsky: "1812" Overture.

By CYRUS DURGIN

Richard Burgin, associate conductor of the Boston Symphony Orchestra, is at the helm of the concerts this week, and his wife, known professionally by her maiden name of Ruth Posselt, is soloist in the best music of the program.

This is the Violin Concerto by Samuel Barber, which Miss Posselt introduced here in 1942 and again played in 1949. Barber's Concerto is declared to be the best of this program not because it is especially contemporary in character or because it is the easiest listening. It is the best, I believe, because it is beautiful, and it shows that the solo violin can be treated in the 20th Century like a bowed string instrument.

Compared to the recognized masterworks in the concerto form, this dreamy rhapsodic piece of Barber may be inconsiderable. But it is music in the idiom of the violin, and it appeals upon the basis of sensuous resonance. It is also possessed of no little invention, and the blending and contrasting of the solo instrument with the orchestra is that of an expert.

Miss Posselt performed it superbly, as one would expect from this admirable musician, and was duly rewarded with applause. In many respects, the Orchestra did its best work of the afternoon accompanying her.

To be candid, the program as a whole was not, by far, anywhere near the best Burgin has given us. Yes, the Shostakovitch Symphony No. 9 was good to renew acquaintance with, after more than 15 years. It is not the most typical Shostakovitch. The first movement recalls the manner of Prokofieff's "Classical" Symphony; the songful moderato owes something to the nocturne quality of Khatchaturian. The remainder is more like Shostakovitch and at his lightest. While it is pleasant, the Symphony No. 9 does not add much to the composer's stature.

Schoenberg's Variations for Orchestra, Op. 31, were new to these concerts. Brace yourself for the usual observations about serial-technic music: These nine Variations (which include a couple of statements of the well-known "wedge" theme, on the notes that spell the name of Bach, H being B-natural in the German system) begin and end with fine rhythmic vigor. There they are muscular.

In between they flag and sag and become, to my taste, quite dull, not even the dissonance being effective enough to compel attention. No doubt these Variations are interesting for musicians to play and conductors to conduct, and analysts to write about. Their appeal otherwise is confined to that area of the head above the ears. Let Burgin be thanked for this opportunity for a first hearing—and respectfully requested not to do it again.

As for the "1812" Overture, played entire, why?

Next week Dr. Charles Munch will conduct Mozart's Masonic Funeral Music (K. 477) and Mendelssohn's "Reformation" Symphony. Nadia Boulanger will conduct choral settings of Psalms 130, 129 and 24 by her late sister, Lili Boulanger. The afternoon concert will be Thursday at 2:15, to avoid Good Friday.

Ruth Posselt Soloist In Barber's Concerto

By Robert J. Crosin

One of the saddest cultural effects of the Soviet government has been its attempt to direct the arts along political lines. Thus, Shostakovitch's Symphony No. 9, Op. 70, which opened the Boston Symphony Orchestra's program at Symphony Hall yesterday afternoon, was officially denounced in 1946, a year after its successful première in Leningrad, for its failure "to reflect the true spirit of the Soviet people."

The symphony itself is actually an innocent and tuneful essay in the neoclassical style. The first movement is a clear-cut sonata structure; the second is a song form; the last three, which are played without pause, include a scherzo, a slow transitional passage, and a lively finale. Under the secure leadership of the orchestra's assistant conductor, Richard Burgin, all the performers communicated ebullience and fun. Most of the first-desk personnel had numerous opportunities for soloistic display, and each one appeared to revel in his work. Sherman Walt's cadenzas on the bassoon in the fourth movement were particularly impressive.

* * *

The progression of works followed in reverse chronological order: the program continued with Samuel Barber's Concerto for Violin and Orchestra, Op. 14 (1941), Schoenberg's Variations for Orchestra Op. 31 (1928), and Tchaikovsky's Overture "1812," Op. 49 (1882).

The Barber concerto is again a derivative work, rooted in tradition—in this case the melodic lyricism of the romantic era. The violin sings placidly throughout the first two movements, only to conclude with a virtuosic perpetual motion finale. The soloist, — Ruth Posselt,—exhibited a consistently pleasant and even tone quality in her performance; she played with suavity and warmth in slow sections and commanded all the necessary technical fluency in the finale.

* * *

The performance of Schoenberg's Variations for Orchestra was the first at these concerts. Although this work was the earliest of the three 20th-century compositions played, it was also the only one which has a truly contemporary sound. It is a beautifully written piece, based on a twelve-tone row, and using serial techniques. However, internal complexity is secondary to the wonderful sound produced.

The nine contrasting variations are framed by an introduction and coda that contain the musical theme based on the letters of Bach's name, which in German usage is B-flat, A, C, B-natural. This theme has been used by many earlier composers, most notably by Bach himself, in the last part of his "Art of the Fugue."

Here it signifies a glance back at the musical heritage from which the composer broke away, but which he still loved. The performance could hardly have been better; the texture was clear and transparent, despite the heavy orchestration. This great work should be heard more often, performed as well as it was yesterday.

Tchaikovsky's octogenarian score is closer than the Shostakovitch Symphony to the approved ideal of Russian music in the Soviet Union today, since its nationalistic elements are obvious. The Overture "1812" may sound dated to some ears, but it is surely less so than the two "modern" works which comprised the first half of the program. It was given a rousing, generally well played interpretation, and the audience went home in high spirits.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983
APR 8 1962

Burgin Conducts Symphony

Richard Burgin will conduct the concerts by the Boston Symphony Orchestra at Symphony Hall Friday afternoon at 2:15, and Saturday evening at 8:30. Mrs. Burgin, known professionally by her maiden name, Ruth Posselt, will be soloist in the Violin Concerto by Samuel Barber.

The program will include the Ninth Symphony by Shostakovitch; first performances at these concerts of the Variations for Orchestra, Op. 31, by the late Arnold Schoenberg, and Tchaikovsky's "1812" Overture.

Dr. Charles Munch will conduct the final concert at Sanders Theater, Cambridge, Tuesday evening at 8:30, Apr. 17. His program will consist of Berlioz's "Fantastic" Symphony; "La Mer" by Debussy, and the Second Suite from Ravel's Ballet, "Daphnis and Chloe."

Dr. Munch has invited Nadia Boulanger to conduct part of the Symphony Hall concerts April 19 and 21. She will present three choral works by her talented sister, Lili Boulanger, who died when very young. They are "Du fond de l'abime" (Psalm 130); "Ils m'ont assez opprime" (Psalm 129), and, new to Boston, "La Terre appartient a l'Eternel" (Psalm 24). Soloists will be Marguerite Pacquet, contralto; Roland Gagnon, tenor, and Donald Gramm, baritone. The chorus will be that of the New England Conservatory, prepared by Lorna Cooke de Varon.

Dr. Munch will conduct Mozart's Masonic Funeral Music (K. 477), and the "Reformation" Symphony by Mendelssohn.

The afternoon concert that week will be given Thursday, to avoid Good Friday.

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Providence

Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553
APR 8 1962

Charles Munch Conducts For the Last Time Here

THE EIGHTIETH season of the Boston Symphony Orchestra's Providence concerts will conclude Tuesday at 8:15 p.m. at Veterans Memorial Auditorium. Dr. Charles Munch will be conducting the orchestra as music director for the last time here.

Dr. Munch, who has been conducting the orchestra for 13 years, will present an all-French program at Tuesday's concert. During the time he has served as head man with the Boston orchestra he has conducted 39 world premieres, 17 first United States performances and 13 Boston premieres. In all, he has programmed 168 contemporary works, 36 of which have been by American composers.

There are no more seats available for the performance.

The program:

Berlioz: Fantastic Symphony, Op. 14a
I. Reveries, Passions
Largo; Allegro agitato e appassionato assai
II. A Ball
Waltz: Allegro non troppo
III. Scene in the Meadows
Adagio
IV. March to the Scaffold
Allegretto non troppo
V. Dream of the Witches' Sabbath
Larghetto; Allegro

Debussy:
"La Mer" (The Sea), Three Symphonic Sketches
I. de l'aube a midi sur la mer (From Dawn to Noon on the Sea)
II. Jeux de vagues (The play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

Ravel:
"Daphnis et Chloe," Ballet, Suite No. 2
Lever du jour, Pantomime, Danse generale

THE BOSTON Pops Orchestra directed by Arthur Fiedler will present a concert, featuring 55 members of the Boston Pops Orchestra, at Rhodes-on-the-Pawtuxet Friday at 8:30 p.m. The program is for the benefit of the Roger Williams General Hospital.

The program:

French Military March — Saint-Saens
Academic Festival Overture — Brahms
Irish Tune from County Derry — Grainger
Capriccio Italien — Tchaikovsky
Suite from "Masquerade" — Khachaturian
Waltz—Romance—Galop
By the Beautiful Blue Danube — Strauss
Theme from "Exodus" — Gold
Selection from "West Side Story" — Bernstein
I Feel Pretty, Maria, Something's Coming, Tonight, One Hand, One Heart, Cool, America
Mack the Knife, from "The Three-Penny Opera" — Weill

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Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,175
APR 11 1962

DR. CHARLES MUNCH directs the Boston Symphony Tuesday at their final Providence concert this season.

Music Last Night

Dr. Munch Receives Ovation At Final Concert in City

By RUTH TRIPP

Charles Munch was given a standing ovation last evening after the brilliant concert by the Boston Symphony Orchestra. Veterans Auditorium had been sold out for a month. The occasion was Dr. Munch's final appearance here. He will retire as music director of the orchestra at the close of the Berkshire Festival season in August.

We shall miss the dramatic impact of his conducting. He is one of the great conductors of his generation. The clarity of thought which illuminates his musicianly interpretations has brought many pleasant hours of listening to his devoted public in Providence and, in whatever direction his new assignments will take him, he will always have the admiration and best wishes of his Providence friends. This was apparent last evening. The audience was reluctant to leave the hall.

As if to give us one of his very choicest programs, Dr. Munch played the Fantastic Symphony by Berlioz, "La Mer" by Debussy and the "Daphnis and Chloe" Ballet Suite by Ravel. The orchestra rose to the challenge of delivering every nuance of every expressive phrase of this French music. There was no first choice. Each work in its turn was superlative.

We were shown the remarkable virtuosity of the string section in the Berlioz. The solo reeds, in turn, sang with exquisite tone. The harps were scintillating. The brass was magnificent when it was required and as for the percussion section, it earned its laurels early in the program. This imaginative score by Berlioz may not be your favorite of the symphonic repertoire, but, as Charles Munch delineates it for you, there is nothing the composer wished you to hear which is denied you. Berlioz has had no more enthusiastic interpreter than Dr. Munch.

The Debussy interpretation also was memorable. It was a veritable picture in sound and the beauty of the imaginative orchestration was as fresh as if it had been written yesterday. Here again there was brilliance and verve in every line of the score.

The Ravel ballet was exciting in its own way. This is one of my favorite scores. The interpretation we heard left nothing to be desired.

The virtuoso orchestra which Charles Munch has built over the years of his tenure as conductor has earned international acclaim. We had ample proof of this virtuosity at last night's concert. It was a wonderful way to say "Au revoir."

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 28,133
APR 11 1962

Music In Review

Symphony Audience Gives Dr. Munch Rousing Farewell

Charles Munch and the Boston Symphony Orchestra were given a standing ovation with applause that persisted for fully 20 minutes last night in Veterans Memorial Auditorium, Providence.

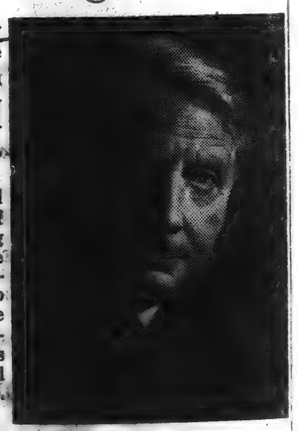
The capacity audience stood and cheered after a program of all French composers including Berlioz, Debussy and Ravel. The resounding and prolonged ovation was attributable equally to the superb performance of the musicians and as a parting tribute to Dr. Munch who retires this year and last night directed his final concert in Providence.

+++

THE BERLIOZ, which comprized the entire first half of the program, was the "Fantastic Symphony, Opus 14a." If Dr. Munch conducted the work with affection, the orchestra played it with passion. It was rightfully named, for it was fantastic in its sheer beauty and understandable utterances. From the impassioned reveries in the first movement, through the subdued merriment and stately grace of the waltz, the ominous roll of drums in the "March to the Scaffold," to the weird, but not grotesque, "Witches' Sabbath," it was communication of the utmost clarity. Berlioz not only spoke and narrated, he explained and persuaded with Dr. Munch as the translator.

+++

AFTER INTERMISSION, the descriptive tone poem, Debussy's "Le Mer," proved the superior virtuosity of this orchestra with its contrast of tone coloring, now shimmering, now somber, changing from tranquil to turbulent, rippling to racing, swelling and overwhelming in climbing climaxes.



DR. CHARLES MUNCH

The closing work, Ravel's "Daphnis and Chloe Ballet Suite, No. 2," included the three movements, "Daybreak, Pantomime and General Dance." It built up a tension of suspense in the audience that was released with an explosion of handclapping when the last chord was sounded. They recalled Dr. Munch five times to the center and the members of the orchestra joined in the ovation.

C.H.L.

Twenty-third Week

Twenty-third Program

THURSDAY AFTERNOON, APRIL 19, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 21, *at* 8:30 *o'clock*

MOZART ..... Masonic Funeral Music, K. 477

MENDELSSOHN ..... Symphony No. 5, in D minor ("Reformation"), *Op.* 107

I. Andante; Allegro con fuoco
II. Allegro vivace
III. Andante
IV. Chorale: Ein' feste Burg ist unser Gott (Andante con moto); Allegro vivace; Allegro maestoso

INTERMISSION

NADIA BOULANGER, *Guest Conductor*

LILI BOULANGER ..... Du Fond de l'abîme (Psalm 130)

LILI BOULANGER ..... Ils m'ont assez opprimé (Psalm 129)

LILI BOULANGER ..... La Terre appartient à l'Éternel (Psalm 24)

(First performances in Boston)

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, Director

MARGUERITE PÂQUET, Contralto
ROLAND GAGNON, Tenor
DONALD GRAMM, Baritone

BERJ ZAMKOCHIAN, Organ

These concerts will end about 3:55 o'clock on Thursday Afternoon; 10:10 o'clock on Saturday Evening.

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000

APR 19 1962

Nadia Boulanger To Conduct Boston Symphony Concert

Nadia Boulanger will conduct a portion of the Boston Symphony Orchestra's concerts at Symphony Hall this week. The concerts will be given on Thursday (April 19) at 2:15 — rather than Friday afternoon, Good Friday — and Saturday evening (April 21) at 8:30.

At these concerts Charles Munch will conduct Mozart's Masonic Funeral Music and the Symphony No. 5 by Mendelssohn and after intermission Mlle. Boulanger will conduct the first Boston performances of three compositions by her late sister, Lili Boulanger: "Du Fond de l'abime" (Psalm 130), "Il's m'ont assez opprime" (Psalm 129), and "La Terre appartient a l'Eternel" (Psalm 24). The soloists will be Marguerite Paquet, contralto; Roland Gagnon, tenor; Donald Gramm, baritone; and Berj Zamkochian, organ. The chorus will be the New England Conservatory Chorus, Lorna Cooke de Varon, director.

Mlle. Boulanger previously conducted the Boston Symphony Orchestra in 1925 and in 1938. She is the first woman to have conducted this Orchestra as well as the first woman to have conducted the Royal Philharmonic Society of London and the New York Philharmonic.

Born in Paris in 1887, Mlle. Boulanger studied at the Paris Conservatory and became the third generation of her family to teach there. Her classes at the American Conservatory at Fontainebleau and the Ecole Normale de Musique of Paris are also well known. Her influence on contemporary American composers and on American music has been significant. Her former pupils include Arthur Berger, Elliott Carter, Aaron Copland, David Diamond, Herbert Elwell, Roger Goeb, Alexei Haieff, Roy Harris, Harrison Kerr, Douglas Moore, Walter Piston, Bernard Rogers, Roger Sessions, Virgil Thomson, among others.

Doctor Munch conducted the final concert of the Orchestra's annual Cambridge series on Tuesday (April 17) at Sander Theatre. He will conduct his final concerts in the Monday evening series at Symphony Hall on April 23; and the last concert of the Tuesday evening series on April 24. The program for the concerts of April 17, 23 and 24 will consist of the "Symphonie fantastique" by Berlioz, Debussy's "La Mer" and the "Daphnis et Chloe" Suite No. 2 by Ravel. Doctor Munch's final open rehearsal is scheduled for Thursday, April 26.

Program for April 19-21:

Thursday, April 19, 2:15; Saturday, April 21, 8:30; Symphony Hall; Charles Munch and Nadia Boulanger conducting:

Mozart — Masonic Funeral Music, K. 477; Mendelssohn — Symphony No. 5, in D minor, "Reformation", Op. 107.

Charles Munch conducting.

Lili Boulange r— Du Fond de l'abime (Psalm 130); Lili Boulanger — Ils m'ont assez opprime (Psalm 129); Lili Boulanger — La Terre appartient a l'Eternel (Psalm 24).

Nadia Boulanger conducting.

New England Conservatory Chorus; Marguerite Paquet, contralto; Roland Gagnon, tenor; Donald Gramm, baritone; Berj Zamkochian, organ.

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Daily Record-American
BOSTON, Mass.
Circ. 531,565

APR 16 1962

Dr. Munch Shares Baton With Mlle. Boulanger

Nadia Boulanger will conduct a portion of the Boston Symphony Orchestra's concerts at Symphony Hall this week. The concerts will be given on Thursday at 2:15 p. m.—rather than Friday afternoon, Good Friday —and Saturday at 8:30 p. m.

At these concerts Charles Munch will conduct Mozart's Masonic Funeral Music and the Symphony No. 5 by Mendelssohn. After intermission Mlle. Boulanger will conduct the first Boston performances of three compositions by her late sister, Lili Boulanger: "Du Fond de l'abime" (Psalm 130), "Ils m'ont assez opprime" (Psalm 129) and "La Terre Appartient a l'Eternel" (Palm 24).

The soloists will be Marguerite Paquet, contralto; Roland Gagnon, tenor; Donald Gramm, baritone, and Berj Zamkochian, organ. The chorus will be the New England Conservatory Chorus, Lorna Cooke de Varon, director.

Dr. Munch will conduct the final concert of the Orchestra's annual Cambridge series on Tuesday at Sanders Theater.

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Morning Globe
BOSTON, Mass.
Circ. 191,991

APR 20 1962

Nadia Boulanger, Munch Share Symphony Concert

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon to avoid Good Friday, and will repeat Saturday night at 8:30, the 23rd program of the "regular" series. Dr. Charles Munch, music director, conducted Mozart's Masonic Funeral Music (K. 477) and the "Reformation" Symphony by Mendelssohn. Nadia Boulanger, as guest, conducted for the first times in Boston three settings of Psalms by her late sister, Lili Boulanger. In the latter, the chorus was that of the New England Conservatory, prepared by Lorna Cooke de Varon. Soloists were Marguerite Pacquet, contralto; Roland Gagnon, tenor; Donald Gramm, baritone, and Berj Zamkochian, organ.

By CYRUS DURGIN

For many years, the fame of Nadia Boulanger as pedagogue and French musician extraordinary, has been established upon several continents. For a span even longer, Mlle. Boulanger has placed bouquets to the memory of her sister, Lili, by performing the music of that so very gifted woman who died so very young.

Yesterday, by invitation of Dr. Charles Munch, Nadia Boulanger conducted half the Boston Symphony concert, and presented for the first time in this city three settings of Psalms by Lili Boulanger. When Mlle. Boulanger first appeared on stage (where she last had been guest conductor in 1938, with the Faure Requiem), some in the audience stood to applaud her. At the end, all stood, and remained applauding until she had returned several times to the stand.

It took only a minute or less to realize that the small, frail appearance of this remarkable woman now 75, was only in the eye of the beholder. Relying on a score but using no baton, Mlle. Boulanger established firm control over the entire stage with the first down beat. No detail escaped her graphic gestures of reminder to orchestra, chorus and soloists. She conducted music of extraordinary power and weight as if neither effort nor complication was involved, as if the eloquence she guided into the being of sound were the easiest thing in the world.

I wish we could know how easy or difficult the creation of this music has been to Lili Boulanger, the victim of poor health, and of death at 25. These Psalm settings are far from the conventions one would expect of most composers aged 23. There is nothing of Gallic Impressionism, nothing by way of Romantic echoes. The idiom was very modern in 1916, and in 1961 is by no means old-fashioned.

The chorus sang especially well, I thought, and its preparational conductor, Lorna Cooke de Varon, together with soloists Pacquet, Gagnon and Gramm were roundly acclaimed for their work.

Charles Munch presented in the first half of the program the moving and exalted Masonic Funeral Music of Mozart, and Mendelssohn's "Reformation" Symphony. These performances were superb, both technically and as a matter of interpretive felicity. The "Reformation" is a bit dull to my ears, but it has its merits.

Other Theater News On Pages 30, 31

Twenty-third Week

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BALDWIN PIANO

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000
APR 19 1962

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Mlle. Boulanger previously conducted the Boston Symphony Orchestra in 1925 and in 1938. She is the first woman to have conducted this Orchestra as well as the first woman to have conducted the Royal Philharmonic Society of London and the New York Philharmonic.

Born in Paris in 1887, Mlle. Boulanger studied at the Paris Conservatory and became the third generation of her family to teach there. Her classes at the American Conservatory at Fontainebleau and the Ecole Normale de Musique of Paris are also well known. Her influence on contemporary American composers and on American music has been significant. Her former pupils include Arthur Berger, Elliott Carter, Aaron Copland, David Diamond, Herbert Elwell, Roger Goeb, Alexei Haieff, Roy Harris, Harrison Kerr, Douglas Moore, Walter Piston, Bernard Rogers, Roger Sessions, Virgil Thomson, among others.

Doctor Munch conducted the final concert of the Orchestra's annual Cambridge series on Tuesday (April 17) at Sander Theatre. He will conduct his final concerts in the Monday evening series at Symphony Hall on April 23; and the last concert of the Tuesday evening series on April 24. The program for the concerts of April 17, 23 and 24 will consist of the "Symphonie fantastique" by Berlioz, Debussy's "La Mer" and the "Daphnis et Chloe" Suite No. 2 by Ravel. Doctor Munch's final open rehearsal is scheduled for Thursday, April 26.

Program for April 19-21:

Thursday, April 19, 2:15; Saturday, April 21, 8:30; Symphony Hall; Charles Munch and Nadia Boulanger conducting:

Mozart — Masonic Funeral Music, K. 477; Mendelssohn — Symphony No. 5, in D minor, "Reformation", Op. 107.

Charles Munch conducting.

Lili Boulange r— Du Fond de l'abime (Psalm 130); Lili Boulanger — Ils m'ont assez opprime (Psalm 129); Lili Boulanger — La Terre appartient a l'Eternel (Psalm 24).

Nadia Boulanger conducting.

New England Conservatory Chorus; Marguerite Paquet, contralto; Roland Gagnon, tenor; Donald Gramm, baritone; Berj Zamkochian, organ.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Daily Record-American
BOSTON, Mass.
Circ. 531,565
APR 16 1962

Dr. Munch Shares Baton With Mlle. Boulanger

Nadia Boulanger will conduct a portion of the Boston Symphony Orchestra's concerts at Symphony Hall this week. The concerts will be given on Thursday at 2:15 p. m., rather than Friday afternoon, Good Friday, —and Saturday at 8:30 p. m.

At these concerts Charles Munch will conduct Mozart's Masonic Funeral Music and the Symphony No. 5 by Mendelssohn. After intermission Mlle. Boulanger will conduct the first Boston performances of three compositions by her late sister, Lili Boulanger: "Du Fond de l'abime" (Psalm 130), "Il's m'ont assez opprime" (Psalm 129) and "La Terre Appartient a l'Eternel" (Palm 24).

The soloists will be Marguerite Paquet, contralto; Roland Gagnon, tenor; Donald Gramm, baritone, and Berj Zamkochian, organ. The chorus will be the New England Conservatory Chorus, Lorna Cooke de Varon, director.

Dr. Munch will conduct the final concert of the Orchestra's annual Cambridge series on Tuesday at Sanders Theater.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
APR 20 1962

Nadia Boulanger, Munch Share Symphony Concert

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon to avoid Good Friday, and will repeat Saturday night at 8:30, the 23rd program of the "regular" series. Dr. Charles Munch, music director, conducted Mozart's Masonic Funeral Music (K. 477) and the "Reformation" Symphony by Mendelssohn. Nadia Boulanger, as guest, conducted for the first time in Boston three settings of Psalms by her late sister, Lili Boulanger. In the latter, the chorus was that of the New England Conservatory, prepared by Lorna Cooke de Varon. Soloists were Marguerite Pacquet, contralto; Roland Gagnon, tenor; Donald Gramm, baritone, and Berj Zamkochian, organ.

By CYRUS DURGIN

For many years, the fame of Nadia Boulanger as pedagogue and French musician extraordinary, has been established upon several continents. For a span even longer, Mlle. Boulanger has placed bouquets to the memory of her sister, Lili, by performing the music of that so very gifted woman who died so very young.

Yesterday, by invitation of Dr. Charles Munch, Nadia Boulanger conducted half the Boston Symphony concert, and presented for the first time in this city three settings of Psalms by Lili Boulanger. When Mlle. Boulanger first appeared on stage (where she last had been guest conductor in 1938, with the Faure Requiem), some in the audience stood to applaud her. At the end, all stood, and remained applauding until she had returned several times to the stand.

It took only a minute or less to realize that the small, frail appearance of this remarkable woman now 75, was only in the eye of the beholder. Relying on a score but using no baton, Mlle. Boulanger established firm control over the entire stage with the first down beat. No detail escaped her graphic gestures of reminder to orchestra, chorus and soloists. She conducted music of extraordinary power and weight as if neither effort nor complication was involved, as if the eloquence she guided into the being of sound were the easiest thing in the world.

I wish we could know how easy or difficult the creation of this music has been to Lili Boulanger, the victim of poor health, and of death at 25. These Psalm settings are far from the conventions one would expect of most composers aged 23. There is nothing of Gallic Impressionism, nothing by way of Romantic echoes. The idiom was very modern in 1916, and in 1961 is, by no means old-fashioned.

The chorus sang especially well, I thought, and its preparational conductor, Lorna Cooke de Varon, together with soloists Pacquet, Gagnon and Gramm were roundly acclaimed for their work.

Charles Munch presented in the first half of the program the moving and exalted Masonic Funeral Music of Mozart, and Mendelssohn's "Reformation" Symphony. These performances were superb, both technically and as a matter of interpretive felicity. The "Reformation" is a bit dull to my ears, but it has its merits.

Other Theater News On Pages 30, 31

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
APR 20 1962

Boulanger Music at the Symphony

2-62

Mlle Nadia Conducts Psalms by Mlle Lili

By Harold Rogers

Sharing the Boston Symphony podium this week, Charles Munch and Nadia Boulanger have arranged somewhat of an ecumenical program for the Easter season. During the first half yesterday afternoon Dr. Munch set forth a Protestant statement with with Mozart's Masonic Funeral Music, K. 477, and Mendelssohn's "Reformation" Symphony No. 5. During the last half Mlle Boulanger came forward with a Roman Catholic view—three settings from the Psalms for chorus, soloists, and orchestra composed by her sister Lili.

Thus the Christians in the audience could find a deep personal response to at least part of the program, though the music was so movingly played as a whole that it took on universals superseding doctrinal limitations. Throughout Mozart's Masonic Funeral Music there sings a song of eternal life. The mood is sorrowing, yet buoyed aloft by a serene and positive faith.

★ ★ ★

The Mendelssohn "Reformation" Symphony, of course, is a stronghold of sturdy Protestantism, containing as it does those radiant statements of the Dresden amen in the first movement (also employed by Wagner in his "Parsifal") and the magnificent variations on Martin Luther's "Ein' feste Burg" in the finale. Dr. Munch played both the Mozart and the Mendelssohn as one inspired; the latter marched forward with a stanch sense of grandeur and victory.

Mlle Boulanger, here in the United States on the occasion of her 75th anniversary, has the distinction of being the first and only woman ever to conduct the Boston Symphony Orchestra. Her first appearance in this capacity took place in 1938. Yesterday she returned with three unusual works by Lili Boulanger, an extraordinary composer who passed on in 1918 at the age of 24. These three psalms—"Du Fond de l'abime," "Ils m'ont assez opprimé," and "La Terre appartient à l'Eternel"—are all listed on the program as first Boston performances, though Mlle Boulanger said afterward that she had conducted "Du Fond de l'abime" at Symphony Hall in 1939.

★ ★ ★

Lili, if one can judge by her music, was a mystic, composing in the vein that many composers have since followed, notably Olivier Messiaen. There is a certain aura of austerity about her music, a visionary quality that at times seems foreign to the Hebraic texts.

But musically these scores are amazing documents. Mlle Lili lived in Paris during those exciting years when composers had been emancipated by the appearance, in 1913, of Stravinsky's "Le Sacre du printemps." Her work shows a thrust toward the future—so much so that again and again one was struck by the sensation of hearing something that was composed today. She was fearless in the use of dissonance; her harmonies have a masculine bite to them. Her femininity, however, shines forth in those floating melodies that often overlap one another in Renaissance splendor. This is music for contemplation in the Catholic mien, rather than participation after the Protestant manner.

Yet musically there was an unexcelled participation of the musicians involved. Mlle Boulanger herself — standing straight and slim, conducting with vigorous and unmistakable gestures — welded the choral and orchestral forces into an expressive union of balance, of ebb and flow.

Superb soloistic support was given by Marguerite Pâquet, contralto; Roland Gagnon, tenor, and Donald Gramm, baritone. The choristers of the New England Conservatory schooled by their conductor Lorna Cooke de Varon, sang with their usual richness and polish.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
APR 15 1962

Nadia Boulanger To Direct Sister's Music at Symphony

Nadia Boulanger, the distinguished French musician and teacher, will by invitation of Dr. Charles Munch, conduct part of the Boston Symphony Orchestra concerts at Symphony Hall this week. The afternoon concert, by exception, will be played on Thursday at 2:15, that Good Friday may be avoided. The evening concert, as usual, will be Saturday at 8:30.

Miss Boulanger will direct three choral compositions by her late sister, Lili Boulanger, a greatly talented composer who died when very young. All settings of Psalms, the works are "Du Fond de l'abime" (Psalm 130), "Ils m'ont assez opprime" (Psalm 129), and "La Terre appartient a l'Eternel" (Psalm 24).

The chorus will be that of the New England Conservatory, prepared by conductor Lorna Cooke de Varon. Soloists will be Marguerite Pacquet, contralto; Roland Gagnon, tenor; Donald Gramm, bass-baritone, and Berj Zamkochian, organ.

Dr. Munch will open these concerts with the Masonic Funeral Music (K. 477) by Mozart, and the "Reformation" Symphony by Mendelssohn.

Dr. Munch will conduct the final concerts in three of the shorter series: at Sanders Theater, Cambridge, Tuesday at 8:30; Symphony Hall Monday at 8:30, Apr. 23, and Tuesday at 8:30, Apr. 24. His program will be the same for all three: "Fantastic" Symphony, Berlioz; "La Mer," Debussy; Second Suite from the Ballet "Daphnis and Chloe," Ravel.

The final Open Rehearsal of the season will be at Symphony Hall, Thursday at 7:30, Apr. 26.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
APR 29 1962

From the Aisle

THEATER—"Bells Are Ringing," at the Bradford Roof, was a small, neat production. Lillian Hellman's "The Autumn Garden," less brilliant and violent than her other plays, was presented lucidly and interestingly at the Charles Playhouse. The M.I.T. Dramashop did a good job with Ionesco's inscrutable play-of-the-absurd, "Amedee, or How To et Rid of It."

★ ★ ★

SCREEN—"Last Year at Marienbad," a new French film at the Exeter, was an extraordinary and beautifully photographed blend of recollection, fantasy and dream. "Black Tights," at the Capri, had color and excitement for ballet enthusiasts. John Ford's "The Man Who Shot Liberty Valance," at Loew's Orpheum, was an entertaining, dependable western. At the Brattle, Akira Kurosawa's "The Hidden Fortress" was a friendly and adventurous tale. "Experiment in Terror," at the Pilgrim, was an average thriller.

★ ★ ★ ★

MUSIC—At last weekend's Boston Symphony concerts Nadia Boulanger crowned the second half of a "solemn and noble" program. At Jordan Hall the first Boston performance of Edgar Varese's "Deserts" was another frightening glimpse of music on electronic tape.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,783
APR 17 1962

Nadia Boulanger Again To Conduct Boston Symphony

BOSTON (AP) — Miss Nadia Boulanger, 74, of Paris, France, who in 1938 was the first woman ever to conduct the Boston Symphony Orchestra, will lead the famed group again Wednesday morning. She will lead the orchestra in a rehearsal before an audience of the newly established council of Friends of the Boston Symphony Orchestra.

Miss Boulanger will present three works composed by her late sister, Lili.

She is noted as a choral conductor, a concert organist and a teacher of many composers, including Walter Piston, Roy Harris, Aaron Copland, Irving Fine, Virgil Thomson, Elliott Carter.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 63,288
APR 17 1962

Woman to Lead Symphony Again

BOSTON, April 17 (AP) — Miss Nadia Boulanger, 74, of Paris, who in 1938 was the first woman ever to conduct the Boston Symphony Orchestra, will lead the famed group again tomorrow morning.

She will lead the orchestra in a rehearsal before an audience of the newly-established Council of Friends of the Boston Symphony Orchestra. Miss Boulanger will present three works composed by her late sister, Lili.

She is noted as a choral conductor, a concert organist and a teacher of many composers, including Walter Piston, Roy Harris, Aaron Copland and Irving Fine.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 287,665

APR 15 1962

MUSICAL CALENDAR

Nadia Boulanger will conduct a portion of the Boston Symphony Orchestra's concerts at Symphony Hall this week. The concerts will be given on Thursday at 2:15 p.m. —rather than Friday afternoon, Good Friday—and Saturday evening at 8:30.

At these concerts Charles Munch will conduct Mozart's Masonic Funeral Music and the Symphony No. 5 by Mendelssohn and after intermission Mlle. Boulanger will conduct the first Boston performance of three compositions by her late sister, Lili Boulanger: "Du Fond de l'abime" (Psalm 130), "Ils m'ont assex opprime" (Psalm 129), and "La Terre appartient a l'Eternal" (Psalm 24).

The soloists will be Marguerite Paquet, contralto; Roland Gagnon, tenor; Donald Gramm, baritone; and Berj Zamkochian, organ. The chorus will be the New England Conservatory Chorus, Lorna Cooke de Varon, director.

Dr. Munch will conduct the final concert of the Orchestra's annual Cambridge series on Tuesday at Sanders Theatre. He will conduct his final concerts in the Monday evening series at Symphony Hall on April 23; and the last concert of the Tuesday evening series on April 24.

The program for the concerts of April 17, 23 and 24 will consist of the "Symphonie fantastique" by Berlioz, Debussy's "La Mer" and the "Daphnins et Chloe" Suite No. 2 by Ravel. Dr. Munch's final open rehearsal is scheduled for Thursday, April 26.

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Herald (m)
BOSTON, Mass.
Circ. 177,105

APR 20 1962

The Symphony

Concert Exalted, Solemn, Noble

By ROBERT TAYLOR

The legendary Nadia Boulanger, the first—and only—woman to conduct the Boston Symphony Orchestra and the venerated teacher of uncounted Americans in music, yesterday crowned the final half of a solemn and noble Symphony Hall afternoon.

The concert arranged by Holy Week custom to bracket Good Friday, was of exalted quality throughout. Seldom has Charles Munch soared to more eloquent, radiant statement than in the massive, melodic "Reformation" Symphony of Mendelssohn and the Mozart Masonic Funeral Music. And for the great Madame Boulanger, who in September celebrates her 75th birthday, the New England Conservatory Chorus sang angelically.

Audience Rose

She picked her way across the stage yesterday, while the audience rose in a tide of standing homage, a stately angular grey-haired lady who might have been sketched in a severe black dress by Juan Gris, purposeful in her movements and suggesting ascetic simplicity. Around her clung the admiring shadows of her famous pupils: Markevitch, Copland, Harris, Piston, Sessions, Carter, Fine, Glanville-Hicks, Haieff, Moore, Blitzstein, and others, a roster of distinguished contemporary talent almost limitless.

According to my source, Johnson's "Symphony Hall, Boston," yesterday marked Nadia Boulanger's third appearance here as BSO conductor; the first came in 1925, the second, 1938. Once again she devoted the concert to the scores of her sister, Lili, whose full name was Marie-Julitte, and whose death in her 24th year robbed French music and the world of a composer of striking gifts.

Her Head Rules

Nadia's symphonic appearances have always been dedicated to this departed immortal sister of her youth, an act of love recalling the ties of Van Gogh and his brother, Theo.

In any case, it is obvious that not only does family affection prompt such championship, but common sense, for Lili Boulanger's mystical three Psalms, her most sizable work, would be remarkable at any time, and coming from a girl of 23 must be accounted unique.

Those ideals that Nadia embodies, discipline, rigor, control over one's artistic material, show forth in her conducting; and her head rules her heart, though not despotically.

While there is something sibylline about her bearing, Mme. Boulanger's conducting style is businesslike. The beat is gracefully maintained, the phrasing plastic. The New England Conservatory Chorus mustered an impressive volume of sound but the timbre at piano was even more authoritative, pure and floating. Psalm 130 called for a dense weighty coloration; 129 for a brisk lyricism doubling with tenor; and the a capella opening of Psalm 24 demanded a balanced choral blend. The Chorus reflected credit on Lorna Cooke de Varon, who came forward at the end during tumultuous enthusiasm.

The set of Psalms demands much from the soloists, yet their role is not too prominent. I was especially attentive to the opulent texture of Mr. Gramm's baritone; but it also struck me that Miss Paquet and Mr. Gagnon preformed expressively and lucidly. Berj Zamkochian's organ added dimensions to the reverberant cry from the abyss. The complete work, though, projected most graphically as Nadia Boulanger intended: testimony to the powers of Lili.

Force, Vigor

This concert would not be complete without a further comment on Dr. Munch's "Reformation" Symphony. Here is one of the scores he does transcendently — and need we point out it is not in the Gallic repertory, either? The Dresden Amen, shaped with force and vigor, the sprightly scherzo, the grandeur of the fugue-chorale, raise this symphony, which can be flabby and jingling under the wrong man, to the level of Bache's B minor Mass. I think it shows some of the scope of Charles Munch; we are sometimes too conscious of his depth to note such triumphs outside his chosen realm.

Next week brings his 13-year reign over the Boston Symphony to a close. Honegger's "Le Chant de Nigamon," and Beethoven's Ninth Symphony, with the Chorul Pro Musica under Alfred Nash Patterson will be heard on the historic occasion.

The Symphony

The Boston Symphony Orchestra Charles Munch conducting, presented the 23rd program of the 81st season yesterday in Symphony Hall. The guest conductor with the New England Conservatory Chorus, Lorne Cooke DeVaron director, was Nadia Boulanger. Marguerite Paquet, contralto, Ronald Gagnon, tenor, and Donald Gramm, baritone, were the soloists; and Berj Zamkochian the organist. The concert will be repeated Saturday night at 8:30:

Masonic Funeral Music, K.477 .. Mozart
Symphony No. 5, in D minor ("Reformation"), Op. 107 .. Mendelssohn
Du fond l'abime (Psalm 130)
Ils m'ont assez opprime (Psalm 129); La Terre appartient a l'Eternal (Psalm 24) by Lili Boulanger.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

APR 26 1962

At the BSO

Boulanger Conducts Sister's Works

By R.E. GARIS

Mr. Munch and the Boston Symphony last week performed one of the most tediously pious programs within recent memory. We heard a Masonic Funeral March (K.477) of Mozart, Mendelssohn's "Reformation" Symphony and Lili Boulanger's setting for chorus and orchestra of three Psalms. A kind of interfaith religious symposium — this much of Mr. Munch's intention is painfully obvious. But what was his intention in choosing such dull music?

The Mozart piece is hackwork. That it was written by the world's greatest composer and nevertheless remains hackwork should not be puzzling or upsetting. Mozart was not only a very great but a very busy composer. But when Mr. Munch plays music which displays only Mozart's busy-ness, not his greatness, he shows a kind of piety which furthers the living interests of neither music nor religion.

The Mendelssohn symphony is bad in an odder way and therefore somewhat more interesting. For there is a sad kind of interest in watching a composer of genius writing against the grain of his genius. The materials of the "Reformation" Symphony (inasmuch as they can be inspected in and for themselves) seem to call for a heavily earnest meditation in the religioso style — Bruckner fifty years too soon, so to speak. But Mendelssohn, for the life — for the musical life — of him, could not Brucknerize (thank Heavens) and his religious symphony, which is by no means merely a pot-boiler, is nevertheless oddly inconsequential and pointless. It is gray in color, rather like tallow or margarine in texture, insincere without being meretricious — in a word, quite mysteriously and irritatingly dull.

Mr. Munch played these two pieces acceptably. He should not have played them at all.

One of the great musicians of our time, Nadia Boulanger, conducted the second half of the program, which was devoted to music by her sister Lili. Listening to this part of the program, one found it hard to separate out the different claims to one's attention and interest and emotion. The tragic early death of the composer, her sister's loyal dedication to the mission of keeping this music alive the powerfully expressive performance of the music which this dedication produced — these made the second half of Saturday's concert moving and impressive in ways which were not altogether musical but by no means unrelated to music. Lili Boulanger's Psalms for large chorus and orchestra, written at the age of twenty three (the composer died two years later), are by no means inconsequential; and her sister, our most experienced teacher of musical composition, is in a unique position to judge with authority the degree of promise shown in this early work. One can accept her conviction that a considerable talent was lost in this early death.

But the music itself reveals to my ears no more than promise. What I heard was a series of musical effects, of rhetorical gestures — some of them more interesting than others — but in the end merely a series, not an alive progression. Fortissimo climaxes were immense in sonority and were projected by chorus and orchestra and — alas — by organ with extraordinary sustained power, but these climaxes were not motivated by intense dramatic inner life and seemed, to tell the truth, a little willful and noisy, yielding the suspicion of impotence rather than strength. The melodic line was of a slightly synthetic "purity," somewhat mellifluous, not expressive with nervous sensitivity. And the melodic and harmonic orientalism sounded very decidedly 1916 — faded Parisian chic, however sublime the subject.

The oddest claim on one's attention in this music, though, was one's sense that its promise had, in fact, been achieved by another and far greater composer, by in fact our great composer—Stravinsky. Though a direct influence is, I should think, decidedly improbable, yet certain of Lili Boulanger's sonorities, certain of her choices in musical strategy, certain of her over-all conceptions of a proper liturgical style seemed to anticipate Stravinsky's Symphony of Psalms.

At first I hardly knew what to make of these resemblances. I firmly disbelieve the idea that there is a "Spirit of the Age" in artistic matters, yet I did seem to be hearing the spirit of the early twentieth century humming to itself in this music of Lili Boulanger. The answer to the puzzle lies, I think, in the fact that all our twentieth century composers make their musical choices, above all their choices of style, in a frame of mind unquestionably more "intellectual," more intentional and deliberate than the frame of mind in which we imagine the composers of earlier periods to have worked. And this is true of Stravinsky too, great natural genius though he also was. Thus it ought not be suprising to find the young Lili Boulanger and the mature Stravinsky sharing some of the same stylistic conceptions, some of the same general musical habits and aims — for these were, as it happened, matters of practically public debate. In the earlier work, which has not achieved a real musical life of its own, we hear mainly the style, the intention, the deliberateness of a young composer choosing certain materials and certain methods.

But Stravinsky's work is not a masterpiece because it came later, and in any way was benefited by earlier attempts — it is great because it came from a great creative mind. And, when all is said for the sake of sentiment and loyalty, how much more truly loyal to music Nadia Boulanger would have been if she had used the available resources last Saturday to give us — what I should have valued in the highest degree — her reading of Stravinsky's Psalms.

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WASHINGTON, D.C.
NATIONAL OBSERVER
SUN. - CIRC. NOT AVAIL.
APR 15 1962

Miss Boulanger in Boston

'Godmother' to Many Composers Still Teaching, Conducting at 74

Early this week the 106 members of the Boston Symphony Orchestra will gather onstage in Boston's venerable Symphony Hall to rehearse for concerts scheduled Thursday afternoon and Saturday night. With them will be several vocal soloists and a 130-voice chorus. And rapping for attention at the head of this massive musical force will be no long-maned male conductor but a wiry, silver-haired, bespectacled woman: Nadia Boulanger, 74, who has taught more noted musicians and composers than anyone else in this century.

Miss Boulanger, who normally makes her home in Paris, is on a three-month tour of the eastern U.S. (begun in early February, slated to end in early May) which so far has taken her from Exeter, N.H., to Cleveland, from Potsdam, N.Y., to Pittsburgh. In February she became the first woman ever to conduct a full concert by the 120-year-old New York Philharmonic. This week, sharing the Boston Symphony podium with the orchestra's regular conductor, Charles

Paul Affelder

Conductress Boulanger

Munch, she will lead orchestra, chorus and soloists in three psalms composed by her gifted sister, Lili, who died in 1918 at the age of 24.

Boston's musicians doubtless will see much the same Boulanger-in-action as New York's saw two months before. Clad in a white blouse, lavender sweater, and black skirt, Miss Boulanger hopped on and off a high stool and conducted with masculine vigor and intensity, occasionally emphasizing a rhythm by stamping her foot. She used no baton.

In one day she rehearsed the chorus at 7:30 in the morning, led two-and-a-half hour rehearsals of the full forces both morning and night, then spent the evening working with the soloists. "She stopped us at almost every measure," one fatigued orchestra member recalls.

Fewer Stops, Sage Advice

The following day there were fewer stops, though Miss Boulanger frequently called out instructions or corrections. When she did stop, it was usually with a piece of interpretive wisdom. To the chorus: "You try to please me. I want you to please yourself. You must feel it." To the orchestra: "When you play music, you must enter into the character of the music, whether that character pleases you or not."

After 40 years of teaching, Miss Boulanger has been called "the godmother of composers." Americans who have come under her influence include Robert Russell Bennett, Arthur Berger, Marc Blitzstein, Elliott Carter, Aaron Copland, David Diamond, Herbert Elwell, Irving Fine, Alexei Haieff, Roy Harris, Douglas Moore, Walter Piston, Bernard Rogers, Roger Sessions, Harold Shapero, Elie Siegmeister, and Virgil Thomson. Other ex-pupils are the English composers Stanley Bate and Lennox Berkeley, the Russian-born composer-conductor Igor Markevitch, and the French composer-pianist Jean Francaix.

But despite this impressive roster Miss Boulanger is not resting on her laurels. In Paris she gives private lessons from morning till night. And most of her U.S. tour is being devoted to lecturing (and occasionally conducting) at colleges and universities from the Eastern seaboard to Chicago. She is avoiding the West Coast only because she refuses to fly.

Talent: The Intrinsic Quality

Miss Boulanger is modest about her unusual success in training composers. "A teacher has the luck to have good pupils, or the misfortune to have bad ones," she said during a rehearsal break in New York. "If he has success, other pupils come. You cannot take away talent and you cannot give it."

Once, many years ago, she advised a talented young composer not to study with her. "I told him, 'You do one thing wonderfully. Why try to learn some other way?'" His name was George Gershwin.

Her favorite pupil was her sister Lili, who composed a quantity of striking music during her short life. Miss Boulanger, who still wears mourning for her, has devoted much of her effort to having that music performed.

Heir to a musical family (both her father and grandfather were professors at the Paris Conservatory), Miss Boulanger studied at the Conservatory under Gabriel Faure, Alexandre Guilmant, and Charles-Marie Widor. She had illustrious classmates, too: Maurice Ravel, Georges Enesco, Jean Roger-Ducasse, and Florent Schmitt. She has taught at the Conservatory, at the Ecole Normale de Musique, and at the American Conservatory at Fontainebleau.

Frequently asked about today's trends in composition—such as 12-tone music, with its mathematical disciplines and its absence of a tonal "home base," or electronic music, created on tape recorders in a sound laboratory—she maintains an open mind. What is important, she says, is the end result—not the means to that end. Her own students get a classic education, both in music and the humanities, then are allowed to develop along their own lines. And several are working in the 12-tone idiom.

What kind of music will we be hearing in the future? Miss Boulanger won't hazard a guess. "As Robert Casadesus would say, 'I'll tell you in a hundred years.' One is in a great period of research. Research can show curiosity of mind or despair of mind. What lies ahead depends on the attitude of the mind, and therefore on the nature of the musical research."

Conductor, organist, pianist, teacher, lecturer, and scholar, Miss Boulanger also was a composer in her youth. She once even won a second prize in the Prix de Rome competition. Why did she not continue to compose? "Because," she said with finality, "I wrote only useless music. Not even bad—useless." —PAUL AFFELDER

The Boston Globe

Women's Pages

Confidential Chat • Fashions • Food • Society

Thirty FRIDAY, APRIL 6, 1962

Society: *New Boston Symphony Unit to Honor Friends*

By MARJORIE W. SHERMAN

A newly formed unit, the Boston Symphony's Council, is setting a new trend. By way of a special dividend, the Boston Symphony Orchestra's faithful Friends are being invited to a concert preview on Wednesday, Apr. 18. Mlle. Nadia Boulanger will be here from Paris to conduct the Easter week concerts on Thursday and Saturday.

Sharing the program with retiring conductor Charles Munch, Mlle. Boulanger will prepare a first performance in Boston of her Psalms set by her late sister, Lily Boulanger. Luncheon will be served to the Friends after the morning concert preview.

Mrs. Norman Cahners was hostess at her Brookline house on Wednesday at a meeting of the Council's Steering Committee, led by Mrs. Louis Cabot of Wenham, a cousin of Henry B. Cabot of Dover, President of the Symphony's trustees.

Also helping to get invitations out for the special program and luncheon are Mrs. James Perkins of Westwood, first woman trustee of the B. S. O.; Mr. Cabot, James Lavin of Milton, Mrs. Benjamin Tilghman of Cambridge and Mrs. Edward S. Stimson of Wellesley Hills.

(Globe Photograph by Edward Carr)

SETTING THE STAGE for a closer association between the Boston Symphony Orchestra and its Friends, Mrs. Benjamin Tilghman and Mrs. Louis Cabot arrive at meeting to plan an Apr. 18 concert preview conducted by Mlle. Nadia Boulanger.

...400 but honor guests for whom she

Cahners' Home Elegant
A Big Day

(Traveler Staff Photos by Ernest Hill)

WHITE-WASHED BRICK home of Mr. and Mrs. Norman Cahners in Brookline is shown right above. Mrs. Cahners (right) is co-chairman with Mrs. Louis Cabot of Wenham (far right) of new Council of Friends of Boston Symphony Orchestra. The Cahners' library, paneled in quartered oak, (above) is done in soft greens, golds and browns, while living room (top) has pearl gray walls and carpeting. Chintz on tufted sofa and in draperies are gray and white. Chairs are ruby red velvet.

Cahners' Home Elegant

A Big Day For Ladies

By VIRGINIA BOHLIN

The ladies will be making history tomorrow in historic Boston.

For the first time in the 80 years of the Boston Symphony Orchestra, women as a group, will attend a concert rehearsal. Some 100 women have been invited to watch Mlle. Nadia Boulanger conduct the orchestra. Later they will have luncheon in Symphony Hall.

The women being afforded this special privilege are members of the newly-established Council of Friends of the Boston Symphony Orchestra.

The Council was formed this spring to help the trustees increase the number of Friends of the orchestra.

"You can be a Friend for $1 or $1 million," said Mrs. Norman Cahners of Brookline, co-chairman of the Council with Mrs. Louis Cabot of Wenham.

Actually the group is reaching out to present Symphony subscribers — rather than the general public — to become friends.

"But if anyone who isn't a subscriber wishes to be a Friend, we'd welcome them," said Mrs. Cahners.

It was at Mrs. Cahners' delightful home at 39 Worthington Rd. that the Council's steering committee met recently to plan tomorrow's event.

And if a setting can inspire a cause then the new Council should be off to a good start.

Mrs. Cahners, whose husband heads one of the nation's largest industrial publishing companies has made her home the epitome of English country house elegance.

But elegant as it is, with its 18th century mahogany antiques and quilted chintzes, it's still the kind of home that is lived in — every inch.

"I can't see having a house where you have to tell the children, 'You can't go into the living room.' We live all over our house and use everything. And then once a year we call in the upholstery and rug cleaners," said the effervescent Mrs. Cahners.

The Cahners' have three children — Robert at Dartmouth; Andrew at Phillips Academy at Andover, and Nancy at Beaver Country Day School.

Mrs. Cahner's father is Sidney R. Rabb, chairman of the board of Stop & Shop, Inc.

Pictures of various members of the family taken over the years fill both walls of the little hallway leading from the main hall to the breakfast room.

"This is our family gallery. They're all old snapshots that I had enlarged and framed. Nobody is supposed to see these but the family," said Mrs. Cahners, the former Helene Rabb.

However, on view for visitors is the Cahners' interesting collection of paintings that range from American primitive to contemporary.

Over the dining-room sideboard hangs a handsome old Chinese silk panel embroidered with pastel and gold threads. Called "Fertility," it shows a girl leaving her home with her parents for her wedding.

"I found this in Florida. It was part of an old Chinese ceremonial gown. It has such lovely colors that I had it framed so I could hang it on the wall."

The walls of the dining room are covered with white raw silk to match the curtains at the floor-to-ceiling windows. The draperies are a heavy emerald green silk and the seat covers on the Hepplewhite chairs are a beige needlepoint with pastel flowers.

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Twenty-fourth Week

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 27, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 28, *at* 8:30 *o'clock*

HONEGGER . . . "Le Chant de Nigamon" (after Gustave Aimard)

INTERMISSION

BEETHOVEN . . . . . *Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

CHORUS PRO MUSICA
ALFRED NASH PATTERSON, Conductor
ADELE ADDISON, Soprano
FLORENCE KOPLEFF, Contralto
JOHN McCOLLUM, Tenor
DONALD GRAMM, Baritone

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:05 o'clock on Saturday evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Charles Munch

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APR 22 1962

Munch's Last Concerts Here As Symphony Music Director

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The Friday and Saturday program will consist of Honegger's "Le Chant de Nigamon" and the Ninth Symphony of Beethoven. Honegger's work was composed in 1917. The only previous performances in Boston were in January, 1929, when Honegger was guest conductor of the Boston Symphony.

The chorus for Beethoven's Ninth Symphony will be the Chorus Pro Musica, prepared by its conductor, Alfred Nash Patterson. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, baritone. These concerts will be preceded by an Open Rehearsal at Symphony Hall, Thursday, at 7:30 p.m.

Dr. Munch will conduct the final concerts in two of the shorter Symphony Hall series, Monday, at 8:30 p.m., and Tuesday at 8:30 p.m. His program for both will consist of Berlioz' "Fantastic" Symphony; "Le Mer," by Debussy and the Second Suite from the Ballet "Daphnis and Chloe," by Ravel.

THE BOSTON SUNDAY GLOBE—APRIL 29, 1962

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By CYRUS DURGIN

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"As you conduct your last concert in Boston as musical director of the Boston Symphony Orchestra, I want to express th ewarm appreciation which the nation shares with the Boston community for your splendid musical leadership," Mr. Kennedy wrote.

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Back, again and again, came Munch, his white hair and shirt front slightly rumpled from his exertions, but all smiles.

As he did Friday, the conductor took retiring Concertmaster Richard Burgin and retiring cellist Jacobus Langendoen by the arm, and shared a bow with them. Twice thereafter, he pullec Burgin to center stage for special tribute. At this, the din of applause increased.

Dr. Munch clasped his hands in the traditional prize fighter's gesture of triumph, crossed his arms over his chest, waved and smiled some more. The great green laurel wreath, presented by the Symphony's trustees, was brought out again on its stand. More smiles, more bows, and Charles Munch vanished.

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Charles Munch Turns a Page

Noted Conductor Bidding Farewell to Boston

By Harold Rogers
Boston

Last year at this time Charles Munch announced his plans to retire, and his days as music director of the Boston Symphony Orchestra are now drawing to a close. For 13 seasons he has been the reigning sovereign at Symphony Hall—benevolent, benign, beloved. At the concert Friday afternoon—the first of the final pair—his listeners gave him a rising vote of thanks in a touching farewell.

And yet it was not a final good-by, for Dr. Munch will return to Tanglewood (the Boston Symphony's summer home) on July 4 to complete his last stint of eight weeks as director of the Berkshire Music Festival. Prior to July 4 he will conduct a steady schedule of concerts in France and Switzerland, beginning with a Debussy program in Paris honoring the centennial of the composer's birth. He will have but two weeks of vacation at his home outside of Paris before coming to the Berkshires. And next season he will return to Symphony Hall as a guest.

Break With Tradition

In 1949 when Dr. Munch succeeded Serge Koussevitzky as director of the Boston Symphony, some observers felt that he might prove to be an "interim" conductor. Many subscribers held disturbing reservations about his musicianship, since it was obvious that he was not following in the Koussevitzkian tradition. Some felt that his Beethoven was more French than German, that his tempos flew like the wind — faster, in fact, than his musicians could play.

Yet Dr. Munch has had the second longest uninterrupted term. Koussevitzky had the longest — 25 years. Wilhelm Gericke, like Dr. Munch, served 13 years, but in two terms.

If there were those who at the outset felt that Dr. Munch may have been superficial, he soon proved that he was no such thing. His quiet waters ran deep. He at once established a tradition of his own — the alternation each spring of the St. John Passion with the St. Matthew Passion. His Bach is always beatific, often seraphic. He also penetrated the tender mysteries of Berlioz' "L'Enfance du Christ," displaying his rare understanding of religious music. Quite appropriately he has chosen to conduct Beethoven's Ninth Symphony as his Boston finale.

As for French music, he may be equaled but hardly surpassed. Perhaps no one has done more for Berlioz in this century than has Dr. Munch; it has been largely through his championship that Berlioz is now recognized as the greatest French composer of the 19th century. When it comes to Debussy, Ravel, Roussel, Dukas, and Saint-Saëns, Dr. Munch is an interpreter par excellence.

Nor has he ever neglected his duties to the music of our time. During his Boston tenure he has conducted 39 world premières, 17 first performances in the United States, and 13 Boston premières. His programs have included 168 contemporary works and the music of 36 American composers.

Dr. Munch has never been one to waste words, simply because his English has seldom been equal to the moment. But on rare occasions the force of his thought and emotion have pushed through the words in a touching and in a revealing expression. He himself gave us the key to his masterful music making in his remarks at Mrs. Gardner's palace on April 15, after he had been the recipient of tributes from the trustees of both the Boston Symphony Orchestra and the Gardner Museum.

'Between the Words'

"Now I must turn a page in my life," he said. "It is not an end. It is a beginning. I thank you from the bottom of my heart. It is not the words that say it. It is what is felt between the words. Perhaps between the words you can hear my heart. It is not the notes that make the music. It is the music you hear between the notes."

Here then, simply stated, Dr. Munch has told us what many of us have known all along—that his artistry is derived from his ability to look through the notes and to seize upon the poetic substance merely symbolized by the notes.

So far as we can tell—and this is especially true when he is conducting a work that he loves—he is able to enter into the heart of the music 100 per cent, thus taking his listeners along with him. A mere technician is able to see that all the elements of the orchestra are in place and are functioning in good mechanical order. But this results only in the production of sound, not in music.

With Dr. Munch the music—and the meaning of the music—has always come first, and this is why he has seldom been less than exciting.

Beethoven Finale

For the ultimate in excitement Dr. Munch apparently released untapped reserves of energy during his performance of the Beethoven Ninth on Friday afternoon. He had opened his program with a short and early work of Honegger's — "Le Chant de Nigamon"—which served to settle the listeners until Mayor Collins of Boston could offer Dr. Munch a tribute and a silver bowl from the city.

But with the first mysterious bars of the Ninth the wonder began to take place. It was obvious that Dr. Munch was caught up in the inspiration generated by the occasion, that he would certainly leave us with an unforgettable memory of his genius.

The scherzo bounced along its peppery way with brilliance; the melodies and counter-melodies in the Adagio glowed with an unwonted warmth; and in the introduction of the final choral movement the declamations of the orchestral recitative were dramatized beyond the usual.

Then came the entrance of the "Ode to Joy," its magnificent development by the orchestra, and the first vocal statement of Schiller's words by the baritone—in this case Donald Gramm.

There were no dark horses in this quartet; the potentialities of each artist have long since been a known factor, for each has had many appearances with the Boston Symphony. The ring of Mr. Gramm's baritone was matched in radiance by the tenor of John McCollum, the contralto of Florence Kopleff, and the soprano of Adele Addison.

The choral forces, too—those of the Chorus pro Musica, one of Boston's two leading choral groups—were commendable for their power, balance, and blend. Alfred Nash Patterson, the Chorus pro Musica's founder and director, was duly honored at the close for his part in the preparation of the Ninth.

After the double bar—and a truly magnificent finale — the listeners stood at their seats while applauding and cheering, calling Dr. Munch forward for half a dozen bows. He directed some of the ovation to Richard Burgin, who, though retiring as concert-master after 42 seasons, will continue as the orchestra's associate conductor.

Yes, there was joy, and there has been joy, as Henry B. Cabot said at the testimonial dinner given Dr. Munch by the trustees:

"There has been joy — joy among all your associates in our orchestra, joy among all of us who have taken such pride in our 'Symphony,' a pride in this orchestra which we think of as ours, but which in truth has no such narrow bound, for it has won and held the admiration of the lovers of music throughout the world."

Reiner to Retire

By the Associated Press

Fritz Reiner, for nine years the musical director of the Chicago Symphony Orchestra, has announced his intention to resign his post though he will conduct a few programs and continue as musical advisor.

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Daily Record-American
BOSTON, Mass.
Circ. 531,565

APR 21 1962

Dr. Munch's Final Boston Concerts

Charles Munch will conduct the Boston Symphony Orchestra in four concerts as well as an Open Rehearsal at Symphony Hall next week.

These concerts will conclude the orchestra's 81st Boston season and will be Dr. Munch's final concerts in Boston before his retirement, at the conclusion of the Berkshire Festival, as the orchestra's music director.

Dr. Munch's program for the 8:30 p. m. concerts on Monday and Tuesday will consist of three works long associated with him: Berlioz' "Symphonie Fantastique," "La Mer" by Debussy and Ravel's "Daphnis et Chloe," Suite No. 2.

At the Orchestra's Open Rehearsal Thursday evening at 7:30, Dr. Munch will make final preparations for his Friday and Saturday concerts, at 2:15 and 8:30 p. m., respectively, when the program is scheduled to include Honegger's "Le Chant de Nigamon" and the Symphony No. 9 by Beethoven.

Soloists in the Beethoven symphony will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, baritone, and the Chorus pro Musica, Alfred Nash Patterson, director.

MOVIE DIRECTORY

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BOSTON RECORD AMERICAN, MONDAY, APRIL 30, 1962

ELLIOT NORTON WRITES:

Dr. Munch Conducts Simple Farewell

Dr. Charles Munch conducted his final concert at Symphony Hall as music director of the Boston Symphony Orchestra with simplicity and dignity. There was no ceremony and there were no speeches. After 13 years as leader of what is probably the world's greatest orchestra, he led his musicians and the huge Chorus Pro Musica through Beethoven's Ninth Symphony with vigor and they kept it up.

They called him back six times. The Saturday nighters, who are much less inhibited than the concertgoers of Friday afternoons, shouted their approval, their admiration, their regret at losing the white-haired maestro. They boomed out their bravos against the magnificent sounding board of the hall. They brought him back, brisk, smiling, modest six times.

Elliot Norton

Anyone else in the world, on such an occasion, would have made a speech. Not Charles Munch. That he was moved was obvious enough. That his hearers were excited enough to abandon all Boston reserve was plain: In the top balcony, where emotions are more explicitly expressed, they drummed a salute to the leaving leader with their heels.

"DEBT OF GRATITUDE"

Every last seat in the hall had been taken. In such odd corners as the two radio booths at stage right, special guests were jammed in to seats of vantage. Although it is against the rules, there were critics standing against the wall in the top balcony. It was worth standing.

Just before the performance began a letter from President Kennedy to Doctor Munch was read to the audience. Mr. Kennedy put into words what quite a few million people surely feel:

"As you conduct your last concert in Boston as musical director of the Boston Symphony Orchestra, I want to express the warm appreciation which the nation shares with the Boston community for your splendid musical leadership . . . This government owes you a special debt of gratitude for the outstanding tour abroad of the Boston Symphony during the past few years . . ."

The letter was read without comment to the delighted audience by Thomas D. Perry, Jr., manager of the orchestra. Dr. Munch, who was deeply moved by the spontaneous Presidential tribute, had already answered it.

AUDIENCE RISES

"Your letter touches me profoundly," he had written from a full heart. "I can hardly express my thanks to you and Mrs. Kennedy for your interest in my retirement from the direction of the Boston Symphony Orchestra . . ." For Boston and the Bostonians who have supported him, he added: "If the Boston Symphony Orchestra is a great institution, it is because this alert, intelligent and generous community wishes it so."

When he walked on the stage to begin his concert, he was businesslike.

In white tie and tails, he looked, as always, impeccable and handsome.

The audience rose and so did the great orchestra in a quick tribute that was completely spontaneous and unforced. Dr. Munch acknowledged their greeting with a bow. Nothing more. Then he got down to the business of conducting.

In the next hour and a half, he conducted first the curious "Chant de Nigamon," then, after an intermission, the tremendous Beethoven Ninth.

In both works, he was crisply authoritative, forceful, commanding, impressive. In both, the musicians responded with the brilliance, the precision and the extraordinary musical "color" and warmth for which, at their best, they are applauded all across the world. On Saturday evening, it seemed to an admiring layman who stood throughout the evening, that they were playing at their absolute best.

The Beethoven is a spectacular work, particularly in the final movement, with orchestra and chorus combining to produce jointly greating crashing cadences of sound.

The audience rose then with a great roar of approval. The leader paused, bowed in his courtly way, then walked swiftly off the stage. When they kept up the clamor for his return, he kept coming back. He brought on the soloists of the Chorus Pro Musica; shook hands heartily with concertmaster Richard Burgin twice, crossed his hands on his breast, bowed, smiled, and then walked off for the last time.

Although he will lead at Tanglewood and will appear as guest conductor here in years to come, he had finished without sentimentality his great career at Symphony Hall on a professional note.

THANKS—Charles Munch thanks Mayor Collins, who has just presented him with a silver Paul Revere bowl and the greetings of the city.

MUNCH

Continued from the First Page

Some of us out front realized our throats were tight and tears trembled in the eyes. What emotions Munch felt, having for the last time as head of his own orchestra conducted a Friday concert, were kept to himself.

With him it was all grace and charm, French without tears. To the last, unwilling to risk public speech in English, he refrained from saying a word.

These 11 minutes were the peak of an afternoon which began with a certain expectant tension in the air, and which grew vastly exciting during the course of Beethoven's Ninth Symphony.

The City of Boston was officially represented by Mayor Collins, on stage in his wheel chair at the beginning of intermission. Henry B. Cabot, president of the Symphony's trustees, introduced the mayor, who then read a heartfelt speech of parting. Said Mayor Collins:

"Mr. Munch, it is with mixed emotions that I participate in this ceremony today. It is always difficult to say farewell to a friend. It is particularly difficult for me, as mayor of the City of Boston, and as a private citizen, to adequately express the sincere regret I feel at your retirement as conductor of the Boston Symphony Orchestra.

"We owe you a great debt of gratitude for the joy you have brought to so many through your unmatched talent; the contributions you have made to Boston's culture will be long remembered.

"During the 13 years you served as conductor of the Boston Symphony Orchestra you gained our esteem and affection. It is my sincere hope, as mayor, speaking in an official capacity and as a private citizen with great personal admiration for you, that you will visit with us again soon.

"I have just returned from a visit to Strasbourg — your home and Boston's sister city. I found there that the citizens of Strasbourgh—indeed citizens throughout Europe—look to you and revere you as we do here in Boston.

"In presenting you with this memento of the occasion of your official leave-taking I wish you good health, good cheer and many additional years of happiness."

The memento was that admirable official gift of this city to honored and distinguished men: a large silver Paul Revere bowl.

What Mr. Munch said in reply, as he bent and shook hands with Mayor Collins, did not carry over the microphone.

As a French musician whose performance of French music is his especial glory, Munch appropriately included one last Gallic piece upon his farewell program: the brief "Le Chant de Nigamon" by the late Arthur Honegger.

It is obscure music, describing, of all things, a French novelist's notion of the scalping of the Iroquois Indian Nigamon by Tareah, a Huron Indian. It had not been heard in Boston since its composer conducted it upon visit in January, 1929.

But the great choral Ninth Symphony of Beethoven—the same work with which Serge Koussevitzky said goodby to Boston in 1949—was what the audience had been awaiting.

Munch has done it here before, several times, and we knew what to expect—a clear, vigorous, dynamic performance. It was all of that, in deed in many respects one of the most exciting accounts of this masterwork I ever have heard.

The proportions of this performance were as vast as the music itself; the classic grandeur and the emotional eloquence derived both from the score and from Munch's own profound personal comprehension of the Symphony.

The four soloists, singly and taken as a group, were unquestionably the finest, best-matched I have heard: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass. They deservedly shared a bow with Munch at the end.

Effect: Enormous

So, too, Chorus Pro Musica, excellently prepared (as always!) by Alfred Nash Patterson, dealt with the high range and the difficulties of their parts, not only with ability but to enormous effect.

Munch led them at a febrile tempo through the fast sections, but they kept the pace and the volume and the rhythm, and they sounded exceedingly well. Twice Munch brought Patterson out to share applause.

So, amid the heartfelt esteem and effection of Bostonians who have sat before him 13 years, and of some younger, was made the last farewell but one to Munch. That final au revoir (for he will return as guest conductor next season) will be uttered tonight.

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Morning Globe
BOSTON, Mass.
Circ. 191,991

APR 28 1962

Tears, Cheers Bid Munch Adieu

By CYRUS DURGIN

A tumultuous and emotional leave-taking was that between Charles Munch and the subscribers to the Friday afternoon concerts of the Boston Symphony Orchestra yesterday.

As the audience had risen to greet him when he appeared on stage at Symphony Hall, so they leaped to their feet the instant Beethoven's Ninth Symphony was over. But with a difference: this time the applause was nearly drowned by a spontaneous cheer that burst from 2000 throats.

For the next 11 minutes it was all a show of admiration and affection for the man who is ending 13 years as music director of the orchestra.

Back Munch came, and again and again, all smiles except once when the strain of fatigue showed upon his face. He waved to the public, touched his right hand, still holding its baton, toward his heart, smiled again, bowed again.

Next time out, Munch took by the arm Richard Burgin, who is retiring as concertmaster, and retiring cellist Jacobus Langendoen, urged them to center stage that they might take a bow with him.

Still the clapping and the cheers went on. A huge— not large, really huge—beribboned green laurel wreath was brought out, the gift to Munch of the Boston Symphony trustees.

Munch grinned broadly this time, folded both arms across his chest as if to embrace the Boston listeners who were so reluctant to let him go. Then one more bow and he departed, signalling as he went, with a nod of the head, to the musicians to leave the stage.

MUNCH
Page Eight

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Munch Finale

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Sunday Herald
BOSTON, Mass.
Circ. 287,665

Munch Reshaped Boston Symphony

By ROBERT TAYLOR
First of Three Articles

Bostonians resist change. And with the announcement 13 years ago that 74-year-old Serge Koussevitzky, the beloved conductor of The Boston Symphony, was going to retire, all Boston trembled.

Who would succeed the legendary Koussevitzky? His young protege, Leonard Bernstein? The silver-haired Alsatian, Charles Muench, who, for three seasons preceding 1949, had taken by storm most of the major U. S. orchestras as guest conductor? Or a bald, dynamic Greek named Dimitri Mitropoulos, then conducting in Minneapolis?

★ ★ ★

Munch (the "e" was later dropped) it was. In October, 1949, "le beau Charles," as the sighing women of Paris called him, assumed responsibility for the world-famous precision instrument, the Boston Symphony.

On that day began one of the most fascinating reigns in the history of the American symphony orchestra—a regime that comes to an end on the last weekend of April here, when Dr Munch retires. His successor, Erich Leinsdorf, tarries in the wings, as he has been waiting for a year since he was proclaimed the next in line for what is generally considered the most prestigious—and daunting—job in world orchestras.

Mr. Leinsdorf, indeed, faces something of the same situation that confronted Charles Munch here 13 years ago. Not only would anybody succeed, but *could* anybody succeed? It confirms Dr. Munch's success that he has been able to emerge from the shades of the great Koussevitzky, and to reshape the orchestra in his own image.

The process has caused controversy. Gently, without fuss, in a manner benign yet firm, Charles Munch has turned the Boston Symphony into a French instrument. He has used it to express the repertoire of his choice. And few would deny that today the orchestra stands pre-eminent in a chosen realm. This is not the orchestra of Koussevitzky, nor is it intended to be. But the transformation has elapsed, and without too much criticism, the difference in sound.

LEINSDORF

What were Charles Munch's credentials? Who was the man behind the public facade of the artist?

He was 57 when he arrived in Boston. His father was an Alsatian musician, his mother a Parisian, and he was born in Strasbourg. Like his fellow Alsatian, Robert Schumann, who later became France's distinguished Cabinet minister, he was unwillingly conscripted into the German Army in World War I, and wounded at Verdun.

This early entanglement with the tragic politics of modern Europe reached a second climax in 1929 when he faced the dilemma of becoming a German citizen or giving up his job as concertmaster of the Gowandhaus Orchestra. Munch chose France.

DR. CHARLES MUNCH

His early musical interests centered around the violin, which he first studied with his father, and later under Lucien Capet and Carl Flesch. Not until 1930, at the age of 40, did he switch from the orchestra to full-time conducting, though undoubtedly he had learned much under Furtwaengler and Walter. He founded the Orchestra Symphonique de Paris in the season of 1930-31, by 1938 had become leader of the Paris Conservatory Orchestra.

★ ★ ★

During the war years he continued to lead the Paris Conservatory Orchestra, but he turned over his salary to the cause of the Resistance.

His first American appearance took place with the Boston Symphony Orchestra, December 27, 1946. It marked a succession of triumphs culminating in the all-important Boston Symphony job. Since then Charles Munch's achievements—the European tour of 1952, the first American orchestra to visit Russia (1956), the idea of Open Rehearsals, the 168 new scores played (36 by Americans, 39 world premieres, 17 first U. S. performances)—are part of the record.

Nevertheless, what of the man? Few Bostonians know him, really. Accessible to a circle of intimates as the most gregarious and charming of companions, Dr. Munch has not preferred to follow the flamboyant Koussevitzky tradition of social grandeur. He speaks through music.

Remember, however, that in his younger days, Charles Munch knew the dubious joys of the matinee idol. An early version of the French bobby-socker were called "Munchettes."

Furthermore, just before he came to Boston, in June, 1949, a poll was taken by the magazine "Elle," in which 10,000 female readers were asked: "What man would you like to have dinner with tonight, if you could make your choice?"

Winston Churchill took first place, Charles Munch, second. He thereby edged out screen actor Jean Marais, President Auriol, Gary Cooper, and Joseph Stalin, in that order.

NEXT SUNDAY—Munch, the man nobody knows.

NewEnglandNewsclipAgency,Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

APR 5 1962

GARBER'S GRANDSTAND

By BERNIE GARBER

While I am grabbing a few days of Miami sunshine, I thought you'd like to hear from well-traveled erudite Leopold Muszkat, one of my right hands.

Mr. Bernard Garber, before leaving for his well deserved vacation, asked me to write a column for him. Why did he choose me as "guest" columnist? I suppose the reason is that I am one of the few foreign-born persons employed in his Brookline office and he wanted me to share with the readers some of my impressions about the Hub.

Before asking me, he knew very well that I like Boston very much and he was sure that my observations would be pleasant to read for Bostonians. However, every recipe for sweet cake includes a little bit of lemon rind. That's the reason why I will "bitter up" my remarks with some criticisms.

Mr. Garber very wisely eludes any suspicion of using his column to advertise his professional activities. I have to do the same, so I won't mention anything about my all-day activities and observations, but will limit myself to my evening experiences.

Boston certainly has a lot to offer any person interested in music and drama. It is wonderful to be able to listen 24 times a year to the Symphony Orchestra which can be modestly described as one of the best in the world. They are wonderful, but seem to know it and sometimes act in a way quite different than their colleagues in other symphony orchestras. I have often heard members of B.S.O. addressed as "Gentlemen of B.S.O." That they certainly are, but the knowledge of their value and achievements results in a kind of complacency even in their concert behavior. When observing the attitude and behavior of members of symphony orchestras which visited Boston in the last two seasons, one can easily notice that the musicians show extreme eagerness and interest in the "proceedings." They literally sit on the edges of their chairs during the whole of the concert, one thing which I never noticed among the Gentlemen of B.S.O.

Boston University's concert series run by Aaron Richmond is deserving of every praise. The choice of musicians appearing is excellently judged and the proof of it is in many sell-outs of the hufe Symphony Hall, but . . . aren't these concerts too few for a big music-loving community which can be found in Boston? The Boston University series is run on the Hurok Line (nothing but "attractions"). There would certainly be room for solo or chamber appearances of many, many young talents, especially the American ones in the Boston area. There are at least two accoustically excellent medium-sized concert halls available: Jordan Hall and Sanders Theatre. They certainly could be used much more often than they are at present for musical purposes by an impresario with foresight.

I found the activities of both Boston Opera groups (Sarah Caldwell's and Goldovsky's) extremely rewarding, but found out much to my regret that the local public doesn't care for this kind of entertainment. The attendances at Donnelly's were not large enough, and those at the Wilbur were shocking.

Via opera we are coming to the theatrical area. I am a theatre fan and I hardly missed a performance. My most rewarding memories are connected with productions of amateur or student performances, such as B.U., Loeb and Tufts . . . good choice of plays and eager young actors.

Boston's pre-Broadway tryouts are generally as good as their Broadway runs, which means only some will be worthy to survive. It seems to me that there is an unfortunate trend in Broadway tryouts. The number of tryouts in the current season is lower than last season. There must be a reason for this. Philadelphia holds firm first-place as the tryout city, Toronto and Detroit are coming up. Wilmington, Delaware, figured a few times during this season, but Boston's runs are coming down. The theaters, however, are kept as busy as ever with post-Broadway runs and these are acted by the so-called national companies and usually on a level which cannot be claimed as fit for such cultural centers as Boston.

During my visits to the theaters I have noticed a very unpleasant feature. The directors of Boston's legitimate theaters are preserving class distinction amongst their patrons. Those paying more for their admission ticket receive "full treatment," which means full program publication. The others who pay less (second balcony) have to satisfy themselves with a much shorter resume. I have not observed this in any other theater in the world, or as a matter of fact, on Broadway. I am wondering how this situation is tolerated by advertisers in the theatre programs. Aren't they aware that their advertisements reach only a part of the theatre crowd?

The column runs out, so only one more thought. It took me some time to get accustomed to such references as the Hub, Athens of America and so on, but I got used to them and now I rather like them. They show Bostonians' pride, but, alas not civic pride. I don't think there is a place in the world, except perhaps some provincial towns in India where dirt and litter would be so prominent as it is in lane ways and even in streets in Back Bay. Nevertheless, when all is said and done, I think it's wonderful to live in Boston!

* * *

I wrote the above notes last Thursday and then . . . I heard the French music concert at Symphony Hall. Dr. Munch was inspired and all the musicians sat on the edges of their chairs throughout the whole proceedings. Result? Ovations on such a scale as I have rarely witnessed during my long years of concert attendance.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY CIRC NOT AVAIL.
APR 1962

national report

Boston

Mostly Symphony

Charles Munch in recent weeks has confirmed the impression that he is conducting an unannounced review of his repertory from his dozen years with the Boston Symphony. To that end he has given us Honegger's *Symphony No. 5*, the *Symphony in B-Flat* of Ernest Chausson, Martinu's *Fantaisies Symphoniques*, which the late composer wrote at Munch's invitation, and Ravel's *La Valse*.

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Munch also has given us a brace of admirable French-trained soloists — pianist Jeanne Marie Darré, and cellist André Navarra, each of whom made a highly successful American debut and were heard in New York with the orchestra. Mme. Darré played the *Piano Concerto No. 2, in G Minor* of Saint-Saëns and Navarra performed Dvorak's *Cello Concerto in B Minor*. Rudolf Serkin's appearance in the Beethoven *"Emperor" Concerto* was unaccountably coarse and distorted and a grievous disappointment. So was the accompaniment from Munch and the orchestra. Between his concerts in Manhattan, George Szell brought the Cleveland Orchestra to Symphony Hall on February 11. They played, for the first time in Boston; the *Symphony* by Kodály. Rossini's *La Gazza Ladra Overture* and Beethoven's *"Pastorale" Symphony* received performances remarkable for sculptured phrasing and refined detail.

The week following, Munch and the Boston Symphony gave a pension fund concert—the last Munch will conduct. Isaac Stern was soloist — contributing his services — and the program was built around him. He was heard in all four numbers—the Bach *Concerto in A Minor*, Mozart's *Adagio in E, K. 261* and *Rondo in C, K. 373* and the Brahms *Concerto in D Major*. What a gorgeous afternoon! Virtuosity and musicianship from all hands!

Locally, the Civic Symphony under its new conductor, Kalman Novak, has been making extraordinary progress. So has Novak. At Jordan Hall on Feb. 13 they performed Haydn's *Symphony No. 83, "La Poule,"* the *F Minor Symphony* of Vaughan Williams and Mozart's *Sinfonia Concertante in E Flat, K. 364*. These semi-professional players showed a great advance over their work in December of this year.

Other activity of the month has been a "Rossini Festival" (consisting of *Il Barbiere di Seviglia* and *Il Turco in Italia*—three performances each, Wilbur Theater) by Boris Goldovsky and his Opera Theater; a fine evening, in the Mason Music Foundation Series, by the Quartetto di Roma and a somewhat dismaying talk about electronic music by Milton Babbitt who made good sense of this chilling topic.—*Cyrus W. D...*

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
L'Independant
FALL RIVER, Mass.
Circ. 3,718
APR 10 1962

En l'honneur de M. Charles Munch

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La réception, nous annonce M. le consul général, aura lieu de 5 hrs. à 7:30 p.m., sur invitation personnelle.

BATTLE CREEK, MICH.
ENQUIRER AND NEWS
D. 38,544 S. 38,420
APR 1 1962

TO THE COUNTLESS fans of the Boston Symphony, this waning music season has been a long exercise in the sentiment of sweet parting. Concert by concert, the orchestra is parting from its music director and conductor, Charles Munch. For 13 years they have been like bow to fiddle. Munch made it an installment parting by announcing his impending retirement before the season began. It becomes final in the fall, before he becomes 71 years old in September. Other bows will play upon this magnificent instrument no less beautifully than the Munch bow does. Yet few bows will evoke quite the same spirituality which suggests man's essence is in music.

* * *

WASHINGTON, D.C.
POST & TIMES HERALD
D. 407,089 S. 474,073
APR 6 1962

Postlude

Charles Munch Bids Forceful Farewell—But He'll Be Back in January

By Paul Hume

Charles Munch and the Boston Symphony played their first Washington concert last night for a Constitution Hall audience that found it hard to say "Farewell."

Some time ago Munch announced that the present season, concluding with the summer at Tanglewood, would be his last with the orchestra he has led for thirteen years. Washington will see and hear him again, and before too long, for he will be back in the big hall next January as guest conductor of the National Symphony in three concerts.

Last night's program was a survey of great French symphonic literature of the past century and a quarter. It was drawn from the three outstanding French orchestral masters, Berlioz, Debussy, and Ravel. Predictably, it began with the Fantastic Symphony, in a reading that was at once familiar and fresh.

Dallying over the introduction, Munch moved the main body of the allegro with welcome vitality, a mood he sustained throughout the remainder of the long score, even in the slow movement. In this particular passage, his sense of the need for continuing the three outmotion, even in slow episodes, was a marvelously enlivening force. To the outbursts, two of them, that close the work, he brought a tremendous control so that the climaxes were achieved with a clear sense of the fundamental rhythms and textures.

It would be highly unjust not to single out, from an entire orchestra that played superlatively, the solo sounds of the Speyer English horn, the answering Gomberg oboe, Debussy, as in "Pelleas," and the chansons, enamored of the high clarinet of Cardillo lent rhythms and harmonic ideas precisely the right frenzied touches.

Debussy's seascape was full of mystery, the dynamic swellings from "ppp" to "ppp" and back again, and the fluent adjustments of tempo giving a wonderful plasticity. So sensitively was the orchestral color managed that one seemed to hear the very sound of distance. Here was Debussy, as in "Pelleas," and the chansons, enamored of the French, and marvelously Munchian.

No one can doubt that the Boston Symphony is on the verge of a vast change in personality, as an orchestra. It will play and sound very differently from the way it does now and has for many years. We can only wait and listen.

But the grand music that the orchestra has made for

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Herald (m)
BOSTON, Mass.
Circ. 177,105
APR 7 1962

DR. MUNCH'S CULTURAL LEADERSHIP OF HIGHEST

To the Editor of the Herald:

Dr. Charles Munch, Music Director of the Boston Symphony Orchestra for twelve years, will retire at the end of this, the orchestra's eighty-first season.

He has proved a most worthy successor to the great Serge Koussevitzky. A man's success during his span of active life may be measured in terms of the cultural and aesthetic values he has given his fellow man, the quality of his leadership, and the loftiness of his standards. Charles Munch has been successful almost beyond measure.

The Orchestra under Dr. Munch's direction has maintained its place as a leader among the world's foremost orchestras. It is fortunate that, after his retirement, the world of fine music will still have the benefit of his talent and wisdom as a consultant and, it is hoped, as an occasional guest conductor with the Boston Symphony.

MALCOLM WILLOUGHBY
Arlington

THE BOSTON SUNDAY HERALD, APRIL 22, 1962 A 47

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY-CIRC. NOT AVAIL.
APR 1962

national report

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D. 407,089 S. 474,873
APR 6 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
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MALCOLM WILLOUGHBY
Arlington

Thanks to Dr. Charles Munch for Power and Beauty

By ROBERT TAYLOR

"Munch will be remembered," says Irving Kolodin in this week's Saturday Review, "more for the strength of his narrow affinities than the depth of his broad sympathies." The verdict may be rephrased with finer semantic justice:

"Charles Munch built the Boston Symphony into the world's greatest French orchestra."

So successful has been Dr. Munch's work, the Gallicism of the Boston Symphony today can be taken for granted. But is Charles Munch strictly a conductor of the French repertoire; and has the Boston Symphony primacy slipped under his rule?

Single Challenge

The second question is easier to answer: Dr. Munch has maintained the standard. One of the favorite plaints of the orchestra's critics revolves around the fact that change and decay corrode the BSO. This keening invokes an echoing response in the past; it was not unheard during the "golden" Koussevitzky years.

Knowing that Dr. Munch has sustained a standard is not a matter of hearing the Bostonians sporadically, but of attending the concerts Friday after Friday, and of comparison with the nation's other leading orchestras in Symphony. Only the Philadelphia, I would say, has any right to challenge the Boston in its present estate, although the Cleveland under Szell comes dangerously close, and at times plays better.

The Boston Symphony, however, is a different, though not inferior, instrument under Charles Munch. If Koussevitzky was an absolute dictator, Munch has been the constitutional monarch of Boston music.

The sound he strives for is typically shimmering, crisp, dry. His phrasing seeks lucidity, and his concern for the precise definition of inner voice displays the French love of logic and form. At his best the orchestra acquires a golden patina not unlike the tonalities of a Watteau or Fragonard. Comparison of Koussevitzky-Munch sound and balance reveals the truth of the axiom that there are no orchestras, only conductors.

Inspiration, intuition, have often provided Dr. Munch with triumphs such as the Dies Irae of the Berlioz Requiem and scattered movements from symphonic masters. Like many rational men he is at bottom highly emotional. Intuition has granted incredible, incandescent triumphs —especially when the music stirs his fancy—that no other maestro of the period can match; but has also been his deepest limitation, resulting in the racetrack tempos of so many finales, the coarsened frenzy of dionyiac excess.

Nevertheless, despite his boundaries — and every artist has them—Charles Munch represents the sum of an illustrious conductor. His sympathies are not as broad, in a certain sense, as were Koussevitzky's catholic responses; yet, in another sense, they go deeper within determined range.

And that range appears less narrow than general statement indicates. While such composers as Berlioz, Debussy or Ravel have always occupied a prominent place in his programs, Dr. Munch's training and experience naturally fit him to conduct this repertoire. He has been unforgivably blind to the merits of occasional composers like Bruckner or Sibelius, but he has undertaken a surprising quantity of new music, Americans and masters outside the French tradition.

Special Affection

While his last year was chiefly a matter of repetition, one must not forget there wasn't a single repetition in the second season from the first. He revived a number of works undeservedly neglected, and we shall not hear the like of his Fantastic Symphony, for example, again.

He has shown a special affection for choral scores such as Bach's Passions, and Christmas Oratorio, Schubert's Mass in G major and Beethoven's Missa Solemnis. His Beethoven has been uneven; but his Brahms Three and Four are spendid, and while in Boston he developed into a superb interpreter of Schumann.

Thus he passes to retirement this week from the Boston scene: Charles Munch, musician and man. He has been exemplary in both spheres. The power and beauty he brought into our lives is not easily forgotten.

End of a 3-Part Series

CHARLES MUNCH

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Sunday Herald
BOSTON, Mass.
Circ. 287,665

APR 15 1962

DR. ALBERT SCHWEITZER (left) chats with Dr. Charles Munch, retiring conductor of the Boston Symphony Orchestra, after a concert in Germany.

Munch, All Musician, Shuns Party Life

By ROBERT TAYLOR

(Second of three articles)

"All signs indicate that Munch will enjoy a great success at Beacon Hill and Back Bay tea parties," said Time Magazine, upon the selection of Charles Munch to succeed Serge Koussevitzky as conductor of the Boston Symphony Orchestra 13 years ago. Never was prophecy more erroneous.

Koussevitzky loved to play the social lion. Dr. Munch is a man of simpler and shy tastes. Even today genteel Bostonians recall the Koussevitzkys sweeping from a Beacon Hill evening with all the pomp of the Romanoffs: and the ladies of the party curtseying as the royal couple proceeded down the line to the door.

Such pageantry is alien to Charles Munch's republican temperament. He prefers to express himself through his art; and, save to intimates, he seems relatively remote and solitary. Since 1956 he has been a widower. He lives in a Milton country estate which he chose for its prospect of Blue Hills woodland, and where, years ago, one often might have seen him strolling with his airdale, "Pompey."

He has seldom been glimpsed in a public place in Boston, though. Yet to a small circle of close friends Charles Munch is a companion of gregarious good humor, vast cultivation and cosmopolitan interests. The language barrier, probably the greatest cross of his social life here, had added a burden to the existence of a naturally reserved man.

He speaks English well. Unfortunately, it is not one of his major accomplishments, and as a sensitive scholar, he is all too keenly aware of his limitations. For this reason, the private Munch is virtually self-exiled from the Boston tea party of 1962. Those who comprise part of his French-speaking world will undoubtedly concur with Paul Henry Lang's graceful estimate in last week's New York Times:

"Mr. Munch carries us back to an older generation with its good taste and manners and courteous formality—the breed is rapidly vanishing."

There are other minute yet endearing human touches about our retiring maestro. Gossipy, perhaps, but revealing.

He likes a nip of Scotch, though his favorite drink is still the wine of Alsace. On mornings when there is a rehearsal he might rise at 8 and eat an unusually heavy breakfast of bacon, scrambled eggs and tea. His cherished dishes are "pot-au feu" and kidneys cooked in Chablis; he also likes French bread and New England clam chowder.

As a child he was called "Charry," by his family of four brothers and two sisters, each muiscal. His father, Ernest, was organist, string player, leader of the St. Guillaume choir of Strasbourg Cathedral, professor in Strassbourg Conservatory—and the 6-year-old Charle's first violin teacher.

Albert Schweitzer is intimately connected with the Munch family, through the marriage of his brother to Charles's sister, Emma. And their son, Charles's nephew, is married to the pianist, Nicole Henriot, who now plays as Nicole Henriote-Schweitzer.

Dr. Munch once insisted that his ambition was to be a locomotive engineer. Certainly, at 21, he took up medical studies in Paris, until he discovered that his vocation lay in music.

His late wife, born Genevieve Maury, was the grand-daughter of one of the founders of the Nestle Chocolate Company, the author of "Novelles du Limousin," and the translator of Mann's "Tonio Kroeger," in French.

These are unrelated personal aspects. Leonard Burkat's introduction to Dr. Munch's book "I Am A Conductor" lists the pertinent Munch traits, the important things to remember:

"He is a man of adventure and action rendered almost immobile, tied down to the demands of one of the most exacting of professions.

"He is a libertarian who has arrived at a point of achievement in the freedom-loving world of the arts where he must wield authoritarian powers that would be the envy of many a tyrant.

"In a world of complexity, sophistication, vanity, severity, he remains simple, modest, gentle, and warm."

(Next week, Dr. Munch as Musician.)

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CUE
NEW YORK, N.Y.
73 050
APR 14 1962

Photo: Karsh

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CITY OPERA director Julius Rudel (seated) discusses a musical point with composer Abraham Ellstein, whose new opera, "The Golem," will open the company's spring season

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
GLOUCESTER, Mass.
Circ. 9,530
MAR 26 1962

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It was a distinguished occasion, notably for the beauty of the music but sad because it was the last Sunday series concert with Charles Munch as music director, for he retires this year.

Something that has enriched life for thousands will leave Boston with him . . . but his masterful musicianship, his inspiring leadership, his joyful sharing of talents, will live long in the memories of many North Shore people who have been privileged to watch and listen to Munch in the last 10 years.

Herald 4/29/62 ?

BIOGRAPHY LACKING

Munch Deserves A Proper Boswell

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Now that he has departed from the Boston scene, is it too late to suggest that Charles Munch deserves a well-documented biography in English? For among the giants of modern music he is conspicuous by his lack of a Boswell.

To be sure, there is Dr. Munch's own "I Am A Conductor," but the essay does not pretend to follow his career in depth. A book devoted to him should not be the kind of journalese on which we have been forced to rely for a picture of Charles Munch during the last dozen years or so. The man merits a biographer, a careful musical scholar and a stylist on the order of Neville Cardus.

Cardus And Reid

Mr. Cardus's new book on the late Sir Thomas Beecham may or may not be published in America by now; I found the English edition published by Collins vastly readable and amusing.

It is as much about Cardus as Beecham, in the words of the London Times, but this affords a wonderful spectacle, I think. When two egos of their order collide, the result is a gorgeous Catherine wheel of wit and cultivation. Mr. Cardus's biography is perhaps less than that, a memoir, but catching in the lightning stroke and the white areas the spontaneous dazzle of the living man.

Charles Reid's recent study of Sir Thomas has been published over here by Dutton, and is by way of contrast, a critical biography. I've just finished, and while agreeing generally again with The Times that "formidable research, largely original but not all of it fully digested" is plain to see, how many biographies actually contain "original" and "formidable" research? I commend Mr. Reid to your perusal.

He has a subject as protean and demanding, certainly, as any biographer could choose.

ADELE ADDISON, distinguished American soprano who has been chosen by Pablo Casals as a featured artist in the Casals Festival in Puerto Rico in June, will also be heard at the Berkshire Music Festival, Tanglewood, this summer and will be heard in Boston next season in the B. U. Celebrity Series.

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Intensely French

With the advent of Munch in 1949, the Orchestra entered a period of intense French influence. Munch effectively altered the orchestral sound to a lighter, clear French sonority, within two years. The repertory included more French music than ever before.

We may expect all this to be changed, if gradually perhaps, when Erich Leinsdorf takes over as music director next September. Leinsdorf was born and schooled in Vienna, and though most of his conducting maturity has been based in the United States, his original artistic orientation was Central European.

Charles Munch was in a trying position when he assumed leadership. For 25 years, Koussevitzky had reigned in fame and brilliance. He settled in as an adopted Bostonian, became a citizen, had a flair for public relations and making news, was a grand seigneur in a social sense, and a despot as orchestral disciplinarian. Who was the man who could follow him?

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That was the winning quality Munch possessed, and it captured the local heart upon his very first appearance, as guest conductor in 1946. Munch is also a handsome man, and though actually shy in the presence of strangers, he has all the charm and poise in the world when before an orchestra.

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The public also found, in addition to dynamism, a spiritual quality in his conducting. As a musician whose family roots go back generations in Alsace, Munch was not a Parisian sort of French artist. He has a character much deeper than that. When he performed Bach, especially the Passions, there has been what seemed to me a touch of German high seriousness in his approach.

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Sunday Courant
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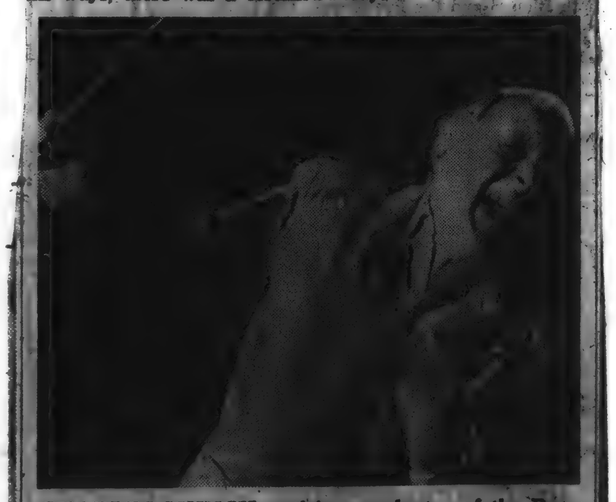

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A Modest Man of True Humility—Shy, Friendly, Kind

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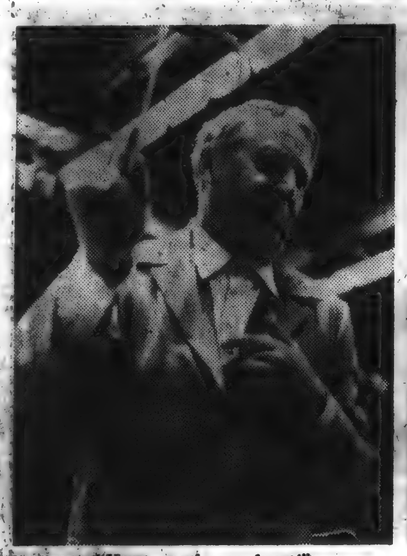
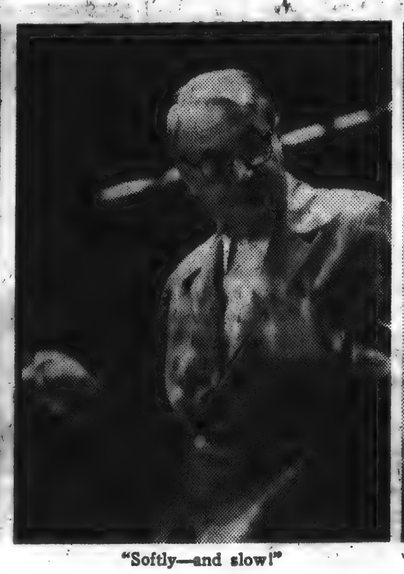
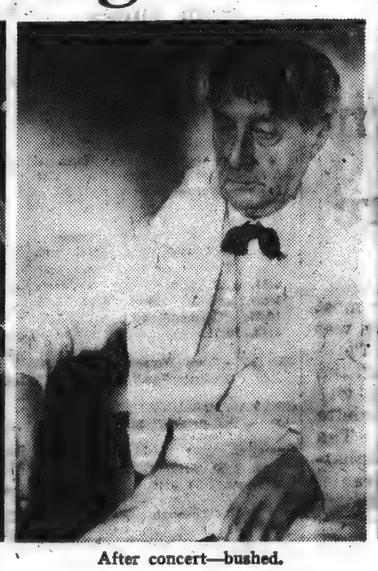


"Heart, gentlemen, heart!"



"Softly—and slow!"



After concert—bushed.

Conducting Christmas carols.

Berkshire Festival begins.

Benign rehearsal study.

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,889

APR 28 1962

End of a Partnership

In the thirteen years Dr. Charles Munch has been conductor of the Boston Symphony Orchestra Boston hasn't gotten to know him very well. The retiring maestro has been so passionately devoted to his work that he has had little time for socializing.

Yet this shy and dedicated man, whose back is almost more familiar to us than his face, has completely won our affections.

A rapport has developed between the man and the city growing out of the trust they share in the orchestra. The Symphony is Boston's pride, a precious inheritance to be cherished and passed on in undiminished greatness to future generations. Dr. Munch has taken the orchestra at its proper value. He has changed it to fit his style, but he has preserved its high quality, its vitality, its respect for its own standards. And he has given part of his life and soul to the task.

In Dr. Munch's book the conductor's role is all-demanding. The conductor, he once wrote, "has only the right to be talented, the right to love music and conducting, and the duty to consider every performance a combat of uncertain outcome."

To Boston the outcome of Dr. Munch's stewardship has not been uncertain. As he puts down his baton for the last time this week, he leaves the orchestra at the peak of its reputation, a superb instrument whose tone is unmistakably that of its departing director.

Dr. Munch has expressed his affection for Boston through his dedication to the orchestra. Boston reciprocates with the warmest possible feeling. We do not like to see the partnership end. But the mutual regard continues.

Boston and Dr. Munch have never been closer.

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

MAY 1 1962

A Boston Farewell to Dr. Munch

* * *

From The Boston Herald

* * *

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 440,211
APR 22 1962

Globe 4/29/62

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Farewell Fete to Munch

Bostonians who had attended the reception welcoming Dr. Charles Munch to the Boston Symphony Orchestra 13 years ago were among the guests bidding him "farewell" at the party given by French Consul General Jean Savelli and Madame Savelli, Thursday evening at the Consulate. Champagne toasts were proposed to the noted conductor who will give his final concerts in Boston this week.

Nadia Boulanger (the first woman to have conducted the Boston Symphony Orchestra back in 1925) came to the party after conducting a portion of the afternoon concert at Symphony Hall. Others in the distinguished gathering were Arthur Fiedler, recently returned from a 62-day concert tour during which he gave 60 concerts; Mrs. Fiedler, Mr. and Mrs. Charles Sumner Bird, Judge and Mrs. John V. Spalding, Dr. and Mrs. Frederick Brigham.

Also present were Duchess de Leuchtenberg with her daughter, Mrs. Joseph Pasquale, Mr. and Mrs. Walter Powers, Dr. Alfredo Trinchieri, Italian Counsul-General and his daughter, Franca; Joseph Colletti, Mr. and Mrs. Veevold Strekalovsky, Mrs. William Endicott, Mr. and Mrs. E. Anthony Kutten, Miss Mildred Bixby and Serge Conus.

By CYRUS DURGIN

A gentleman, a scholar and a great conductor bade farewell to this city, last night, as music director of the Boston Symphony Orchestra. Reluctantly we all must acknowledge the fact that Dr. Charles Munch's regime of 13 years now comes to an end. His actual retirement will occur at the conclusion of the approaching Berkshire Festival at Tanglewood, but already he has said goodby to his Boston public.

DURGIN

With the departure of Dr. Munch, not only an artistic administration but an era in the history of Boston's great orchestra will be finished.

Since Erich Leinsdorf, who will succeed Dr. Munch in September, was Viennese-born and bred, we may expect that the French dominance under which the orchestra has functioned since 1919, naturally will be superseded by a different influence.

Further, Richard Burgin will retire as concertmaster (though happily he continues as associate conductor), and his chair will be occupied, when the orchestra reassembles for the season of 1962-63, by Joseph Silverstein.

The latter, a member of the Boston Symphony since 1955, will assume this demanding position at the age of 30, a post which he won in open competition with various of his colleagues, before Mr. Leinsdorf, last Fall.

It is the prerogative of a conductor to choose his concertmaster. Leinsdorf was pleased to ask present members of the violin sections to compete for the honor.

Considered in the perspective of time, the regime of Dr. Munch has been distinctive. He was able not only to follow another great conductor who had reigned at Symphony Hall for 25 years, but to establish his own individuality.

In temperament, method and musical background, Dr. Munch was quite unlike Serge Koussevitzky.

One aspect of experience, however, they shared: each had been an orchestral player before turning to the field of conducting.

Koussevitzky was a double-bass virtuoso, and early in his Boston years he gave us a few samples of his prowess. Dr. Munch had been a violinist, for some years concertmaster of the Gewandhaus Orchestra in Leipzig.

Unfortunately he never elected to play the violin in public here.

★ ★ ★

Where Koussevitzky had been a disciplinary tyrant, and rehearsed even familiar standard works over and over again, Charles Munch had his own way of working with the complex of minds, technics and temperaments which make a large orchestra.

At his first rehearsal, Munch said to the gentlemen of the Boston Symphony he hoped they would find joy in making music.

That continued to be his view. He could be stern but he put great importance upon the personal relationship between conductor and players.

Munch was a modest man, fierce in his own convictions about musical art, but possessed of a genuine humility. Apart from his musical attributes, I shall remember him most for his unfailing friendliness and kindness.

★ ★ ★

For obvious professional reasons, a newspaper reviewer ought to know few if any musicians intimately, though he is bound to enjoy a large acquaintance among them.

Over 13 years of writing about Munch and his work, pro and con, not once did he ever complain to me of what I had written. Nor did any report of irritation ever reach my ears indirectly.

Whenever we met, which was fairly often, he always had time to beam a smile at me and shake hands, no matter what his haste or pressure of the moment.

He was like that; his feelings for other people were spontaneous and warm.

Munch was shy, especially with strangers. That, I think, explained his aversion to formal receptions. They made him uneasy. He enjoyed to relax in the copany of a few intimates.

Munch disliked holding court in the Symphony Hall Green Room after concerts.

The rapidity with which he changed clothes, and disappeared downstairs into his automobile became a standing jest.

★ ★ ★

But he had time always to be nice to people. No boy or girl who asked him for an autograph was refused. Some years ago he was persuaded to go downtown to the plaza in front of City Hall to conduct a Christmas Carols Sing. It was immediately after a Friday concert, cold and getting dark. He must have been exhausted.

But he went, stood up in overcoat, hatless, announced the carols in his Gallic English and gave several hundred persons the thrill of their lives.

★ ★ ★

You may number in the millions the persons whom Munch and the Boston Symphony have thrilled in many parts of the world. He was fated to take the orchestra upon its first tour in Europe in 1952.

A year later, they made a transcontinental tour of the United States. Europe, and for the first time, Russia, heard them in 1956. Two seasons ago they went to the Far East.

★ ★ ★

Another first for Munch was his engaging of Doriot Anthony (now Mrs. Dwyer) as first flute of the Boston Symphony just 10 years ago next Fall. There had been a few women in the orchestra before, but never a first desk player in skirts.

Every human being does something notably better than he does something else. With Charles Munch, it is making music in the French image of style and sound — especially music written by Frenchmen.

That has been the unique and undisputed glory of his 13 years in Boston.

From Rameau to Ravel, much French music has appeared on Munch programs, sometimes in the face of complaints, we were hearing too much of it.

Munch's first big success here, when he made his local debut as guest conductor, Dec. 27, 1946, was with what had been considered a faded old chromo—the C minor, or "Organ," symphony of Saint-Saens.

Under Munch's dynamic treatment, the piece suddenly came to life.

On that all-French program was a work which became a Munch specialty—the Second Suite from Roussel's Ballet, "Bacchus et Ariane."

I would include as Munch-illuminated high spots, "The Martyrdom of St. Sebastian," that work of Debussy which hitherto seemed dry and even dull to me; Ravel's "La Valse," unequalled in every way, and the Second Suite from "Daphnis et Chloe."

★ ★ ★

The modern French, Honegger (very especially), Milhaud, Roussel, Poulenc among them, Munch served as well as he did the famous 19th Century French composers.

But his peak of peaks was the music of Hector Berlioz. In that he had no competition even to approach his polish and passion.

The "Fantastic" Symphony, "The Damnation of Faust," "Harold in Italy," the Requiem (hitherto unheard here), the whole of "Romeo and Juliet" and "L'Enfance du Christ," even that rarity, the song-cycle, "Summer Nights," provided memorable enjoyment.

Berlioz' Te Deum he performed only at Tanglewood.

With the three proverbial B's of music—Bach, Beethoven and Brahms—Munch was successful, though often too fast in his tempi. He could be carried away by power and speed, which then resulted in coarseness.

In this, however, he had mellowed down in recent seasons. His Wagner, indifferent at first, also improved.

★ ★ ★

Choral music aroused a spiritual side of Munch. He instituted the practice of Easter performance in alternate years of the "St. Matthew" and "St. John" Passions of Bach. He presented the Christmas Oratorio.

Just once, in his first season, he conducted, and nobly, the Missa Solemnis of Beethoven. Brahms' Requiem he conducted twice in the Berkshires, not in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 100,849
APR 22 1962

Munch Is Praised By President

BOSTON (AP) — Dr. Charles Munch, musical director of the Boston Symphony Orchestra for the past 13 years, received a letter from President Kennedy last night on the occasion of his farewell concert in Symphony Hall.

The letter read:

"As you conduct your last concert in Boston as musical director of the Boston Symphony Orchestra, I want to express the warm appreciation which the nation shares with the Boston community for your splendid musical leadership. . .

"As you begin your next career, Mrs. Kennedy and I send warmest best wishes."

Munch plans to go to his home in France and will be a guest conductor abroad. He will return later as a guest conductor of the symphony orchestra.

Munch, who is 70 this year, plans to conduct the Berkshire Festival concerts at Tanglewood in Lenox this summer before going abroad.

MUNCH as the public never saw him—in hunting jacket in his Milton home.

CIGARETTE unlit, Munch beams as he writes autograph for youngster.

PRACTICING his golf swing outside the music shed at Tanglewood, in Berkshires.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

APR 29 1962

Trustees' Tribute to Munch

The trustees of the Boston Symphony Orchestra have released the text of a resolution in tribute to Charles Munch. The resolution was written by Henry A. Laughlin in behalf of the trustees and read to Dr. Munch by Henry B. Cabot, president of the Orchestra, at a dinner on the Isabel Stewart Gardner Museum Apr. 15. The commendation reads:

"We are here tonight to express our admiration and affection for you, Charles Munch, and to tell you in a way as simple and earnest as we can how deeply grateful we are for the 13 years you have dedicated to the making of music with the Boston Symphony Orchestra.

"There are those who have loved your direction because you have opened new vistas which many of us did not know existed in the great music of France; there are those who have been stirred by your zeal in presenting the works of our contemporaries; those who have been exhilarated by the magnificence of your inspiration, the pace and excitement which leaves your audience profoundly stirred; and those who remember with serene pleasure the countless slow passages, illuminated by your gentleness and sweetness, yet never lagging, never marred by sentimentality.

"For all this and so much more we shall be forever in your debt, and if what we owe you and the Boston Symphony Orchestra cannot be summed up in a few lines, we still can try to leave an impression and can perhaps do that by recalling what you said to your Orchestra 13 years ago at your first rehearsal. I am told you said you hoped there would be joy.

"There has been joy — joy among all your associates in our Orchestra; joy among all of us who have taken such pride in our "Symphony," pride in this Orchestra, which we think of as ours, but which in truth has no such narrow bound, for it has won and held the admiration of the lovers of music throughout the world.

"To us not the least of your qualities of greatness is that you have fixed in the memories of your players, your audiences, your trustees the image of that tall, masterful devoted leader, who was more than a leader. You are one whom we have come to love."

Charles Munch responded: "My most precious memory is having worked with such an institution but now I must turn a page in my life — not an end, a beginning. I thank you from the bottom of my heart; perhaps between the words you can hear my heart."

He'll Be Missed

A packed house applauded with unusual warmth for a Boston audience as an elegant, white-haired man bustled gracefully past scores of poised musicians and stepped up on the conductor's stand at Symphony Hall. Charles Munch bowed eloquently, and the music began . . . : Schubert's 5th Symphony, Prokofiev's Piano Concerto No. 2 with handsome blonde Nicole Henriot-Schweitzer as brilliant soloist, and after intermission, "Death and Transfiguration," a tone poem by Richard Strauss.

It was a distinguished occasion, notably for the beauty of the music but sad because it was the last Sunday series concert with Charles Munch as music director, for he retires this year.

Something that has enriched life for thousands will leave Boston with him . . . but his masterful musicianship, his inspiring leadership, his joyful sharing of talents, will live long in the memories of many North Shore people who have been privileged to watch and listen to Munch in the last 10 years.

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Traveler (e)
BOSTON, Mass.
Circ. 178,037

APR 28 1962

Bowing Out

RETIRING conductor of Boston Symphony Orchestra, Charles Munch, bows as he receives Paul Revere bowl from Mayor Collins in unprecedented civic gesture yesterday. Orchestra members in background applaud at ceremony which marks finale of Dr. Munch's 13-year reign.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

APR 29 1962

President Salutes Dr. Munch's Finale

By CYRUS DURGIN

President John F. Kennedy has honored retiring music director of the Boston Symphony Orchestra, Charles Munch, with a personal message from the White House. The letter, received yesterday at Symphony Hall, was read from the stage by Symphony Manager Thomas D. Perry Jr., before Dr. Munch's farewell concert last night.

"As you conduct your last concert in Boston as musical director of the Boston Symphony Orchestra, I want to express the warm appreciation which the nation shares with the Boston community for your splendid musical leadership," Mr. Kennedy wrote.

"It is most reassuring to know that you will continue your conducting both in this country and abroad. I am sure that you relinquish your Boston association with a genuine sense of achievement.

"This government owes you a special debt of gratitude for the outstanding tours abroad of the Boston Symphony during the past years and the hospitality you have shown at all times to the new compositions of American composers.

"As you begin your next career, Mrs. Kennedy and I send warmest best wishes. Sincerely, John F. Kennedy."

Sends Reply

Dr. Munch sent the following reply:

"Dear Mr. President: Your letter touches me profoundly. I can hardly express my thanks to you and to Mrs. Kennedy for your interest in my retirement from the direction of the Boston Symphony Orchestra.

"In our tours abroad, which have carried the name of Boston so far, my contribution has surely been a small one and it is the people of Boston who deserve whatever gratitude may be due. If the Boston Symphony Orchestra is a great institution, it is because this alert, intelligent and generous community wishes it so.

"The high level of achievement attained by American composers and performers, the great richness of American musical life can only grow in the future. I shall be proud to reflect their glories as long as I can. Most sincerely yours, Charles Munch."

The emotional temperature ran high in Symphony Hall as Dr. Munch bade goodbye—metamorphically—for he uttered no words in public—to his Boston public.

Orchestra and audience rose in greeting as he entered the stage. The listeners would have kept him bowing longer had he not turned and addressed himself to the musicians for the first work of the evening: Honegger's "Le Chant de Nigamon."

When the conductor, with a big sharp gesture, cut off the final chord of Beethoven's Ninth Symphony, his 13 years' regime was over. Without an instant's pause, clapping and cheers filled the auditorium as they had on Friday afte

Back, again and again Munch, his white hair shirt front slightly run from his exertions, bu all smiles.

As he did Friday, the conductor took retiring Concert-master Richard Burgin and retiring cellist Jacobus Lan endoen by the arm, and shared a bow with them. Twice thereafter, he pulled Burgin to center stage fo special tribute. At this, the din of applause increased.

Dr. Munch clasped his hands in the traditional prize fighter's gesture of triumph, crossed his arms over his chest, waved and smiled some more. The great green laurel wreath, presented by the Symphony's trustees, was brought out again on its stand. More smiles, more bows and Charles Munch vanished.

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Morning Globe
BOSTON, Mass.
Circ. 191,991

APR 30 1962

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

APR 29 1962

Splendid Leadership'

Kennedy Letter Lauds Munch at Final Concert

President Kennedy has written a letter lauding Dr. Charles Munch, musical director of the Boston Symphony Orchestra, who stood on the podium for the final time last night.

Dr. Munch, who has been musical director for 13 years, plans to return to his native France. After conducting a number of concerts in Europe, he will lead the Berkshire Festival Concerts at Tanglewood in Lenox.

Dr. Munch received a 10-minute standing ovation from the capacity audience. With perspiration dripping from his brow, he walked into the wings. He returned to center stage seven times before the audience began filtering from the hall.

He greeted a number of old friends in a second-floor room filled with roses from admirers. Outside the stage entrance on St. Stephen street were more than 500 persons waiting for his final exit from Symphony Hall.

Dr. Munch will leave for Paris at 3 p.m. today, and will return to the United States in late June.

'A SPECIAL DEBT'

The President s letter read:

"As you conduct your last concert in Boston as musical director of the Boston Symphony Orchestra, I want to express the warm appreciation which the nation shares with the Boston community for your splendid musical leadership.

"It is most reassuring to know that you will continue your conducting both in this country and abroad. I am sure that you relinquish your Boston association with a genuine sense of achievement.

"This government owes you a special debt of gratitude for the outstanding tours abroad of the Boston Symphony during the past years and the hospitality you have shown at all times to the new compositions of American composers.

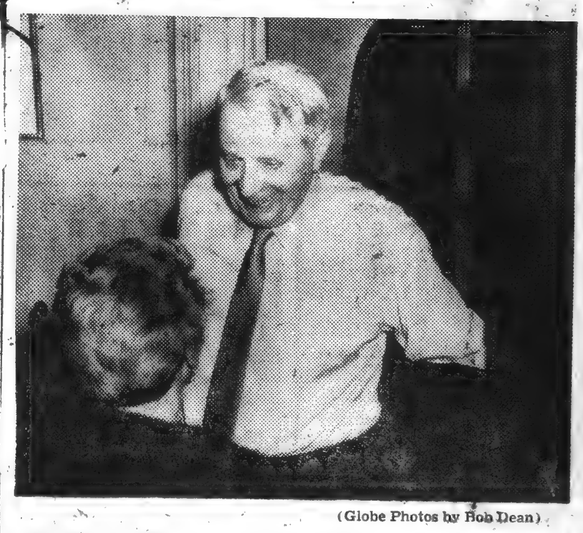
"As you begin your new career, Mrs. Kennedy and I send you warmest best wishes."

Dr. Munch, who is 70, will conduct a series of concerts in France and Switzerland. The series will begin with a Debussy program in Paris at the centennial celebration of the composer's birth.

He had had the second longest uninterrupted term as conductor. Serge Koussevitzky was with the orchestra for 25 years.

He conducted the orchestra on tours to Moscow, Tokyo, Paris, London and other world capitals.

FINAL BOW—Dr. Charles Munch conducted his final concert at Symphony Hall last night, then appeared on stage with Jacobus Langenoen, a 'cellist for 42 years who is also retiring from the orchestra.



(Globe Photos by Bob Dean)

FOND ADIEU—Standing ovation was given Boston Symphony conductor Charles Munch. Elated at demonstration, he flashed broad grin as he shed his coat in dressing room.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

APR 28 1962

Munch In Last Boston Program As Symphony Head

Charles Munch and the Boston Symphony Orchestra will conclude the Orchestra's 81st season of Boston concerts this evening with a program of Arthur Honegger's "Le Chant de Nigamon" and the Symphony No. 9 by Beethoven.

This concert is Doctor Munch's last appearance in Boston as head of the Orchestra before his retirement at the conclusion of the Orchestra's Berkshire Festival at Tanglewood on August 26.

The Boston Symphony Orchestra Trustees and Erich Leinsdorf, who succeeds Doctor Munch as the Orchestra's Music Director next season, have invited Doctor Munch to return next season as guest conductor of the Orchestra at several concerts in Boston, Cambridge and Providence. In addition to his engagements with this Orchestra, Doctor Munch has also agreed to conduct concerts of the Philadelphia Orchestra, the Pittsburgh Symphony, the Chicago Symphony and the National Symphony in Washington during his three month visit to the United States in 1963.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 194,917
APR 28 1962

Charles Munch Turns a Page

Noted Conductor Bidding Farewell to Boston

By Harold Rogers
Boston

Last year at this time Charles Munch announced his plans to retire, and his days as music director of the Boston Symphony Orchestra are now drawing to a close. For 13 seasons he has been the reigning sovereign at Symphony Hall—benevolent, benign, beloved. At the concert Friday afternoon—the first of the final pair—his listeners gave him a rising vote of thanks in a touching farewell.

And yet it was not a final good-by, for Dr. Munch will return to Tanglewood (the Boston Symphony's summer home) on July 4 to complete his last stint of eight weeks as director of the Berkshire Music Festival. Prior to July 4 he will conduct a steady schedule of concerts in France and Switzerland, beginning with a Debussy program in Paris honoring the centennial of the composer's birth. He will have but two weeks of vacation at his home outside of Paris before coming to the Berkshires. And next season he will return to Symphony Hall as a guest.

Break With Tradition

In 1949 when Dr. Munch succeeded Serge Koussevitzky as director of the Boston Symphony, some observers felt that he might prove to be an "interim" conductor. Many subscribers held disturbing reservations about his musicianship, since it was obvious that he was not following in the Koussevitzkian tradition. Some felt that his Beethoven was more French than German, that his tempos flew like the wind—faster, in fact, than his musicians could play.

Yet Dr. Munch has had the second longest uninterrupted term. Koussevitzky had the longest—25 years. Wilhelm Gericke, like Dr. Munch, served 13 years, but in two terms.

If there were those who at the outset felt that Dr. Munch may have been superficial, he soon proved that he was no such thing. His quiet waters ran deep. He at once established a tradition of his own—the alternation each spring of the St. John Passion with the St. Matthew Passion. His Bach is always beatific, often seraphic. He also penetrated the tender mysteries of Berlioz' "L'Enfance du Christ," displaying his rare understanding of religious music. Quite appropriately he has chosen to conduct Beethoven's Ninth Symphony as his Boston finale.

As for French music, he may be equaled but hardly surpassed. Perhaps no one has done more for Berlioz in this century than has Dr. Munch; it has been largely through his championship that Berlioz is now recognized as the greatest French composer of the 19th century. When it comes to Debussy, Ravel, Roussel, Dukas, and Saint-Saëns, Dr. Munch is an interpreter par excellence.

Nor has he ever neglected his duties to the music of our time. During his Boston tenure he has conducted 39 world premières, 17 first performances in the United States, and 13 Boston premières. His programs have included 168 contemporary works and the music of 36 American composers.

Dr. Munch has never been one to waste words, simply because his English has seldom been equal to the moment. But on rare occasions the force of his thought and emotion have pushed through the words in a touching and in a revealing expression. He himself gave us the key to his masterful music making in his remarks at Mrs. Gardner's palace on April 15, after he had been the recipient of tributes from the trustees of both the Boston Symphony Orchestra and the Gardner Museum.

'Between the Words'

"Now I must turn a page in my life," he said. "It is not an end. It is a beginning. I thank you from the bottom of my heart. It is not the words that say it. It is what is felt between the words. Perhaps between the words you can hear my heart. It is not the notes that make the music. It is the music you hear between the notes."

Here then, simply stated, Dr. Munch has told us what many of us have known all along—that his artistry is derived from his ability to look through the notes and to seize upon the poetic substance merely symbolized by the notes.

So far as we can tell—and this is especially true when he is conducting a work that he loves—he is able to enter into the heart of the music 100 per cent, thus taking his listeners along with him. A mere technician is able to see that all the elements of the orchestra are in place and are functioning in good mechanical order. But this results only in the production of sound, not in music.

With Dr. Munch the music—and the meaning of the music—has always come first, and this is why he has seldom been less than exciting.

Beethoven Finale

For the ultimate in excitement Dr. Munch apparently released untapped reserves of energy during his performance of the Beethoven Ninth on Friday afternoon. He had opened his program with a short and early work of Honegger's—"Le Chant de Nigamon"—which served to settle the listeners until Mayor Collins of Boston could offer Dr. Munch a tribute and a silver bowl from the city.

But with the first mysterious bars of the Ninth the wonder began to take place. It was obvious that Dr. Munch was caught up in the inspiration generated by the occasion, that he would certainly leave us with an unforgettable memory of his genius.

The scherzo bounced along its peppery way with brilliance; the melodies and counter-melodies in the Adagio glowed with an unwonted warmth; and in the introduction of the final choral movement the declamations of the orchestral recitative were dramatized beyond the usual.

Then came the entrance of the "Ode to Joy," its magnificent development by the orchestra, and the first vocal statement of Schiller's words by the baritone—in this case Donald Gramm.

There were no dark horses in this quartet; the potentialities of each artist have long since been a known factor, for each has had many appearances with the Boston Symphony. The ring of Mr. Gramm's baritone was matched in radiance by the tenor of John McCollum, the contralto of Florence Kopleff, and the soprano of Adele Addison.

The choral forces, too—those of the Chorus pro Musica, one of Boston's two leading choral groups—were commendable for their power, balance, and blend. Alfred Nash Patterson, the Chorus pro Musica's founder and director, was duly honored at the close for his part in the preparation of the Ninth.

After the double bar—and a truly magnificent finale — the listeners stood at their seats while applauding and cheering, calling Dr. Munch forward for half a dozen bows. He directed some of the ovation to Richard Burgin, who, though retiring as concert-master after 42 seasons, will continue as the orchestra's associate conductor.

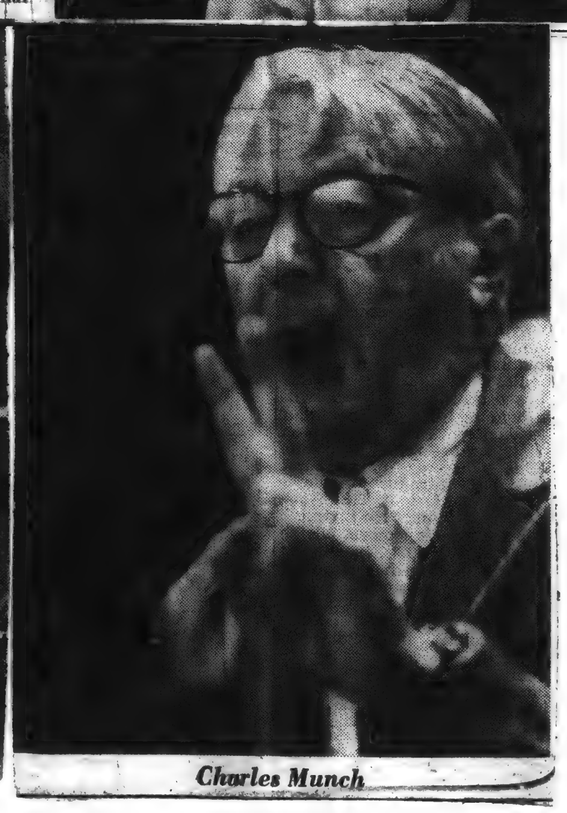
Yes, there was joy, and there has been joy, as Henry B. Cabot said at the testimonial dinner given Dr. Munch by the trustees:

"There has been joy — among all your associates our orchestra, joy among all us who have taken such pri in our 'Symphony,' a pride this orchestra which we thi of as ours, but which in tru has no such narrow bound, f it has won and held the adm ration of the lovers of musi throughout the world."

Reiner to Retire

By the Associated Press

Fritz Reiner, for nine years the musical director of the Chicago Symphony Orchestra, has announced his intention to resign his post though he will conduct a few programs and continue as musical advisor.



Charles Munch

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Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 141,660
APR 28 1962

2000 Roar Adieu

Hub Acclaims Munch in Farewell

By CYRUS DURGIN

A tumultuous and emotional leave-taking was that between Charles Munch and the subscribers to the Friday afternoon concerts of the Boston Symphony Orchestra yesterday.

As the audience had risen to greet him when he appeared on stage at Symphony Hall, so they leaped to their feet the instant Beethoven's Ninth Symphony was over. But with a difference: this time the applause was nearly drowned by a spontaneous cheer that burst from 2000 throats.

For the next 11 minutes it was all a show of admiration and affection for the man who is ending 13 years as music director of the orchestra.

Back Munch came, and again and again, all smiles except once when the strain of fatigue showed upon his face. He waved to the public, touched his right hand, still holding its baton, toward his heart, smiled again, bowed again.

Next time out, Munch took by the arm Richard Burgin, who is retiring as concertmaster, and retiring cellist Jacobus Langendoen, urged them to center stage that they might take a bow with him.

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THANKS—Charles Munch thanks Mayor Collins, who has just presented him with a silver Paul Revere bowl and the greetings of the city.

"We owe you a great debt of gratitude for the joy you have brought to so many through your unmatched talent; the contributions you have made to Boston's culture will be long remembered.

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But the great choral Ninth Symphony of Beethoven—the same work with which Serge Koussevitzky said goodby to Boston in 1949—was what the audience had been awaiting.

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The proportions of this performance were as vast as the music itself; the classic grandeur and the emotional eloquence derived both from the score and from Munch's own profound personal comprehension of the Symphony.

The four soloists, singly and taken as a group, were unquestionably the finest, best-matched I have heard: Adele Addison, soprano; Florence Kopleff contralto; John McCollum, tenor, and Donald Gramm, bass. They deservedly shared a bow with Munch at the end.

Effect: Enormous

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Munch led them at a febrile tempo through the fast sections, but they kept the pace and the volume and the rhythm, and they sounded exceedingly well. Twice Munch brought Patterson out to share applause.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,889
APR 28 1962

191

THUNDERING OVATION

Boston in Stirring Adieu to Munch

By ROBERT TAYLOR

With the thunder of Beethoven's Ninth Symphony swirling around him and the cheers of a turbulent Friday afternoon audience pelting from every side, Charles Munch, the 10th conductor in the long history of the Boston Symphony Orchestra yesterday made his musical farewell here.

Civic Gesture

It was a momentous occasion. Not only did Dr. Munch close an era—the second longest at the fore of the renowned orchestra—but Richard Burgin, who has been concertmaster 42 years, and Jacobus Langendoen, with the BSO as 'cellist the same length of time, were retiring simultaneously with their conductor.

In an unprecedented civic gesture, Dr. Munch received a Paul Revere bowl from Mayor John F. Collins during an intermission ceremony. Even the retirement of Serge Koussevitsky,

(Continued on Page Twenty-Four)

as conductor of the Boston Symphony Orchestra you gained our esteem and affection. It is my sincere hope, as Mayor, speaking in an official capacity and as a private citizen with great personal admiration for you, that you will visit with us again soon.

"I have just returned from a visit to Strasbourg — your home and Boston's sister city. I found there that the citizens of that delightful city — indeed citizens throughout Europe — look to you and revere you as we do here in Boston.

"In presenting you with this memento of the occasion of your official leave-taking I wish you good health, good cheer and many more years of happiness."

CLAMOROUS PITCH

The emotions of the audience, however, reached a clamorous pitch at the close of a dynamic presentation of the Ninth featuring the Chorus Pro Musica and soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. From the 2631 seats of Symphony Hall, people rose shouting and applauding, a tidal wave of homage.

Time after time Dr. Munch came back, characteristically sharing the deafening moment with Mr. Burgin. A gigantic green wreath was trundled onstage. Flashbulbs popped. Dr. Munch stood beside the wreath with his hand over his heart, wrung Richard Burgin's hand, came out with Alfred Nash Patterson, who, as director of the Pro Musica, had prepared his singers superbly.

Thus did a memorable chapter in Boston's musical life come to a moving climax. It will be repeated tonight by the Saturday audience, and Charles Munch will conduct the Berkshire Festival concerts at Tanglewood this summer. But yesterday afternoon marked the transition of the silvery-haired French conductor, who turns 70 this year, from the podium of Symphony Hall.

OUTSIDE HALL

Yesterday he stepped into legend. The audience knew this, too, and a stir of expectancy hovered before the concert began. A rush hour line snaked from the boxoffice as early as nine in the morning. Outside the hall young men displayed placards hopefully requesting tickets. And as soon as Dr. Munch appeared, the audience stood for the first time.

The concert itself sustained the electric, vibrant mood that prevailed extra-musically. The program with Honegger's "Le Chant de Nigamonde," a minor piece of impressionism woven around American Indian tunes, and suitable as a curtain-raiser. But the real item of musical interest was the Beethoven. Never has Charles Munch conducted a finer Ninth.

It is not one of his "specialties," he has not always projected it with such controlled fervor. On this occasion he seemed to kindle with the soaring intuitive power that propels his greatest works, and to transmute the score into a living symbol of his art.

The informing spirit, incandescent and vivid, joined in a disciplined and plastic musical execution. The orchestra played magnificently. The Chorus Pro Musica sang with a finesse and fierce that no student chorale, however gifted, can quite equal.

FIERCE RANGE

The fierce range in which the soloists meet a jagged challenge, daunted the quartet slightly, yet Mr. Gramm was particularly opulent and sure, Miss Addison sand with dependable musicianship, Miss Kopleff attained a commendable volume and Mr. McCollum deserves a special nod for his dedication and diction.

With Dr. Munch and Messrs. Burgin and Langendoen retiring all at once, the Symphony lost three outstanding figures. But a program note yesterday indicated the passage of yet another member of the family:

Gordon B. Simpson, who has been in charge of the Symphony Hall boxoffice, who joined the staff in 1916, and who also retires. To the concertogoer, the Symphony Hall boxoffice without Mr. Simpson seems, in a way, inconceivable.

So the 81st season of the Boston Symphony Orchestra recedes. One cannot hope to encompass the sum of Dr. Charles Munch's contribution to the Boston Symphony, to music, in a line. We will not see his like again. He succeeded a genius whom it seemed impossible to succeed. And we lift him yesterday, a giant of art in his own right, towering in the affections of Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 141,660
APR 28 1962

191

2000 Roar Adieu

Hub Acclaims Munch in Farewell

By CYRUS DURGIN

A tumultuous and emotional leave-taking was that between Charles Munch and the subscribers to the Friday afternoon concerts of the Boston Symphony Orchestra yesterday.

As the audience had risen to greet him when he appeared on stage at Symphony Hall, so they leaped to their feet the instant Beethoven's Ninth Symphony was over. But with a difference: this time the applause was nearly drowned by a spontaneous cheer that burst from 2000 throats.

For the next 11 minutes it was all a show of admiration and affection for the man who is ending 13 years as music director of the orchestra.

Back Munch came, and again and again, all smiles except once when the strain of fatigue showed upon his face. He waved to the public, touched his right hand, still holding its baton, toward his heart, smiled again, bowed again.

Next time out, Munch took by the arm Richard Burgin, who is retiring as concertmaster, and retiring cellist Jacobus Langendoen, urged them to center stage that they might take a bow with him.

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-hearted
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ul music
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G OVATION

in Stirring Adieu to Munch

(Continued from First Page)

in 1949, failed to invoke such a response; and this was very probably the first time that a Mayor of Boston has played an active role in a Symphony Hall Concert.

Introduced by Henry B. Cabot, president of the Orchestra's trustees, Mayor Collins said:

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OBSCURED TEXT

192

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
OCT 25 1961

Boston Symphony Gives Special UNESCO Concert

THE BOSTON SYMPHONY ORCHESTRA gave at Symphony Hall last night, a special concert in honor of the Eighth National Conference of the United States National Commission for UNESCO. Dr. Charles Munch, music director, conducted the following program: "Quiet City," Copland; "Iberia," Debussy; "Eroica" Symphony, Beethoven.

By CYRUS DURGIN

Dr. Charles Munch and the Boston Symphony Orchestra gave a concert in Symphony Hall, last night, for the delegates to, and in honor of, the Eighth National Conference of the United States National Commission for UNESCO.

Music director and Orchestra, in turn, were honored by award to them of the 17th annual United Nations Day Citation. The citation was conferred on stage just after intermission, before the final number of the evening, Beethoven's "Eroica" Symphony.

The citation was awarded by Henry F. Stimpson, Massachusetts United Nations Day Commission chairman, who saluted the Boston Symphony as "effective diplomats." The phrase was entirely appropriate in view of the admirable work which the Orchestra accomplished in its two European tours—the second of which, in 1956, included a visit to Soviet Russia, and in its visit to the Far East in 1960.

Henry B. Cabot, president of the Symphony's board of trustees, accepted the citation for Dr. Munch and the Orchestra, and in his characteristically modest fashion, expressed pride "in this great orchestra." Dr. Munch was not present at the ceremony, quite understandably since he had yet to conduct the most demanding work of the evening, the "Eroica" Symphony.

Though Dr. Munch and the Orchestra had just returned from the mid-Western tour, the vigor and finesse of their music-making denied the toll which this tour exacts.

"Iberia" was richly-colored, a marvel of style and detail. Beethoven's own favorite symphony received, indeed, a better performance than those in the Friday-Saturday series a few weeks ago.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m-e)
BOSTON, Mass.
Circ. ———
OCT 18 1961

Symphony Concert To Mark UN Day

A special concert by the Boston Symphony Orchestra will be given on Oct. 24, United Nations Day, at Symphony Hall.

Dr. Charles Munch will conduct the special program for the 2000 delegates and visitors to the Eighth National Conference of the U. S. Commission for UNESCO, which will be held at the Statler Hilton.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
OCT 23 1961

UN Day Program

On United Nations Day, Oct. 24, Charles Munch will conduct the Boston Symphony Orchestra in a special concert at Symphony Hall for the 2,000 delegates and visitors to the eighth national conference of the U.S. Commission for UNESCO, which meets in this city Oct. 22-26.

Boston University News
BOSTON, Mass.
Weekly
047

UNESCO

The Boston Symphony Orchestra, under the direction of Dr. Charles Munch, will present a special concert in cooperation with the University on United Nations Day next Tuesday, at 8:15 pm at Symphony hall. The concert will be the highlight of the Eighth National Conference of the U.S. Commission for UNESCO meeting in Boston Oct. 22-26.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
OCT 29 1961

OBSCURED TEXT

192

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Sunday Herald
BOSTON, Mass.
Circ. 287,665

OCT 29 1961

UNESCO Concert- Oct. 24

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 191,991

OCT 23 1961

DANGEROUS BIRTHDAY

An award to Conductor Charles Munch and the Boston Symphony Orchestra, at a great gathering for a United Nations independent agency under Boston University sponsorship, will point up observation here tomorrow of the U.N.'s 16th birthday.

The anniversary comes at a dangerous time when, with Berlin still explosive, Nikita Khrushchev plans to detonate a 50-million-ton bomb and the United States has emphatically reminded him of this country's superior nuclear power. Meanwhile, the U.N. General Assembly struggles with accumulating crises, sharpened by the death of the late Secretary-General Dag Hammarskjold.

Russia will not agree on the powers of an acting successor, and no qualified candidate will now accept the job without Soviet approval. The Congo ceasefire has become unstuck again; funds for the U.N. operation there will run out in eight days, and there is no provision for more.

That may cause a revulsion of feeling in the United States, which is bailing out the U.N. So may the seating by the Assembly of Communist China, which will be likely if Nationalist China infuriates certain African countries by vetoing the admission of Outer Mongolia, thus causing Russia to veto African Mauretania.

* * *

But no member has yet seceded from the U.N. because this world organization, unlike the League of Nations, is universal and could be used against any country which left. Communist China probably cannot be kept out many more years. U.N. financial crises largely constitute steps in a long-term United States effort to educate other countries in the need of paying. The Congo, though still unstable, now has a legitimate government, a vast improvement over last year.

The U.N. Secretariat is proving it can still function. Pressure of world opinion has persuaded Russia to recede from her demand for a veto on an acting secretary-general's work. Western firmness has caused Nikita Khrushchev to draw back from his year-end deadline on Berlin.

In the long run, these crises remain dangerous nevertheless. Like American Congresses before the Constitution, the U.N. finds it impossible to enforce contributions without the power to tax. Our Civil War demonstrated that even a Federal government cannot prevent an explosion when power is bipolarized and conflict proves irreconcilable.

* * *

The award for international service to the Boston Symphony Orchestra will take place at a week-long conference on Africa for the United Nations Educational, Scientific and Cultural Organization (UNESCO). Such meetings, like the orchestra's world tours, build up international feeling among countries old and new—and somewhere in between, like the United States.

In every crisis since World War II, that feeling, and the common knowledge that there is no security except in peace, have proved stronger than most people had been led to expect. But it will need all the additional encouragement it can get.

Today, world power is bipolarized, and no means of reconciling conflict has been discovered. Possibly, in view of the nuclear threat to all, growing international feeling, what Jefferson called "the opinions of mankind," may at last prove fully effective. Thus, a reliable substitute for war may some day be found.

UNCLE DUDLEY

The Pilot
BOSTON, Mass.
Weekly Circ. 87,000

OCT 28 1961

UNESCO Conference

DURING THE LAST WEEK, Boston has been host to the eighth biennial Conference of the United States National Commission for UNESCO. The topic for this years meeting was Africa, with the emphasis on the sub-Sahara areas of that vast Continent. Delegates to the Conference numbered more than fifteen hundred with nearly two hundred guests from the African nations.

In keeping with the UNESCO formula, the discussions ranged over a very wide area although the highest interest surely centered around education and the arts. In the emerging nations, so lately attached to the colonial powers, there are immense new responsibilities in the field of education and ones which they cannot under any circumstances manage singlehanded. On the other hand, Western education does not fit the local picture without serious modifications and mutual understanding of problems. Similarly in the various art forms, there is a wide gap of communication which must be bridged by scholarly research before Western and African art values can be sympathetically compared.

The Conference, which gathered here so many African experts, laid bare in a wide spectrum the immediate challenges which face the West in its relations with the dark-skinned peoples of Africa. Sometimes we think that the only commodity necessary in these situations is money and technology; important as both of these are, the more basic necessity is a mutual understanding of each others' cultural heritage so that the values therein can be harmoniously interchanged. The UNESCO Conference in Boston studied in some depth these critical problems and brought together a range of varied responses which cannot fail to be helpful in making future decisions for this important part of the world.

We are happy to pay tribute to the many persons and groups in Boston who assisted in preparing and conducting the local arrangements for the meeting. Boston University, the Boston Symphony, the Museums of Fine Arts and of Science and so many others made this a memorable visit for Commission members, Conference delegates and foreign guests. We have every reason to believe that they will recall our city with the same warm feelings with which we welcomed them.

Sunday Telegram
WORCESTER, Mass.
Circ. 101,456

OCT 15 1961

UNESCO Group To Hold Boston Talks on Africa

Special to The Telegram

BOSTON — The U.S. National Commission for UNESCO will hold a conference on Africa here Oct. 22-26.

The five-day program will open at 9:30 a.m. Oct. 23 with an address on "The Image of the U.S. in Africa" by Jaja Wachuku, foreign minister of Nigeria, in John Hancock Hall.

Registration will be held Sunday in the Statler - Hilton Hotel, headquarters of the conference.

Three high education officials will be among 43 African educators and leaders who will participate in the program. Speakers will include Ziada Arbab, minister of education for the Sudan; Hugh A. Marshall Clarke, permanent secretary of education in Sierra Leone, and Stephen O. Awokoya, chief federal advisor on education in Nigeria.

More than 2,000 people are expected to attend. The Africans will join American experts in discussions of various phases of education, science, culture and communication.

Largest on Africa

The conference, the largest ever held in this country on Africa, will have as its theme "Africa and the United States — Images and Realities." It will be the eighth national conference held by the commission.

The main objective of the conference is to broaden American understanding of the achievements and aspirations of the peoples of Africa.

Discussion topics will include "Education in English - Speaking Countries," "Education in French-Speaking Countries," "Teaching about Africa in American Schools," "University Institutions in Africa," "An American University in Africa?" "African Studies in American Universities," "Teaching of African Languages," "Women and the Future of Africa," "African Students in the United States," "A Peace Corps for Africa," "American Behavior Abroad," "Science, Technology and Economic Development," "Science in Africa," "American Industry in Africa," "Main Currents in African Labor," "The Social Significance of African Music," "Preservation and Encouragement of the Arts in Africa," "African Art in the United States," "African Religion and Philosophy," "Newspapers, Periodicals and News Agencies in Africa," "The United States in African Press and Radio," "Radio and Television in Africa."

Special Exhibits

During the conference, museums and libraries in the Boston area will have special exhibits on African art and culture. The Boston Symphony Orchestra will give a special concert Oct. 23.

The commission, which sponsors a national conference every two years, was created by Congress in 1946 to advise the U.S. on programs for the United Nations Educational, Scientific and Cultural Organization (UNESCO). Its membership consists of 60 representatives of major national organizations in education, science and the arts and individuals appointed by the secretary of state.

Dr. Vernon McKay, professor of African studies at Johns Hopkins University, organized the conference. Erwin D. Canham, editor of the Christian Science Monitor, is chairman of the Bostor Sponsoring Committee.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105

OCT 25 1961

DR. MUNCH GETS CITATION FOR ORCHESTRA'S 'DIPLOMACY'

The Boston Symphony Orchestra and its director, Dr. Charles Munch, were honored during the intermission of the UNESCO concert at Symphony Hall last night by the World Affairs Council of Boston.

Harry F. Stimpson, honorary UN Day chairman for Massachusetts, introduced by Elliot L. Richardson, president of the World Affairs Council, presented a citation which read in part:

"If political tensions end where true civilization begins . . . then Charles Munch and the Boston Symphony Orchestra have done more to promote international understanding than the aggregate of the world's diplomats.

"You, Dr. Munch, through your art and vocation, have transcended the political antagonisms which have made the province of your birth the powder keg of Europe for centuries. Through your life's work you have proved that beauty which mellows the hearts of men and defeats their hate is universal . . . "

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Traveler (e)
BOSTON, Mass.
Circ. 169,783
JUN 23 1961

Opera Adds New Dimension To Boston Youth Concerts

By GAIL KREDENSER

The Boston Symphony will add a new dimension to its youth concerts next season: opera.

The orchestra, aided by the New England Opera Theater, will present Gian-Carlo Menotti's one-act opera "The Telephone" at the January concerts.

The opera is among several innovations for the coming season. They reflect conductor Harry Ellis Dickson's determination to open a wide range of musical experience to junior high and high school students.

Dickson, Symphony violinist and associate Pops conductor, has also conducted the Brookline Youth Concerts for 12 years.

There will be two competitions for high school students this year. One will be for composition, the other to choose the soloists who will perform with the Symphony at the last pair of concerts.

HARRY ELLIS DICKSON

The orchestra will perform the winning high school composition at the last concerts. Competition for soloists will be held in the late fall and will be open to all instruments.

ON CLASSICAL, MODERN MUSIC

"What is Classical Music?" "What is Modern Music?" Those are the questions — to be answered in the first pair of concerts, Nov. 4 and 11.

Guest at the Nov. 4 concert will be composer - conductor Lukas Foss.

"What Is Opera?" will be the theme of the second pair of concerts, Jan. 6 and 13.

The last concerts Mar 3 and 10 will be titled "Picture Music" and will illustrate how composers "paint pictures" with music.

The All-State High School Orchestra will join the Symphony men in performance of a major work. The winners of the high school auditions will also perform.

Conductor Dickson explains the popularity of the three-year-old youth concert series this way:

"If they are successful, it's because they are different from the old-fashioned youth concerts which were more like a music education course.

"A concert may be educational, "but it is also a spiritual and emotional event."

Sale of subscriptions to the 1961-62 series has reached the halfway mark.

Ticket chairman is Mrs. Manuel Kurlind, 129 Payson Rd., Chestnut Hill, telephone HO 9-0171.

TODAY'S

New England Newsclip Agency, Inc.
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Fence Viewer
SUDBURY, Mass.
Weekly Circ. 614
OCT 12 1961

Youth Concerts

LINCOLN -- Mrs. Leonard Moss, Woodcock Lane, Lincoln, has application blanks for subscriptions to the Youth Concerts at Sumphony Hall. Program No. 1, to be presented Nov. 4 and Nov. 11 is as follows: What is Classical Music? Brandenburg Concerto No. 2 in F-Major for Trumpet, Flute, Oboe, Solo Violin and Strings (first and third movements); Bach; Symphony No. 3 (Eroica) (Scherzo); Beethoven; and Symphony No. 1 (finale), Brahms. What is Modern Music? "Porgy and Bess" excerpts, Gershwin; "The Creation of the World", ballet, Milhaud; Russian Dance from "Petrouchka", Stravinsky; "Dance of the Adolescents" from "The Rites of Spring", Stravinsky; Concerto No. 1 in D-Major, Prokofieff; Concerto for Orchestra (fourth movement - intermezzo interrotto), Bartok; Galop from "Fancy Free", Bernstein. The soloist will be announced.

Other concerts will be presented on Jan. 6 and Jan. 13 and on March 3 and March 10. Tickets are for the series only at $4 for three concerts, with all seats reserved.

In Sudbury, Mrs. John H. Walker is ticket chairman, assisted by Mr. Robert Wentworth of the Lincoln-Sudbury Regional High School and Mr. Dean Aldrich of the Junior High School.

Young people who wish to subscribe to the Youth Concerts may ask their school music supervisor for an application blank, or obtain one from Mrs. Walker by calling HIlltop 3-6027.

The concerts, now in their third season, attract attendance from public, parochial and independent school pupils throughout the state from grade four through high school. Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston Pops, has planned an interesting series of programs for this season when, under his direction, 60 members of the Boston Symphony Orchestra will illustrate the difference between classical and modern music.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 191,991
OCT 16 1961

Society: Harry Dickson to Conduct Youth Concert Series

By MARJORIE W. SHERMAN

Going to Symphony used to be a privilege associated with growing up to being a responsible Boston citizen. Today's children don't have to wait that long. The mysteries of Boston's leading cultural institution are open to them from the age of five. Three concerts given in a two-pair series are planned especially for children and conducted with comment by Harry Ellis Dickson.

They come by bus, by station wagon, subway and school jitney to hear the impressive sound which only a major symphony orchestra can produce. These new doors open to this year's Youth Concert subscribers on Nov. 4, Jan. 6 and Mar. 3 at hour-long concerts starting at 11 a.m. Concert programs are repeated a week later.

Like their mother's and grandmother's tickets, the children's are reserved and offered by subscription. They have their own programs with notes by John N. Burk who writes for the regular symphony-goers.

A committee of mothers helps to keep costs down and interest high. With their cooperation in serving as ushers, ticket handlers, corresponding secretaries and transportation arrangers, and with the generosity of the Boston Symphony Orchestra's trustees, the concert patron of the future finds an understanding of music at the age when it means the most.

New England Newsclip Agency, Inc.
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Public Spirit
AYER, Mass.
Weekly Circ. 2,067
NOV 9 1961

HARVARD

Items of Interest

Ronald Saudelli, sixth grade teacher, has announced that the Harvard Faculty Club has almost 100% membership for this year in the Massachusetts Teacher's Association.

Teachers in the junior and senior high school have been asked to read "A Study of the Small High School," a study based on the work of Dr. Glendon Nimnicht and Dr. Arthur Partridge who are Ford Foundation educational consultants for the new junior senior high school in Harvard.

Students from the Harvard schools will travel to Boston Saturday for the first concert in the Youth Symphony Concert series. The concert at 11 a. m. at Symphony Hall will feature members of the Boston Symphony Orchestra. Harry Ellis Dickson will conduct. The program will include the Violin Concerto No. 1 by Prokofieff. A 15 year old violinist will be soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mercury (e)
MEDFORD, Mass.
Circ. 7,207
MAR 1 1962

Youth Concert Scheduled for This Saturday

The third and final concert in a series of Youth Concerts being presented by the Boston Symphony Orchestra at Symphony Hall, Huntington ave., Boston, will be presented Saturday morning, announced Mrs. Herbert Tuck, local chairman.

The bus, which has been chartered for the group, will leave West Medford sq. from in front of the High st., Pharmacy, at 9:45 a.m., and Medford sq., near O'Brien's Men's Store, at 10 a.m., reported Mrs. Tuck.

Two young high school musicians, Peter Cokkunias of Springfield, a clarinetist, and Robert Hansen of Holbrook, a French horn player, will appear as soloist with the orchestra.

Members of the Massachusetts All-State High School Orchestra will join with the symphony players.

Youth Concerts

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Evening Globe
BOSTON, Mass.
Circ. 143,950

OCT 16 1961

Society: Harry Dickson to Conduct Youth Concert Series

By MARJORIE W. SHERMAN

Going to Symphony used to be a privilege associated with growing up to being a responsible Boston citizen. Today's children don't have to wait that long. The mysteries of Boston's leading cultural institution are open to them from the age of five. Three concerts given in a two-pair series are planned especially for children and conducted with comment by Harry Ellis Dickson.

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daughter of Mr. and Mrs. John Pollins of Greensburg, to Paul Gerard O'Leary, son of Mrs. Gerard O'Leary of Boston and the late Mr. O'Leary. The ceremony took place at Blessed Sacrament Cathedral. The bride wore ivory peau de soie and Alencon lace, and an ivory silk illusion veil. Her flowers were white shell pink roses and stephanotis. She was attended by Miss Gloria McNutt, Miss Eunice Elwood, Miss June Barron, and Miss Janet Farquar. Thomas Cowley was best man, with Robert Sudley of Boston, James Keans, Bruce Kerr, John W. Follins Jr. as ushers. The bridegroom attended Boston Latin School and Harvard and the Wharton School of Commerce and Finance at the University of Pennsylvania. His bride went to Westminster College and the Parsons School of Design in New York.

THEIR THIRD CHILD, second son, David Kimball, was born to Mr and Mrs. Thomas S. Woods 3d of Akron, Ohio. Grandparents are Mrs.

and changing history of Boston. Besides such familiar landmarks as Richardson's Trinity Church and the Boston Public Library, many less-frequented places will be visited in tours marked by Mrs. J. Clifford Ross.

TO LIVE IN VIRGINIA where the bridegroom is attending Army school at Fort Belvoir, are Mr. and Mrs. Frank Gillis (Beverly Gosse) who were married at Grace Episcopal Church in Medford. The bride is the daughter of Mr. and Mrs. Charles W. Gosse of Medford and her husband is the son of Mr. and Mrs. Joseph L. Gillis of Lexington. Miss Janet Gosse was maid of honor and Warren Gosse, best man. Ushers were William Gosse and Gerald Griffin. Mr. Gillis is a graduate of St. Dunstan's University, Canada.

SCONES AND SCONSES is the word among Dedham Women's Exchange volunteers busy in kitchen and workshop to prepare for their annual Christmas Bazaar. Wednesday and Thursday, Oct. 25, 26, are the days of the benefit at the Dedham Masonic Temple, from nine to nine on the first day and nine to six on the second.

Services offered include recaning chairs, framing pictures and providing casseroles for the freezer for unexpected guests.

Decorations for Christmas,

COUNTING SEATS for young symphony-goers at Youth Concerts at Symphony Hall are Mrs. William Morton of Cohasset, Mrs. H. Alexander Ladd of Dover, Mrs. Albert C. Titcomb of Lime st., and Mrs. Manuel Kurland of Brookline, ticket chairman.

pan, to William K. McLaughlin, 19, of 98 Taunton av., Mattapan, son of Mr. and Mrs. John P. McLaughlin. Rev. William Perrill will officiate. The couple will live in Hyde Park after a honeymoon to Cape Cod and New York.

BACHELORS AND HUSBANDS are being invited to Boston's Junior Smith Club cocktail party on Friday, Oct. 20 at the Harvard Club's Aesculapian Room. Gathering from 5:30 to eight, alumnae will renew acquaintanees.

Mrs. Maurice Longsworth Jr. and Mrs. Peter DeRoetth are co-chairmen of the committee planning the party. Assisting them have been: Mrs. George Stetson, Mrs. Robert Cotson, Miss Joan Jackson, Miss Joan Case, Miss Alice Stone, Miss Janet Bowler, and Miss Martha Manchester.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Circ. 440,211

APR 15 1962

PLUNKING AWAY — The bass fiddle's strings feel the fingers of new "players" as the Boston Symphony Orchestra holds a special concert for children at Symphony Hall. Conductor Harry Ellis Dickson gives some individual instruction to (l. to r.) Joseph Beham, Coleen Kennett and Mark Dunn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen
SUDBURY, Mass.
Weekly Circ. 765

OCT 12 1961

Youth Concerts at Symphony Hall

Tickets are now available for the third season Youth Concerts at Symphony Hall. Sold out for the past two season, the concerts have met with enthusiastic response from young people throughout the State.

Harry Ellis Dickson, Assistant Conductor of the Boston "Pops" and a member of the Boston Symphony Orchestra ,will again serve as drector. To accommodate the large numbers of young people who are expected to attend, the concerts have been divided into series with identical programs.

Tickets are now on sale for the second series only, November 11, January 13, and March 10, for three concerts. All seats are reserved. The first series has been completely sold out.

Mrs. John H. Walker is Ticket Chairman in Sudbury. Assisting her Mr. Robert Wentworth of the Lincoln-Sudbury Regional High School and Mr. Dean Aldrich of the Junior High School.

Young people who wish to subscribe to the Youth Concerts may ask their school music supervisors for an application blank, or obtain one from Mrs. Walker by calling HI 3-6072.

The program for the entire season is as follows: Program 1 - November 4 & 11 - What is Classical Music? Brandenburg Concerto No. 2 in F-Major, for Trumpet, Flute, Oboe, Solo Violin and Strings, (First and third movements), Bach; Symphony No. 3 (Eroica) (Scherzo), Beethoven; Symphony No. 1 (Finale), Brahms - What is Modern Music? "Porgy and Bess" (Excerpts), Gershwin; "The Creation of the World", Ballet, Milhaud; Russian Dance, from "Petrouchka", Stravinsky; Dance of the Adolescents, from "The Rite of Spring", Stravinsky; Concerto No. 1 in D Major, Prokofieff; Concerto for Orchestra (Fourth movement - Intermezzo Interrotto), Bartok; Galop, from "Fancy Free," Bernstein. (Soloist to be announced).

Program 2 - January 6 & 13- AT IS Opera? - ExcerptsV-berHeai" "WHAT IS Opera? - Excerpts from "Carmen", Bizet; "The Telephone", Gian-Carlo Mennotti - (Soloists to be announced).

Program 3 - March 3 & 10- "Picture Music" - La Mer (The Sea), Debussy; Pictures at an Exhibition, Moussorgsky - Ravel; High School Soloists, Composers, and All State Players. (Winners and Selections to be announced).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 427,983

APR 15 1962

Boston Symphony Stages Special Youth Concert

A special Youth Concert by the Boston Symphony Orchestra was given yesterday afternoon at Symphony Hall for those unable to attend the regular concert series that ended last week.

Sponsored by the Lincoln and Therese Filene Foundation, the program was conducted by Harry Ellis Dickson.

The program, with a theme, "What is Opera?", included the Overture to Mozart's "Don Giovanni" with solos by Edith Gordon, soprano, and Justino Diaz, baritone.

Miss Gordon and Diaz also sang the one-act opera, "The Telephone" by Gian-Carlo Menotti.

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Record-American (m-e)
BOSTON, Mass.
Circ. ———

OCT 16 1961

SMART SET . . By Rose Walsh

Symphony Series Staged for Youth

Our Friday afternoon Boston Symphony concert goers needn't think they are "the only pebbles on the beach." We now have a well established enthusiastic group of Saturday morning junior symphony goers who feel pretty big and important attending the Youth Concerts at Symphony Hall. They come from nearly 100 communities of Massachusetts (some from New Hampshire.) Public, private and parochial schools are represented in the happy young audience.

Originated by conductor Harry Ellis Dickson as an experiment, the concerts have been so well received that he will launch the third season next month. He knows how youngsters like to be considered older than they really are and he treats them that way.

Three programs will be played by a large ensemble of Boston Symphony Orchestra musicians conducted by Mr. Dickson on Saturday mornings Nov. 4, January 6, and March 3. Each one will be repeated a week later.

The tickets are all reserved and offered on a subscription basis for either the first or second series of three concerts ($4 a series). Since Mr. Dickson believes his audience will become the symphony-goers of the future, they receive a program book (just like adults) with notes by the orchestra's famous annotator, John N. Burk. In addition the conductor makes brief, helpful comments aboutt the works.

He selects his music from the great masters and modern "classic" and "popular" composers, using nothing too long. Parents or relatives who sometimes accompany the children report that they too find great pleasure in the programs. Subscriptions are available through Youth Concert Ticket Committee, Symphony Hall, Boston 15.

★ ★ ★

12th annual Christmas Bazaar sponsored by the Dedham Women's Exchange at the Dedham Masonic Temple, 410 Washington st.

Separate shops are being set ups each with its individual selection of gifts. Leather goods, household items, hand-decorated wastebaskets, lamps for every room, imported pottery and other fascinating articles will be conveniently arranged.

One specialty featured by the Exchange is custom-made sweaters for the sportsman and sportswoman. Also duffle bags complete with club insignia. Decorations in the Yuletide spirit created by Mrs. George Swwetnam, assisted by Mrs. W. Dennison Brooks, Jr. and Mrs. Edmund Shattuck, Jr. set the mood for the fair.

Luncheon will be served by Mrs. William P. Rogers, Jr. and Mrs. Charles Brooks.

Parley to Ponder

GOING OVER SEATING PLAN for third season of Symphony Hall Youth Concerts are members of executive committee, l. to r., Mrs. Wm. Morton, Mrs. H. A. Ladd, Mrs. Justin Driscoll, Mrs. A. C. Titcomb, Mrs. Manuel Kurland, ticket chairman; Mrs. Ralph Katz. (Lenscraft)

NewEnglandNewsclipAgency,Inc.
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Herald (m)
BOSTON, Mass.
Circ. 177,105
NOV 1 0 1961

of Milan.

Youth Concert Program Repeated

The first program of the Youth Concerts 1961-2 season will be repeated tomorrow morning at 11 in Symphony Hall. Harry Ellis Dickson will conduct members of the Boston Symphony Orchestra in a program in two parts: "What is Classical Music?"—Bach, Beethoven and Brahms: and "What is Modern Music?"—Stravinsky, Bartok, Prokofieff and Gershwin.

NewEnglandNewsclipAgency,Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 287,665

NOV 5 1961

Youth Concert

PROGRAM CONTRASTS OLD WITH THE NEW

The third season of Youth Concerts by members of the Boston Symphony Orchestra, conducted by Harry Ellis Dickson, opened yesterday morning at Symphony Hall with a program that contrasted old with new.

The so-called "classic" era in music, which enjoyed greatest prominence in the later 18th century, was represented by the "Three B's: Bach, Beethoven, and Brahms. While none of these can be termed precisely classic, all three did much to build, perfect, and expand the principles of classical music.

Bach's Brandenburg Concerto No. 2 is an example of music on a relatively small scale, using four soloists and a reduced string orchestra.

This "concerto grosso" gave the young people a rare chance to see and hear a trumpet that is half as large as the ordinary trumpet. Sometimes referred to as the "piccolo" trumpet because of its size, it was played skillfully by Armando Ghitalla in performing Bach's extremely high trumpet parts.

GREATER RELIANCE

The scherzo of Beethoven's "Eroica" symphony and the finale of Brahms' Symphony No. 1 both illustrate the increased size of the 19th century orchestra and the greater reliance on improved brass instruments.

On the modern side, the reception given yesterday's performance of Stravinsky's Rite of much differed from that at the premiere in 1913, when catcalls were heard and scuffles broke out between partisans and enemies of Stravinsky's style. The reaction of today's young generation indicated acceptance, and many may have shared the opinion of several contemporary composers: Bartok and Stravinsky are even conventional.

The finale of the Prokofiev Violin Concerto No. 1 featured a visiting Connecticut girl, Penny Ambrose, as soloist. The 15-year-old violinist displayed a remarkable ear for intonation and a full tone over a wide range of pitch and dynamics, in a concerto that proves that Prokofiev was never easy on his soloists.

The attentiveness of yesterday's youthful audience indicates an enthusiasm for the art of music and the assured success of this season's Youth Concerts. The program for the first concert will be repeated next Saturday morning at Symphony Hall.

McL. H.

The Program

The first of the 1961-62 season's Youth Concerts was performed yesterday morning at Symphony Hall by members of the Boston Symphony Orchestra, conducted by Harry Ellis Dickson.

The program:

First movement, Brandenburg Concerto No. 2 ..... Bach
Scherzo, Symphony No. 3 ..... Beethoven
Finale, Symphony No. 1 ..... Brahms
"Russian Dance," from Petrouchka ..... Stravinsky
Dance of the Adolescents, from The Rite of Spring ..... Stravinsky
Fourth movement, Concerto for Orchestra ..... Bartok
Finale, Violin Concerto No. 1 ..... Prokofiev
Penny Ambrose, soloist
Excerpt from Porgy and Bess ..... Gershwin

NewEnglandNewsclipAgency,Inc.
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Reporter
FOXBORO, Mass.
Weekly Circ. 2,923

OCT 19 1961

Symphony Hall Youth Concerts

Tickets are now available for the third season of Youth Concerts at Symphony Hall in Boston. These concerts, which have been sold out for the past two seasons, have met with enthusiastic response from young people throughout the State, attracting attendance from public, parochial and independent school pupils from grade four through high school.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and Assistant Conductor of the Boston "Pops" has planned an interesting series of programs for this season. He will present the first of these on November 4 at 11 A.M. when, under his direction, 60 members of the Boston Symphony Orchestra will illustrate the difference between classical and modern music. The same program will be repeated on Saturady, November 11 at 11 A.M., and will be followed by concerts on January 6 and 13, and March 3 and 10.

Tickets are now on sale, for the series only, at $4 for three concerts. All seats are reserved. Mrs. Manuel Kurland of Brookline is Manager of Ticket Sales.

In Foxboro, Mrs. William K. Owen is Ticket Chairman.

Young people who wish to subscribe to the Youth Concerts may ask their school music supervisor for an application blank, or obtain one from ticket chairman by calling KI 3-2501.

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Mercury (e)
MEDFORD, Mass.
Circ. 7,207

NOV 3 1961

Boston Symphony Youth Concert Opens Saturday

Five Medford residents are on a committee making arrangements for the Youth concerts of the Boston Symphony Orchestra this year. First of the three concerts of the season will be held this Saturday from 11 a.m. to 12 noon.

Those on the committee include Mrs. Herbert Tuck, chairman; Mrs. Samnel Casson, Mrs. Marshall Adler, Mrs. Shmner Sinrich, Mrs. Emanuel Taitz, and Mrs. Daniel Freedman.

Mrs. Tuck said that the committee members will be glad to furnish any interested residents further information on the concerts, and transportation. Buses will leave from West Medford sq. at 9:45 and Medford sq. at 10 a.m. for the youth concerts.

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Cape Cod
Standard Times (e)
HYANNIS, Mass.
Circ. 18,931

NOV 10 1961

Group to Attend

ONSET, Nov. 10—A group of instrumental musicians from the Wareham elementary schools will attend the morning concert tomorrow at Symphony hall in Boston by the Boston Symphony Orchestra.

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Daily Record-American
BOSTON, Mass.
Circ. 475,000

NOV 6 1961

ELLIOT NORTON WRITES:

Nice Work by Audience As Youth Concerts Open

Since they were attending a concert of the Boston Symphony Orchestra, Saturday morning's listeners at Symphony Hall were generally attentive and appreciative. There were, however, some exceptions, a few whose behavior was not properly Bostonian.

A male concertgoer, for instance, bit off one corner of his program while the musicians were playing for all its harsh exotic brilliance Stravinsky's "Dance of the Adolescents" from "The Rite of Spring." Having swallowed it, the hungry listener proudly exhibited the moist remnants to a companion, who appeared to admire this admittedly remarkable gustory achievement.

Elliot Norton

Earlier, a beautiful blonde with huge blue eyes had turned her back on the orchestra and had knelt in her chair, to stare gravely at the young man in the seat behind hers. Not long after, she was observed sitting on the lap of her male escort. This is the kind of thing you rarely see at a Friday Symphony concert.

Most of the rest of the audience of 2900 were restrained, respectful and responsive. This despite the fact that many of them had never been to a concert before and most of them were between five and 15 years of age.

SQUIRMING ALL RIGHT

They were restless now and then, which is a good sign. No concertgoer should ever be required to sit without ever squirming. Nobody under 15 is able to remain in one position for very long without some signs of life. Audiences at all age levels are composed of human beings, not posts, nor sticks, nor rigidly self-controlled Yogis.

For Saturday's occasion, which was the first of this year's Youth Concerts, the boys and girls of the audience were recruited from al parts of Greater Boston. There is nothing snobbish about the Youth Concerts, which are dedicated to the democratic proposition that all potential music lovers are created equal and that the Boston audience of the future will be an intellectual elite, not a set of snobs.

The concerts are nicely run and beautifully played by the orchestra, whose members do not condescend to their young patrons. Harry Ellis Dickson, as conductor, explains some of the elements of the music they undertake in an informal way. He is never patronizing; he doesn't talk down to the young ones; nor does he bore them.

LIMIT OF ATTENTION

On Saturday, he made only one mistake; he should have given them an intermission sooner than he did. At the age of eight, or 10 or even 14, it is not easy to pay undivided attention for longer than 15 or 20 minutes at a time.

The orchestra played a variety of great music. In the first section of the program, they offered sections of major works by Bach (the Brandenburg Concerto No. 2), Beethoven (The "Eroica") and Brahms (the Finale of his first Symphony).

In each case, Mr. Dickson told a little about the music and the composer. Where it seemed appropriate, he introduced the principal musicians and let them play the theme music in advance. In each case, he was informal, friendly and dignified.

By way of making his message more acceptable, he told his hearers something personal about the music, or the composers. For instance, during the second half after the program, he reported what Pierre Monteux had told him about how the Paris audience raised cain when Monteux conducted the first performance of Stravinsky's "Rite of Spring."

MODERN WORKS HEARD

The second half was devoted to modern music and included selections from Bela Bartok and, finally, Gershwin, as well as Stravinsky, the great pioneer among the moderns.

A 15-year-old violinist, Penny Ambrose, of Coventry, Ct., played with the orchestra Prokofiev's Violin Concerto No. 1. In a flared white gown, Penny looked handsome and played with precision and feeling. The Saturday morning enthusiasts responded properly to her and her playing, too; no programs were munched during Prokofiev.

This first Youth Program of the season will be repeated next Saturday at Symphony Hall. Subsequent concerts are to be given in the same way on Jan. 6 and 13 and on March 3 and 10. They are all promising.

NewEnglandNewsclipAgency,Inc.
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Hellenic Chronicle
BOSTON, Mass.
Weekly Circ. 18,347

NOV 2 1961

Youth Concerts Set At Symphony Hall

Saturday morning youth concerts at Symphony Hall will be offered again this season. For the past two years, these concerts have been sellouts.

Conducting the 60 members of the Boston Symphony Orchestra will be Harry Ellis Dickson. The concerts will be given in series of three, a pair of identical programs to be given a week apart. The first series is slated to start Saturday. Tickets and information are available at Symphony Hall. Tickets are $4 for three concerts.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545

NOV 6 1961

Symphony Tames Audience

By Kenneth Hufford
Staff Writer of The Christian Science Monitor

"The bass drum sure sounds good, doesn't it?"

"Yes, and it feels good in the feet, too."

Rumbling vibrations of the deep-toned percussion instrument brought these reactions from two attentive listeners during the first youth concert of the season by the Boston Symphony Orchestra Saturday.

The scene was Symphony Hall.

Teachers, proud parents, and older companions herded chattering, fidgity children of all ages into the large auditorium, and somewhat militarily assigned them to their seats.

Bach . . . to Stravinsky

They sat, gawked, twisted, talked, and questioned everything in sight, but relaxed into an inquisitive silence as soon as the orchestra was assembled.

But it was not a children's concert, conductor Harry Ellis Dickson told his young audience. The program was designed to acquaint them with the intriguing world of adult music such as they might hear at a regular symphony concert.

Divided into "classical" and "modern," the program included portions of works from Bach to Strawinsky.

Several surprises brought the young listeners off their elbows onto their tiptoes to peer at what was making "that funny noise."

A Piccolo Trumpet

Armando Ghitalla held up a tiny piccolo trumpet, half the size of ones they had seen, on which Mr. Ghitalla played the high trumpet part of Bach's Brandenburg Concerto No. 2.

At the other end of the musical spectrum, a "laughing" bass trombone introduced a whimsical slide into Bartok's Concerto for Orchestra.

Conductor Assisted

And Mr. Dickson warned his listeners not to be surprised if they heard a banjo plunking out the melody on excerpts from Gershwin's Porgy and Bess.

During the finale of Brahms' Symphony No. 1, one young lady appeared quite perplexed at the contortions of the furiously sawing string players.

Moved to active participation in the program, a young man nearly hidden in a theater seat helped conduct Stravinsky's Dance of the Adolescents from the Rite of Spring, with the aid of his concert program.

"Does that sound terribly strange to you?" Mr. Dickson asked after the selection, "or was it fun?"

"Fun!" the answer echoed.

He then informed them that at the premier performance of the Rite of Spring in Paris in 1913 the adult audience reacted quite differently with catcalls, booing, and even fist fights.

A feature of the concert was the finale of Prokofiev's Violin Concerto No. 1 in D-Major, played by 15-year-old Penny Ambrose, whose worthy performance brought especially exuberant applause from her contemporary audience.

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Evening Globe
BOSTON, Mass.
Circ. 143,950

NOV 6 1961

Harry Dickson Begins Youth Concert Series

Harry Ellis Dickson and an orchestra of players from the Boston Symphony, launched the third season of Youth Concerts at Symphony Hall Saturday morning.

The house was just about filled by youngsters from late moppet years through the teens bracket, and enough adults to see they got there, behaved themselves and returned safely home. Actually, they were extremely well behaved and seemed to have a fine time.

Mr. Dickson is fond of youngsters and has a way with feeding them music. But there is no nonsense in his approach, and he went right to work with a program of symphonic movements divided into two sections—"What Is Classical Music?" and "What Is Modern Music?"

The Three Hallowed Bs—Bach, Beethoven ("Eroica" Symphony, scherzo) and Brahms (C minor Symphony finale) furnished the classical elements.

These youngsters were not at all thrown by the savage, driving rhythms and jagged harmonies of the Dance of the Adolescents from Stravinsky's "The Rite of Spring."

HARRY ELLIS DICKSON conducted an orchestra of Boston Symphony players, in Symphony Hall Saturday morning, in the season's first Youth Concert. The program consisted of symphonic movements by Bach, Beethoven, Brahms, Stravinsky, Bartok, Prokofieff and Gershwin. Penny Ambrose, 15-year-old violinist, was soloist in the finale of Prokofieff's Concerto No. 1, in D major.

When Dickson explained it had pained the ears of their grandparents, and asked if they thought it sounded bad, there was a yell of "No!".

Penny Ambrose, a most remarkably talented violinist from Connecticut, and only a month beyond her 15th birthday got a real ovation for her solo playing in the finale of Prokofieff's D major Concerto. She performed it with real flair, and also very cleanly. This girl has a bright future ahead of her.

The same program will be repeated next Saturday at 11 a.m.—CYRUS DURGIN.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

MAR 2 1962

...SS., FRIDAY, M...

23 ARE CHOSEN BY ALL-STATE MUSIC GROUPS

Two Others From Local High Schools Picked For Youth Concerts

Twenty-three students in the Springfield public high schools have been selected as members of the 1962 All-State Band, Orchestra and Chorus and two of the group have been named to perform with the Boston Symphony Orchestra in two youth concerts.

Miss Fern L. Zipse, director of music in the local system, said Thursday the following students were selected after auditions as members of the All-State groups that will perform at the Massachusetts Music Educators Association conference in Pittsfield April 11-14:

Chorus—James Bigney, Theodore Ek, Rebecca Garber, Carolyn Grodin, Judith Hayden, Geoffrey Neigher, Kathleen Ostroski and Kathleen Weinland of Classical High; and Dina Spadoni and Margaret Wingard of Technical High.

Orchestra—Peter Cokkinias, clarinet, and Ronald Weisse, violin, of Classical High; William Bowen, drums, Sue Crabtree, violin, and John Farrell, flute, of Technical High.

Band—George David, saxophone, Lawrence Goldstein, trombone, Peter Fantle, clarinet, and Russell Scott, clarinet, of Classical; Edward Mari, clarinet, of Commerce High; and James Bembenek, baritone saxophone, Ned Czohara, trumpet, and Carol Staniski, French horn, of Technical High.

Miss Zipse said that Cokkinias will perform with the Boston Symphony Saturday in the first of two youth concerts to be given in Boston Symphony Hall. He was one of two students in the state selected through auditions to perform with the Symphony.

Farrell will play with the symphony in "Berceuse and Finale" from Stravinsky's Firebird Suite at the Symphony's second youth concert later this month.

Soloist Here

PRISCILLA (PENNY) AMBROSE, 15-year-old violinist, will be soloist with the Boston symphony Orchestra tomorrow at

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Sun (e)
LOWELL, Mass.
Circ. 43,185
OCT 7 1961

Music

Rosalind Elias to Open Andover Series

By Alfred Burke

LOWELL — Rosalind Elias will open the 32nd annual Andover Celebrity series Friday evening, Oct. 27, in George Washington hall, Andover.

Hers is expected to be the highlight program of the current series, among which will be Roberto Inglesias Ballet Espanol and in a different vein, but most promising, Jerome Kilty and Cavada Humphrey in Mr. Kilty's acclaimed "Dear Liar."

Miss Elias' appearance in the distinguished series will mark the first recital she has given in this area for several seasons. Her program which will follow the traditional line of German Lieder, French Art Song, the classic Italian period and English is expected to be pleasantly contrasted by a generous list of operatic arias. The young contralto uses selections from the operas in which she has scored successes at the Metropolitan. No doubt, her aria list will include the "entire" group from "Carmen."

Following an absence of several years, the eminent violinist Erica Morini will return for a guest appearance with the Boston Symphony orchestra. Miss Morini who has been acclaimed in the world's leading concert halls has not been heard in Boston since 1946.

Erica Morini

Next Thursday evening the first open rehearsal of the season will be held in Symphony hall. Dr. Charles Munch, musical director, has invited the celebrated pianist, Nikita Magaloff to play at Friday and Saturday's concerts of next week and this program will include Elegy In Memory of Serge Koussevitzky, Op. 44, by Howard Hanson; the Piano Concerto No. 2 in F minor, Op. 21, by Chopin, and Beethoven's Symphony No. 3 in E-flat major, Op. 55, (the "Erocia").

IT HAS BEEN announced by the Greater-Lowell committee for the Youth Concerts which are to be held in Symphony hall this season, that tickets are now available. These concerts, which have been sold out for the past two seasons, have met with enthusiastic response from young people throughout the state, attracting attendance from public, parochial and independent school pupils from grade eight through high school.

Harry Ellis Dickson, a member of the Boston Symphony orchestra and assistant conductor of the Boston "Pops" has planned an interesting series of programs for this season. He will present the first of these on Nov. 4 at 11 a. m., when, under his direction, 60 members of the Boston Symphony orchestra will illustrate the difference between classical and modern music. The same program will be repeated on Saturday, Nov. 11, at 11:30 a.m., and will be followed by concerts on January 6 and 13, and March 3 and 10.

A fine season is anticipated by the Lowell high school band. This fine organization which is directed by William Notini is highly rated throughout secondary school music departments. Mr. Notini, despite continued graduation problems, has made tremendous strides through his interest and efforts throughout the entire school system. His junior high group is always well received and over the years has, through its "grads", given the senior band many talented youngsters.

Throughout the entire Merrimack Valley the high schools have bands which not only contribute tremendously each year to their school but also to the community at large. Achieving more than ordinary success during the past several seasons have been the bands of Nashua, N. H., and Lawrence high school.

New England Newsclip Agency, Inc.
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Graphic
NEWTON, Mass.
Weekly Circ. 9,515
MAR 1 1962

DAVID JODREY

DONNA LAWSON

Musical Compositions Of Local Students Selected By Boston Youth Concert

Original musical compositions by two Newton young people, Donna Lawson and David Jodrey, will be featured at the final Boston Symphony Youth Concerts to be held on Saturday, March 3, and 10, at 11 A.M. in Symphony Hall, Boston.

"Zwei Tanzer" by Donna Lawson, Newton High School graduate in 1961 and presently a freshman at New England Conservatory of Music, and "Chorale and Theme with Variations" by David Jodrey, Class of 1963 at Newton High School, were the compositions selected for the concerts.

Conductor Harry Dickson, and Walter Piston, dean of American composers and a professor of music at Harvard University for more than thirty years, announced the selections.

Both of these pieces were performed last June at the annual Music Club concert of more than a dozen original compositions, created, orchestated, and arranged for symphony orchestra, chamber groups, and jazz by students of the Theory of Music Classes instructed by Henry Lasker. At that time, Miss Lawson was a member of the Theory of Music II Class, while Mr. Jodrey was a member of the Theory of Music I Class. This year he is continuing his creative writing with his colleagues in Theory II. Mr. Lasker believes that everyone is endowed with imagination, and can learn to compose music with proper guidance and encouragement.

At a recent assembly featuring original pieces, James Remley, director of music of the Newton Public Schools, in speaking about the opportunities offered in the Music Appreciation, Theory, and Humanities classes, as well as the Choral and Instrumental groups, quoted the opinions of music critics who had acclaimed highly the creative efforts of Newton High Music students in previous concerts.

He then remarked, "What a tribute to high school student composers! I believe that Newton enjoys a unique reputation in this area of creativity." This is obviously true as evidenced by the fact that Mr. Dickson, who had announced several months ago that manuscripts composed by high school students in Massachusetts would be appraised for the purpose of presentation at the forthcoming Boston Symphony Youth Concerts, received compositions only from Newton High School.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 169,783
NOV 2 1961

Youth Concerts

Child Must Accompany Each Adult

Adults will be admitted only if accompanied by a child.

That will be the rule Saturday morning when the Boston Symphony Orchestra presents the first in its series of six youth concerts at Symphony Hall.

Nearly 3,000 youngsters from school systems throughout the state are expected to attend the hour-long concert.

Theme of Saturday's program will be "What Is Classical Music?".

The program will incudle excerpts from Bach's Brandenburg Concerto No. 2; Gershwin's "Porgy and Bess"; "Petrouchka" and "The Rite of Spring" by Stravinsky; Prokofieff's Concerto No. 1 for violin; Bartok's Concerto for Orchestra and Bernstein's "Fancy Free."

Soloist in the Prokofieff work will be 15-year-old Penny Ambrose of Coventry, Conn.

Harry Ellis Dickson will conduct.

The program will be repeated Nov. 11.

NewEnglandNewsclipAgency,Inc.
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Daily Record-American
BOSTON, Mass.
Circ. 475,000

SATURDAY morning's "Youth Concert" at Symphony Hall, conducted by Harry Ellis Dickson, is in memory of Mrs. Therese Filene, "who felt so very keenly that good music should be available to all young people." Sponsored by the Lincoln and Therese Filene Foundation, this special supplementary concert by Boston Symphony Orchestra musicians is exclusively for young people variously handicapped from attending the regular series, which recently ended.

Mrs. Filene, who had a deep concern for the fullness of life and well-being of the individual, was a gifted musician. She played the violin, piano and organ, and possessed such "perfect pitch" she could repeat any composition in the exact key in which she heard it.

An enthusiastic committee, headed by Mrs. Albert C. Titcomb, has assembled the invitation audience from settlement houses and hospital schools for children. Working with her are Mrs. Harry Brenner, ticket chairman; Mrs. E. Anthony Kutten, Mrs. William Morton, Mrs. James Hauck, Mrs. Justin Driscoll, Mrs. Manuel Kurland and Miss Vionale Junod.

★ ★

The Symphony -- As Seen Through The Eyes Of Children

NewEnglandNewsclipAgency,Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 169,783

NOV 6 1961

What do you do when somebody in front of you at Symphony Hall is waving his program over his head in time to the beat of the music.

Harry Ellis Dickson, conducting Boston Symphony musicians for the third year in these Saturday morning programs, gets a greeting no evening conductor ever did. Cries of "Yea" and shrill whistles greeted his appearance.

Mr. Dickson's popularity with children seems to be based in his not treating them as if they were imbecile. He talks to them as if they were equals, lesser only in experience.

I was the same with the program, which will be repeated Saturday at 11 a.m. Bach, Beethoven, Brahms, Stravinsky, Bartok, Prokofiev and Gershwin.

He told them bits of information—the fist fights that broke out when Stravinsky was first played in concert. And he got information from them with, "Does that sound strange and terrible?"

The children considered the Dance of the Adolescents from The Rite of Spring and yelled, "No." He told them that Brahms was considered "far out" for his day, as Lukas Foss was this past week-end.

He had Armando Ghitalla show them the little trumpet used for the flute-like nokes of the Brandenburg Concerto No. 2 in F Major. They giggled because it looked like a toy. The French horns played their theme from the "Eroica" and the children looked at their mothers when they recognized it in the Scherzo.

SPECIAL TROMBONE FOR BELLY LAUGH

And he showed them the special trombone designed for the belly-laugh low note in Bartok's Concerto for Orchestra, which no regular trombone can play.

Then he introduced 16-year-old Penny Ambrose as soloist for the Prokofiev Violin Concerto No. 1 in D major, the finale, as a "remarkable violinist." And so she was, winning genuine applause from the orchestra's violin section for this "most difficult of all modern works."

It seemed a great experience for the children, and perhaps even more of one for an observer, watching this initiation of the young into a new and wonderful world.

A.V.M.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

South Shore
Weekly Mirror
SCITUATE, Mass.
Weekly Circ. 4,562

NOV 9 1961

Concert

Cohasset -- Children who have subscribed to the Youth Concerts at Symphony Hall will be transported by school bus directly to the Hall on Saturday morning, November 11.

Those making the trip will assemble in the parking lot at the Joseph Osgood school at 9:15; the bus will leave promptly at 9:30. There will be adult chaperons. The concert will last from 11 to 12, and the bus should return by 1:15 p.m.

The Youth Concerts, 60 Boston Symphony musicians under the leadership of Harry Ellis Dickson, assistant conductor of the Boston 'Pops,' are now in their third season, and have attracted young people from communities all over the state, and as far away as Maine and New Hampshire.

In Cohasset, the School Committee and the Superintendent of Schools cooperated in the distribution in the schools of ticket application blanks last Spring.

Saturday's program will illustrate the difference between classical and modern music by the playing of various selections from both groups. This concert will be followed by the January concerts, 'What is Opera?' and the concerts in March, when members of the All-State orchestra and chorus will appear with the regular Symphony players.

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Morning Globe
BOSTON, Mass.
Circ. 191,991

OCT 12 1961

NIGHT WATCH -:- By Percy Shain

'World of Fiedler' Is Television Treat

World of Arthur Fiedler, Ch. 4 ★★★

A television treat marred only by a slight fuzziness in the recording, marked the first of a monthly series of concerts by the Boston Pops Orchestra, under Boston Globe auspices last night.

Conductor Arthur Fiedler chose his numbers well in this impeccably played, handsomely produced show, videotaped in a party atmosphere in the main ballroom of Boston's Sheraton Plaza. Emphasis was on the lighter, popular classics that have made the Pops so universally beloved through the years.

There was little waste motion as the white-maned conductor launched into his varied half-hour program which included such favorites as Dvorak's "Slavonic Dance," the younger Johan Strauss' Overture to "Die Fledermaus," "Irish Tune from County Derry," arranged by Percy Granger; Gade's "Jalousie," and "Gypsy Dance" from Bizet's "Carmen."

FIEDLER

Throughout the playing, four cameras were on the move, highlighting the various instruments, occasionally lingering on the all-business maestro, bringing the entire scene into focus.

It was almost like having a ringside seat at the real thing, except for an apparent deficiency in the acoustics. The louder passages came over a bit of a backwash, and the reverberations at times interfered with the clarity of the musicianship. The softer sections were noticeably more distinct.

Possibly the remedy lies in a more startegic placing of drapes around the ballroom.

John Scott, as host, gave the numbers brief, tasteful introductions. Douglas Leonard produced. Thomas J.. Knott directed.

Overall, it was an auspicious start for the sort of a program Boston has long needed. The flood of phone calls to the Globe while it was going on, showed that the tpublic was widely appreciative of this diversion from comedy and crime to prime time.

The second concert is set for Nov. 7.

GLOBE'S RATING KEY:
★★★★ Very Good
★★★ Good
★★ Fair
★ Poor

der: the Untold Story of Lizzie Borden" based on a book by Edward Radin, threw new insight into the famous case. But the interest was more cerebral than dramatic, for this was a slow, talky presentation, with little life or movement, and drained of feeling.

Ron Cochran, the former WCOP newsman, made his debut as host in passable fashion, though lacking the fire of Doug Edwards' narration.

TIP FOR TONIGHT—"CBS Reports," with an Eisenhower interview, and "The Untouchables," with a plot to frame Eliot Ness, make their season debuts in a conflicting time slot. Chs. 5 and 7, respectively, at 10.

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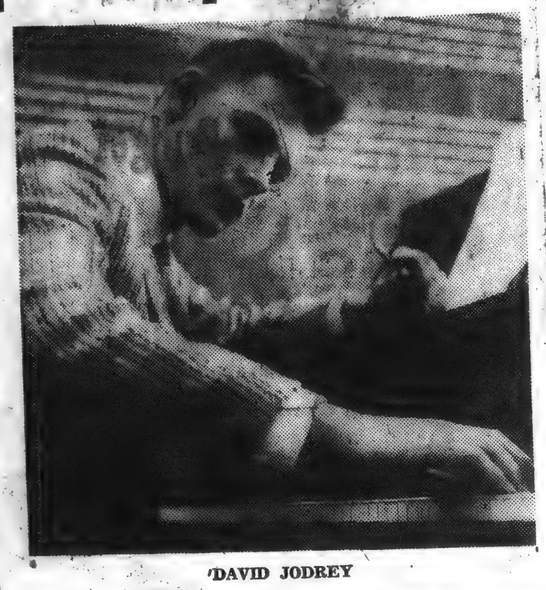
Traveler (e)
BOSTON, Mass.
Circ. 178,037

MAR 2 1962

At Symphony Tomorrow—

A Big Day For Teen Composers



DAVID JODREY

DONNA LAWSON

By GAIL KREDENSER

Works by two Newton teen age composers will be given their first professional performance by the Boston Symphony Orchestra at its Youth Concert in Symphony Hall tomorrow.

The two, Donna Lawson, 19, David Jodrey, 17, both of Newton, were winners of the Orchestra's competition for the best composition by a young person.

SELECTED AS SOLOIST

Saturday will be a big day for two other teen agers, who were selected to be soloists at the concert. They are Robert Hansen of Holbrook High and Peter Cokkinias of Springfield Classical

Hansen, who plays the French horn, will play the Finale of Mozart's Horn Concerto in E Flat, Cokkinias will play the Andante of Mozart's Clarinet Concerto in A.

This year was the first in which wind players competed in the auditions, and the first time compositions by teen agers will be included.

Who are the winners?

As a sixth grader, Holbrook's Robert Hansen was playing cor-

MUSIC

(Continued on Page Two)

Big Day For Teen Agers

Young Soloists, Composers Win Symphony Tests

(Continued from First Page)

net in the high school band. The son of Mr. and Mrs. William Hansen, he is as talented in art as he is in music, but he's just about decided on a musical career. He has studied French horn, probably the most difficult of the brass instruments, for five years.

FESTIVAL MEMBER

"I was home all alone when the letter came, telling me I had won," he recalled. "I had to read it four times before I believed it."

The blue-eyed youth has been a member of the All-State Music Festival for three years and is a member of the Greater Boston Youth Symphony, which is scheduled to play a White House concert in April.

Clarinetist Peter Cokkinias, 16, a junior at Springfield Classical, also plays saxophone, flute, violin and drums. As clarinetist, he has held the solo chair for two years in the All-State High School Orchestra. He is a member of the Springfield Young People's Symphony and the Greater Hartford (Conn.) Youth Orchestra.

He commutes to Hartford each week to study at the Hart School of Music.

2 CONCERTS IN ONE DAY

"Tomorrow I have two concerts in the same day—the Boston Youth Concert in the morning and a concert in Hartford in the evening," he said.

Active in school affairs the dark-hairded, hazel-eyed youth also plays with a 16-piece dance band and has his own Dixieland band. He is the son of Mr. and Mrs. George Cokkinias.

PETER COKKINIAS

son is an attractive, hazel-eyed freshman at the New England Conservatory of Music.

She wrote her "Zwei Tanzer" ("Two Dances") while a student at Newton High School. David Jodrey is a junior at Newton and both composed the pieces as students of Henry Lasker, head of the high school's music department. Both works have been performed by the Newton Youth Symphony.

DID OWN ORCHESTRATIONS

David, a tall, lanky blond, is determined to be a composer of serious music. His work is titled "Chorale and Theme with Variations."

Both did their own orchestrations, and both works are about four minutes long.

As in the past, 50 members of the All State High School Orchestra will play with the Symphony members in the last work on the hour-long program, the Berceuse and Finale of Stravinsky's Suite from "The Fire Bird."

Theme of the concert, conducted by Harry Ellis Dickson, is "Picture Music." The concert will be repeated Mar. 10.

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Eric Leinsdorf

TIME January 19, 1962

MUSIC

Cr...anding at the Met

...who has ever been buffeted ...rian orchestra knows that a ...e of *Die Walküre* (four hours) ...constitution of a wild ox. At ...rformance last week at Man...opolitan Opera, some of the ...e in sub-ox condition; and be...l curtain fell, substitutes had ...nd off the stage in an evening ...ital confusion.

...Birgit Nilsson, scheduled to ...ng the ...ie of Brünnhilde, had to bow ...th ...ening before the performance. ...er... Manager Rudolf Bing gave the ... to Soprano Margaret Harshaw, who ... ...e sung Sieglinde; into the Sieg... ...ent Soprano Gladys Kuchta. ... ...e Valkyries, Mezzo Gladys ... ...s ill with tracheitis; her part ... Mezzo Ethel Greene, regularly a ... of the chorus.

Somehow, the opera got started on time. But in Act II, just when Baritone Otto Edelmann seemed to be booming along comfortably in the role of Wotan, his voice began to fail. Edelmann withdrew at the end of Act II. He was replaced by Baritone Randolph Symonette, who lasted on stage for only four minutes. "It seemed to me like four hours," said shaken Conductor Erich Leinsdorf later. It was apparent to Leinsdorf that Symonette "could not get any music out of his throat." When Symonette finally croaked out the line "*Aus meinem Angesicht bist du verbannt*" ("From my presence you are banished"), Leinsdorf ordered the curtain rung down.

Conductor Leinsdorf started again after a jump of ten pages in the score to cut out some of the more tortuous vocal passages, and Baritone Edelmann came on again as Wotan, in brighter voice after his rest. Happily, they all made it to the final curtain. "I felt like the pilot who decides on a crash landing," said Leinsdorf. "We made it without the plane going up in flames."

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
MON JAN 29 1962

Leinsdorf Winds Up Met Schedule Next Monday

Erich Leinsdorf will make his last Metropolitan Opera appearance before leaving to become music director of the Boston Symphony next Monday night, Feb. 5, when he conducts Mozart's "Le Nozze di Figaro." The cast includes Lisa Della Casa, Anneliese Rothenberger, Mildred Miller, Giorgio Tozzi and Kim Borg.

The sixteenth week of the Metropolitan Opera season continues with Puccini's "Tosca" Tuesday night, Feb. 6, with Zinka Milanov in the title role, Franco Corelli as Cavaradossi and Morley Meredith in his first Scarpia here. Richard Strauss' "Salome" will be repeated Wednesday night, Feb. 7, with Jane Rhodes again in the title role. Verdi's "Un Ballo in Maschera" is scheduled for Thursday night, Feb. 8, with an unchanged cast.

Lucine Amara, Brenda Lewis, Ferruccio Tagliavini and Lorenzo Testi will head the cast in Puccini's "La Bohème" Friday night, Feb. 9, and Laurel Hurley will reappear in the title role of Offenbach's "La Périchole" Saturday afternoon, Feb. 10. In Verdi's "La Traviata" that evening Gabriella Tucci will sing Violetta for the first time here with Dino Formichini and Frank Guarrera as the other principals.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 126 055 S. 184,493
AUG 27 1961

It Could Be a Rochesterian

Leinsdorf to Pick Own Top Aide

AN UNUSUAL opportunity will come to Erich Leinsdorf when he takes over next year as conductor and musical director of the Boston Symphony — he'll be able to select his own concertmaster at the very beginning, and his choice could turn out to be a Rochesterian.

This became evident with the announcement that Richard Burgin, who has held the post since 1920, will retire as an orchestra member at the end of the coming season, although he will continue as associate conductor.

Next to the conductor himself, the concertmaster has the greatest responsibilities for the general quality of an orchestra. For that reason, Leinsdorf will be making a key choice, for much of his success will depend on his rapport with his concertmaster.

* * *

THIS FACT raises the interesting question if Leinsdorf might turn to the concertmaster with whom he has worked longest during his career—Millard Taylor, who since 1944 has held the same title in the Rochester Philharmonic. This, of course, covers the years from 1947 to 1956 when Leinsdorf was the Philharmonic's conductor, a happy period in the music life of Rochester when the results spoke well for the rapport between the two men.

But Taylor is also a dedicated and respected teacher at the Eastman School and might well be unwilling to give up this work, for which the job in Boston would leave no time, even if he were invited to the post. It would be a difficult choice to make—his present way of life in Rochester as against one of the foremost positions an orchestra violinist can get in America.

* * *

BURGIN, 68, has been the Boston Symphony's concertmaster since 1920, serving under Pierre Monteux, Serge Koussevitzky and Charles Munch during the period the orchestra achieved its present eminent position. Time and again he has been seen on the Eastman Theater stage during the virtually annual visits the orchestra has made here over several decades.

Since a concertmaster's special duties are evident to the public only when he plays solo violin passages, it might be well to use this opportunity to define his functions.

The International Cyclopedia of Music and Musicians gives this definition:

"The leader of the first violin section of the orchestra, who commonly is not only responsible for the accuracy of the bowings and notes of his own (string) choir, but to some extent for the intonation and general musicianship of the whole band. He is usually entrusted with violin solo passages."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Daily Record-American
BOSTON, Mass.
Circ. 475,000

JAN 17 1962

THESE DAYS — By GEORGE SOKOLSKY

Met Gods Lose Way

THE OTHER NIGHT, I went to the Metropolitan opera house to hear the Walkuere, which, if you do not know, Richard Wagner took out of the Volsungs and Niblungs and wrote a series of opera about. It takes enormous energy to sing any of the music in the Ring, first because Wagner and no mercy for singers, expecting them to blow themselves to bits and secondly because it is undoubtedly the most glorious music ever written if you can understand what it is all about.

Richard Wagner's concept of the opera was that it united all the arts into a single idea. However, the night I went, the star lost her voice and they substituted another, poor dear, who had not enough wind to carry Wagner across the mountain which he expects a soprano to do.

SO THE NIGHT I went to hear the Walkuere, they had a real German Wotan, with all the muscles and stomach that is required for such a character but a bug got him and his voice was not what it should have been—an accident that shows what can happen to an actor who plays a god. So they got another Wotan, gods being available in these days as in those and the curtain went up and everyone was happy.

Wotan was doing pretty well until he—the second one—lost his voice or forgot his part; I do not know what happened for I, not being a master of these things, listen only to the orchestra that carries into dreams.

When Wotan sang, in German, of course:

"Thy bed shall be lit by torches more brilliant
Than ever for bridal have burned!
Fiery gleams shall girdle the fell,
With terrible scorchings scaring the timid,
Who, cowed, may cross not Brunnhilda's couch
For one alone freeth the bride;
One freer than I, the God!"

Down came the curtain. The god had lost his way. Nobody knew whether he was to get his money back or what, but on the whole it was a decent audience that took what came good-naturedly, figuring that these German gods were playful folk who got all mixed up with maids and beer

The curtain rose again and the first Wotan courageously finished the show, for come what may, the show must go on and Wagner was justified when the original Wotan sang:

"He who my spear in spirit feareth, ne'er springs through their fiery bar!"

Brunnhilda lies as though dead and Wotan disappears through the fire.

Slow curtain.

All the time I wondered when the big chandelier would fall from the ceiling and put an end to the whole business.

BUT THIS MUST BE SAID: Erich Leinsdorf, the maestro who ran the whole show, leading the orchestra, bringing in the singers, directing what the stage hands should do about the curtain, was as cool as a captain on a sinking ship.

This Leinsdorf, at 25 or some such age, was Toscanini's assistant conductor which means that he was apprentice to the greatest baton that ever was whirled. I shall, God willing, be watching him for years to come at Tanglewood where he is to succeed the lovable Munch and the dramatic Koussevitzky.

Copyr. 1962, King Feat. Synd. Inc.

ANTIGO, WIS.
JOURNAL
D. 4,919
JUN 19 1961

CHOSEN — Conductor Erich Leinsdorf, 49, has been named to lead the Boston Symphony Orchestra when Charles Munch retires at the end of the group's 1962 season.

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ESQUIRE February 1962

Erich Leinsdorf and the Boston: for some years his nostalgia will be dormant

RECORDINGS

MARTIN MAYER

THE problem with teaching conducting," said Erich Leinsdorf recently over a very simple lunch (he diets, more for the sake of the self-discipline than for the weight), "is that the student cannot practice on it. The piano is so much easier—it doesn't say No; it won't bite you; it won't go on strike."

Also, though Leinsdorf didn't mention the matter, it won't disappear, as the Cleveland Orchestra disappeared on him twenty years ago, through no fault of his own. Leinsdorf at that time was the *Wunderkind* of American music, Toscanini's most sterling protégé, a transplanted Viennese still in his early thirties with several years of experience at the Metropolitan Opera already behind him. Then he went off to be a soldier, and Cleveland, *force majeure*, found another conductor; and after the war there was no post open for Leinsdorf. He filled in here and there, spent some seasons with the Rochester, took over the New York City Opera for a disastrously overimaginative season of contemporary works, made records, then proved the mettle of his personality by becoming the only first-rank conductor with whom Rudolf Bing of the Metropolitan Opera has ever been able to work for any length of time.

Now Leinsdorf has reaped his reward: the best job in America, the leadership of the Boston Symphony, where loyalties run deep and in both directions. The BSO really *counts*, in all senses of the word. At New York and Philadelphia last year, the orchestra struck when the contract ran out; in Boston in 1960-61, the men played half the season without a contract. Leinsdorf, shortly after his appointment had been announced, ran into a member of the BSO Board at a European watering place. The man came over to him and said, "My name is X, and I am one of your trustees. I want," he said, waving his hand through the air of Beaulieu, "I want to welcome you to Boston." Leinsdorf told the story and shook his head happily. "Where else but Boston?"

He is a middle-sized ramrod of a man, aggressively bald between ear flaps of black hair; long face, large ears, huge hands. Notoriously tough and intelligent, he has the sharpest wit since Beecham, and employs it with just a touch of English accent. Like Toscanini, he specializes in tightly controlled power; he has never in my hearing been guilty of a *gemütlich* (or a sloppy) performance. When it comes off, which is not every time, the results are magniloquent and exciting. Leinsdorf has made literally hundreds of LP's, for Columbia (his Mendelssohn *Italian* on the low-price Harmony is still my favorite of the work, and I thought his *Eroica* the best on the market until Walter Toscanini got the Maestro's in shape to release); for Westminster (including a complete set of Mozart *Symphonies* particularly impressive in the wonderful, hard-to-do, hard-to-find group around K. 200); for Capitol (most recently, a dazzling *Till Eulenspiegel's, Merry Pranks*) and for RCA Victor (several operas, among them an incomparable *Barber* of Se Verdi's *Macbeth*, and the fo coming complete *Walküre*, a *Marriage of Figaro* and *Giovanni* which are pro the most widely admired field, though not by me conductor of the Boston, L dorf will record exclusivel Victor.

Leinsdorf will have to gi opera for the BSO, which conductors would consider r er sad—Reiner and Szell example, deeply regret t restriction to orchestral re tory. Leinsdorf brushed problem vigorously away. several years," he said, "my talgia will be dormant."

WASHINGTON, D.C.
POST & TIMES HERALD
D 393,718 S. 446,764
FEB 11 1962

'Second Class' Music May Put Boston in First Class Quandary

By Paul Hume

"BANNED IN BOSTON" has taken on a new meaning. It now refers to any music of the second class.

Hume

Erich Leinsdorf has already, eight months before taking the helm of the Boston Symphony Orchestra, fired off a prognostication he will inevitably either regret, reverse or try to weasel out of.

In discussing his plans for the Boston Symphony's programs, Leinsdorf said recently, "I believe that a major orchestra should spend all its time playing either masterpieces or contemporary music. It should give no time to second rate music."

Well! Well! Well! Where do we go from here?

Man, are things going to be dull in Boston.

Of course, Leinsdorf refused to get very specific about what he considers second-rate. And well he might. He could hardly mention a composer's name without involving himself in lively disputes with hundreds of his future subscribers.

Or will the solution for Leinsdorf be to elevate, by simple performance, a host of things long considered second rate to the eminence of masterpieces? My view has long been that we cannot live constantly upon the highest mountain peaks. Nor is it sufficient contrast, sufficient change of color, of timbre, of mood and style, to vary these great works only by the introduction of contemporary works, however right and necessary and desirable a plan it is to continue Boston's long and enlightened policy in this area.

HOW I LONG to hear a beautiful performance of some great second-rate music at symphony concerts. What else can match the way Thomas Beecham used to play "The Last Spring" by Grieg, which was the tribute he used for a public performance when he heard of the death of Arturo Toscanini. Indeed, Beecham's repertory was a treasury of second-rate music, as was Toscanini's, for all the mastery each man brought to his realizations of the world's towering works.

Have Bostonians heard the last of Liadoff, Rachmaninoff, of Ravel, of Delius and Saint-Saens? Leinsdorf mentioned Saint-Saens as a man he could do without, though Boston has been the scene of two of the great accounts of Saint-Saens' Third Symphony in recent years.

Glancing casually through some of Serge Koussevitsky's programs, I opened the season of 1927-28 to its 15th program: Beck, Symphony No. 3; Holst, "Ode to Death"; Rimsky-Korsakoff, Overture to "A Night in May"; Borodin, Aria from "Prince Igor"; Schmitt, Psalm XLVII. Hardly a first-rate piece of music on the whole list, but it is an evening I would very much like to have heard, or to hear today.

The same season brought Boston audiences Bax and Liadoff, Cherubini, Shreker, and Liszt's "Mazeppa," Dukas, Borghi, and other composers whose names are either forgotten or justly labeled second-rate today. Yet their contributions to the programs on which they appeared undoubtedly added a texture, a sonority, a color that helped to set off the masterpieces with which they were surrounded.

LEINSDORF HAS, of course, simplified life for Boston's music critics. They can now take their seats at BSO concerts secure in the knowledge that unless the music they are hearing is contemporary, it is a masterpiece.

But alas for the philosophy that would thus limit us to no books but those of the great masters. No more Tennyson or Charlotte Bronte. Good-by to those writers we quite lovingly called the "minor poets." Remember Christina Rossetti? And Matthews Arnold? Shall we never again enjoy a revival of "Michael and His Lost Angel" or "The Second Mrs. Tanqueray?"

Actually, of course, the term "second-rate" ought not to carry the stigma that usually attaches to it, and Leinsdorf has only cemented it on more stickily than ever. Alas, poor Boston, how IS Leinsdorf going to keep things from sounding terribly stuffy?

NEW YORK, N.Y.
POST
D. 317,264 S. 257,590
MON FEB 5 1962

300 Join Met Tribute To Erich Leinsdorf

More than 300 guests from the world of music joined in a reception tribute to Erich Leinsdorf Friday at the Opera Club of the Metropolitan. The conductor, who will give his final performance at the Metropolitan tonight with "Le Nozze di Figaro," assumes his new post of music director of the Boston Symphony and the Berkshire Music Festival next season.

Rudolf Bing, general manager of the Metropolitan, presented Leinsdorf with a gold handled baton. The Metropolitan Opera Assn., the Opera Guild and the National Council of the Metropolitan Opera Assn. sponsored the event.

LOS ANGELES, CALIF.
TIMES
D. 532,079 S. 907,027
JUL 4 1961

ARRIVES—Erich Leinsdorf arrived Monday to conduct concerts at Bowl.

Leinsdorf Here to Conduct at Bowl Concerts

Erich Leinsdorf, noted American conductor, arrived Monday by American Airlines and will begin rehearsals Wednesday with the Los Angeles Philharmonic Orchestra for the opening concert of Hollywood Bowl's 40th Anniversary season of Symphonies under the Stars.

He will initiate the season Thursday night with Inge Borkh, internationally known opera star as soloist.

The conductor flew from Europe where he has been filling important concert dates for the past month. He has conducted the famed Concertgebouw Orchestra of Amsterdam in Beethoven's 9th Symphony, has made operatic recordings in Rome and has conducted in London.

Will Go To Boston

Leinsdorf currently is conductor and music consultant for the Metropolitan Opera but in the 1962-63 season will assume his new duties as music director of the Boston Symphony Orchestra and the Tanglewood Summer Festival, succeeding Charles Munch.

He was met at International Airport by George A. Kuyper, general director of the Hollywood Bowl Assn. The conductor noted that his visit to the Bowl will be his 16th appearance in the amphitheater. A native of Austria, he began his music career in his teens as an assistant to Dr. Bruno Walter at Salzburg.

Coming to the United States in his early 20s, he joined the Metropolitan Opera as conductor of Wagner Opera. Later he served as music director of the Cleveland Orchestra and after service in the U.S. Armed Forces, took over the music direction of the Rochester Philharmonic.

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL
FEB 7 1962

Leinsdorf Ends Met Tenure for Hub Symph; In Cap-To-Victor Switch

Eric Leinsdorf completed his tenure at the Metropolitan Opera House Monday (5) with "Marriage of Figaro." Conductor has long been set for the Boston Symphony post, that starting next fall. It is believed his contract is for three years.

The Boston job is a plum. Several conductors were considered, including William Steinberg of the Pittsburgh Symphony who had enjoyed a big personal success there on a guest appearance last season.

Leinsdorf is now managed by Walter Surovy. He has switched from Capitol Records to Victor. His operatic series earlier for Victor was freelance, the new pact following the firming of the Boston deal.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
TUE FEB 6 1962

A Debut, A Farewell

The Metropolitan Opera's final production this season of Mozart's "Le Nozze di Figaro" was noteworthy for both a debut and a farewell.

The debut was that of Teresa Stratas in her first Barbarine. Pretty and petite, Miss Stratas sang with a well-rounded, accurate tone that was particularly welcome in the recitatives; she also brought fresh buoyancy to her interpretation, a feature noticeably lacking in the rest of the cast members, most of whom seemed rather weary of their roles, engaging in a great deal of stage business rather than meaningful acting.

The farewell was that of Erich Leinsdorf. Resounding cheers greeted the maestro at this his final appearance at the Metropolitan before he takes up his new, full-time post with the Boston Symphony Orchestra next season.

Judith Robison.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SAT FEB 3 1962

MET HONORS LEINSDORF

Conductor, Bound for Boston Symphony, Gets Award

The Metropolitan Opera yesterday honored Erich Leinsdorf, who is leaving the opera to become director of the Boston Symphony Orchestra.

Mr. Leinsdorf received a gold-handled baton, designed by Henryk Kaston, a violinist in the orchestra and a jewelry maker. The presentation was made by Rudolf Bing, general manager of the company, at a reception in the Opera Club. The event was sponsored by the Metropolitan Opera Association, the Metropolitan Opera Guild and the National Council of the Metropolitan.

The reception was attended by members of the organizations, representatives of the Boston Symphony and members of the conducting, singing and scenic rosters of the company. Mr. Leinsdorf, who has been music consultant with the company, will conduct his last performance, Mozart's "Le Nozze di Figaro," on Monday.

CHICAGO, ILL.
TRIBUNE
D. 854 085 S. 1,157,232
APR 7 1962

Concert Is a Study in Contrast

BY THOMAS WILLIS

[Reprinted from yesterday's late editions]

THURSDAY NIGHT'S Chicago Symphony Orchestra concert was a study in contrast. Tho there was polish, beautiful string tone, and expressive solo work thruout, most of the listening was on the dull side. Musicologists and theorists would have had a field day, but very little of the program was top quality composition. Erich Leinsdorf, returning for his second guest conducting engagement of the season, was energetic, careful of balance and sonority, and firmly in control, but crests came seldom and only after arid lows.

Concert by the Chicago Symphony Orchestra, Erich Leinsdorf, guest conductor. Presented in Orchestra hall Thursday evening, April 5, 1962, and scheduled for repetition Friday afternoon. The program:

Suite from "The Creatures of Prometheus" ..... Beethoven
Symphony No. 10 ..... Shostakovich
[First performance at these concerts]

Erich Leinsdorf

The fault was in the program. The first half was lightweight early period Beethoven, a suite drawn by Mr. Leinsdorf from the ballet "The Creatures of Prometheus," an allegory written in 1800 and performed, along with a singspiel, "The Village Barber," in honor of Maria Theresa the following year. The overture, often done, is followed by 16 short movements, of which eight were performed.

• • •

Like so much of Beethoven's early work, it is full of echoes. There is an Apollonian section with harp, flute, and pizzicato strings, melting into a cello solo in the best French manner. Further on, a transformation scene in a minor key turns into a small sonata. Marches in the manner of divertimenti, Mozart winds, and a Karl Philip Emanuel Bach adagio follow. Echoes of much craft, some charm, but only occasionally do they hint at the composer's later strength.

The Shostakovich Tenth which concluded is a somber work of 1953, showing its Tschaikowsky and Mussorgsky antecedents, tho with an occasional shaft of Prokofieff light. Most pulsing basses, piercing winds, with a motto theme of restricted range lacing its way around simple, easily recognizable subjects, just twice it lashes out with the fury of the Fifth.

• • •

Its saving grace is humor—a waltz-like passage in low thirds for the clarinets, horn fifths turning slightly askew with plucked strings, a lilting repeated note figure in the winds which would be banal if it weren't so deftly handled. But the long lines for low strings and constant sequences wear out their welcome long before they conclude despite the conductor's insistence on transparency.

LOS ANGELES, CALIF.
TIMES
D 532,079 S 907,027
OCT 29 1961

MUSIC NEWS

• Works by three Southern California composers will be performed on the Monday Evening Concerts program in Fiesta Hall, Plummer Park, Monday at 8:30 p.m. Two will be first performances—Leonard Rosenman's Duo for clarinet and piano and Dorrance Stalvey's String Trio. The third is Fredric Myrow's Theme and Variations for piano solo. Performers will be John Neufeld, clarinet; Pearl Kaufman, piano; Diana Steiner, violin; Myra Kestenbaum, viola, and Howard Colf, cello.

• The Los Angeles Philharmonic Orchestra will begin rehearsals this week for the opening subscription pair of the 43rd season, Nov. 9-10 in Philharmonic Auditorium.

Erich Leinsdorf, who opened the Hollywood Bowl season last summer, will also be the conductor for the Philharmonic opening. The conductor will assume his new duties as music director of the Boston Symphony Orchestra in the season of 1962-63. The Philharmonic Orchestra has a schedule of school concerts starting Tuesday under auspices of the Los Angeles Board of Education. Howard Hanson, noted American composer and director of the Eastman School of Music, will conduct the series. Nine guest conductors will be heard on the regular series during the 1961-62 season of 18 pair concerts.

LOS ANGELES, CALIF.
EXAMINER
D. 384,760 S. 678,280
NOV 3 1961

Erich Leinsdorf Arrives to Open Philharmonic Season

Ready to open the Los Angeles Philharmonic Orchestra's 43rd season on Thursday at Philharmonic Auditorium, Erich Leinsdorf arrived yesterday from New York. He was accompanied by Mrs. Leinsdorf.

Leinsdorf is music consultant of the Metropolitan Opera, and in the 1962-63 season will assume new duties as music director of the Boston Symphony Orchestra and Berkshire Music Center.

The American maestro has the distinction of opening three important symphony orchestra seasons this fall. He has already conducted the initial concerts of the Chicago Symphoyn Orchestra and the New Orleans Philharmonic.

After opening Hollywood Bowl's 40th season last July, Leinsdorf continued a busy summer season with concerts in Robin Hood Dell at Philadelphia, and other summer festivals. He then went to London where he spent September recording Wagner's "Die Walkeure" with noted singers and the London Symphony Orchestra.

When he completes his visit here conducting the Philharmonic's opening subscription pair Nov. 9-10 and a concert in Santa Barbara the 14th, Leinsdorf returns to New York to begin rehearsals for the three cycles of Wagner's "Ring" which he will direct in December and January.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
FEB 6 1962

Boston Symphony's New Chief Rules Out Second-Rate Music

(The following feature was written by Raymond Ericson in the Sunday edition of the New York Times.)

Erich Leinsdorf is 50 years old today. That convenient, round, half-century figure finds him at a turning point in his career. He is completing four seasons as musical consultant and conductor for the Metropolitan Opera and is preparing to become conductor of the Boston Symphony Orchestra in the fall.

Having finished his last full rehearsals for the Metropolitan, Mr. Leinsdorf noted with relief the other day that he could finally turn his whole attention to plans for the Boston season.

"Of course I can't go into detail about them yet," he said in his quick, efficient yet friendly way. "But I have some basic ideas about programs. A major orchestra should perform only masterpieces and contemporary works. It should not spend time on second-rate music.

New Generations

"You have to do the masterpieces, no matter how familiar they are," he continued, "because there are always new generations of listeners coming along who haven't heard them. I do not say that you have to play all four Brahms symphonies every season. In fact, it is better all around if they are given a rest from time to time — for the conductor and orchestra as well as the audiences. I had not conducted the 'Ring' for several years until I did it at the Met this season, and what a revelation it was to restudy it."

Mr. Leinsdorf was asked to name some specific "second-rate" pieces that he would like to omit from his programs. He smiled, throught briefly and answered hesitantly, as if unwilling to be pinned down.

"Well," he finally said. "I think you could do without the lesser works of Saint-Saens — the piano concertos, for instance — or the works of Glazunoff. These can be left to the community orchestras. I would much rather hear them grapple with a Glazunoff score than a Beethoven symphony."

Born and educated in Vienna, Mr. Leinsdorf became an assistant to Bruno Walter and Arthuro Toscanini at the Salzburg Festivan when he was only 22 years old. Three years later he was brought over by the Metropolitan to help Artur Bodanzky conduct the Wagner repertory.

"One thing I wouldn't agree to do," Mr. Leinsdorf said in recalling his first years at the Metropolitan, "was conduct parts of operas. Bodanzky was notorious for leading the first two acts of a performance and then, if he was tired, turning over the rest of the opera to someone else."

U.S. Army

In 1943, Mr. Leinsdorf left the Metropolitan to become conductor of the Cleveland Orchestra, but almost immediately he was called to serve in the United States Army. For nine years, beginning in 1947, he led the Rochester (N.Y.) Philharmonic. In 1956, he became director of the New York City Opera, moving downtown to the Metropolitan as a guest conductor early in January, 1957.

The aplomb with which Mr. Leinsdorf survived a recent performance of "Die Walkuere" at the Metropolitan was the envy of his colleagues. The conductor had to order the curtain brought down in the middle of an act because a singer was unable to carry on.

"There seemed to be nothing else to do at the time," he remarked. "I was interested in giving a performance and the only way to do that was to stop and start again. After it was all over, however, I admit that a reaction set in. After all, I can nwver recall this happening before except when someone died onstage.

"Singers don't seem to have the stamina they used to," he continued. "They look powerful enough, but they don't last through performances. I think they overestimate their strength. Airplanes make it possible to accept a lot of engagements, and they fly into a city one day and begin rehearsals the next. Their systems can't take it.

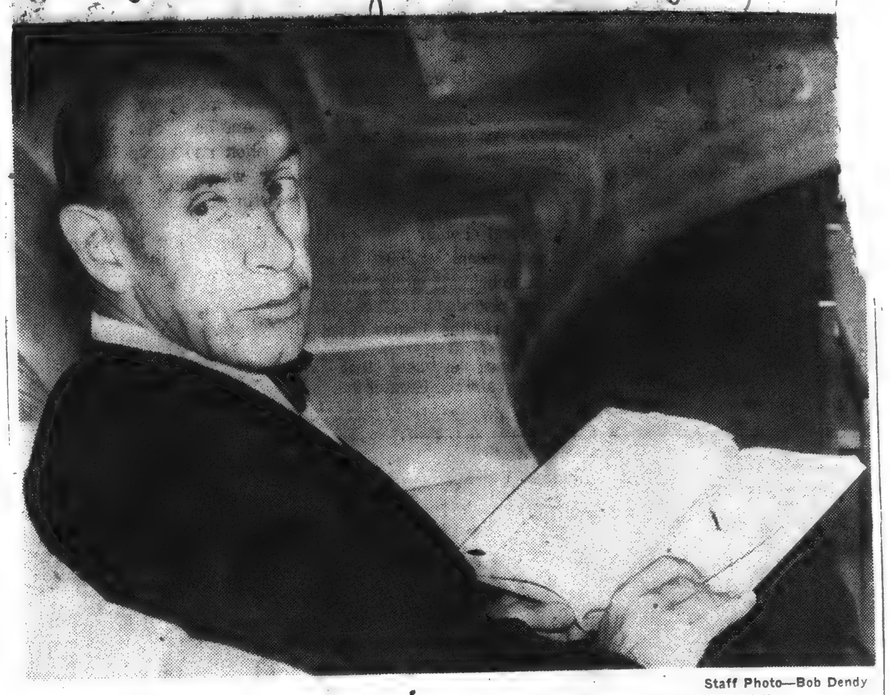
Weak Singers

"In the old days, singers babied themselves," he said. "I remember Leo Slezak, the tenor, bundling himself up and going out to get a bit of fresh air and sunshine as if his life depended on it. We was able to sing big roles when he was well along in years."

Mr. Leinsdorf conducted recordings of "La Boheme" and "Die Walkuere" last summer. ("Not a German in the 'Walkuere' cast, and the orchestra's concertmaster is Irish," the conductor noted with amusement.) These will be released early next fall, according to present plans.

For live opera he will have no time. With the Boston Symphony he will conduct 25 of its 32 weeks performances, and in the summer of 1963 he begins his related duties as director of the Berkshire Festival and Music Center at Tanglewood, Mass. A heavy schedule, maybe, but one that Mr. Leinsdorf looks ready and eager to tackle. After all, 50 is young as conductors go.

Atlanta May 1 — The Constitution Completely Dem



Staff Photo—Bob Dendy

"A CONDUCTOR CAN GROW ONLY BY CONDUCTING"
Erich Leinsdorf Snatches a Few Minutes to Study a Score

Golden Era of Conductors Dying, Says Met's Leinsdorf

By BRUCE GALPHIN

The curtain may be falling on the golden era of conducting giants, in the opinion of the Metropolitan Opera's music consultant, Erich Leinsdorf.

Toscanini, Beecham, Mitropoulos—to name only a few—are gone. Other greats, such as Walter and Monteux, are in semi-retirement.

Where are the new geniuses of the podium? The prospects are not bright in the eyes of Dr. Leinsdorf.

"If I may sum it up," he said in an interview here during Metropolitan Opera week, "a conductor can grow only by conducting. Anybody who is prevented from conducting cannot grow."

But the nature of our times conspires against stability in conductors, he continued.

"The talent is there . . . but today the people who have talent want to have two or three jobs. . . . There is not enough publicity in one job," he said.

"With the communications—airplanes and phonographs—there comes a commercialism that is not conducive to development."

The young men, he continued, "want to go around the world as guest conductors." "It is so tempting to go from place to place with the same program," he said. A conductor can't study scores properly in planes and hotel rooms, he added.

There is a "reciprocal growth" between conductor and orchestra, Leinsdorf explained: the conductor grows with his orchestra, and the orchestra with him.

"The great artists are the people who know where their responsibility lies . . . to be associated with an organization as long as they have something to give to it," he said.

Leinsdorf, who reminds one of Adlai Stevenson not only in his philosophical approach to his work but also in physical appearance, will have an opportunity to put his dictum into practice when he takes over as conductor of the Boston Symphony in 1962 and 63.

He respectfully declines to reveal any plans for the Boston for fear of taking attention from Charles Munch's last year there, but one gathers Leinsdorf plans to be there for a long while.

His association with the Met dates to 1937, when he left Austria and moved permanently to the States. (He has been a citizen since 1942.) He also has served long periods with the Cleveland and Rochester orchestras.

One of America's weaknesses in replacing the supply of top-rank conductors, he said, is its shortage of opera companies. "A conductor does not get training with a symphony orchestra. To learn the skill of conducting, there's nothing like opera," he said.

And yet Italy, with an opera house in every major city "is now producing almost nobody . . . (because of) the very restricted repertory."

Noting that Dallas, Los Angeles and other cities have no full-time conductors now, Leinsdorf said, "it is only to be hoped these places will find somebody who is not too old and tired to stay and grow."

One would assume that in the 49-year-old Leinsdorf, Boston at least has found the man to fill the bill.

NTUCKY • KENTUCKY STRAIGHT BOURBON WHISKEY 86 PROOF

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
MON FEB 5 1962

Boston Bets on Leinsdorf

Boston may not be the hub of the world of music, but certainly she deserves high marks for a sustained effort toward that goal.

The Boston Symphony, finishing its final season under Charles Munch, has been a durable symbol of the city's cultural status. Major Henry Lee Higginson launched the orchestra on its climb to fame in 1881, and for nearly half a century paid its bills from his own resources. It was propelled toward brilliance by conductors of renown—Wilhelm Gericke, Arthur Nikisch, Karl Muck, the ageless Pierre Monteux—and reached a peak of harmonious glory under the incomparable Serge Koussevitzky.

Boston's claim to "the greatest orchestra in the world," while always debatable, has been more than gusts of patriotic wind. The Koussevitzky orchestra (1924-'49) held valid credentials. If some feel that the Munch decade has been less exciting than its immediate predecessors, let them reflect that there was, after all, only one Koussevitzky, a man of lengthening shadows. At any rate, Boston has a right to be proud of an orchestra that has produced great music for nearly forty years under only two conductors.

Tonight, the distinguished director and music consultant of the New York Metropolitan Opera, Erich Leinsdorf, makes his last appearance on 39th St. In the fall he will ascend the podium of the Boston Symphony fully aware of its challenging traditions, and equally full of confidence that more days of great music lie ahead.

May tonight's dying notes of *"Le Nozze di Figaro"* be as a prelude to a long and happy marriage between New England music lovers and their new maestro.

SHOW BUSINESS ILLUSTRATED
CHICAGO, ILL.
E O. WEEK 350,000
JAN 2 1962

'61

It was a year filled with works and daze: U.S. citizen Igor Stravinsky, 79, received and entertained favorably an invitation from the Soviet Union to return to his native land for a visit (his music long had been on the Kremlin's "out" list). Vienna heard the world premiere of Arnold Schönberg's posthumously published oratorio, *Jacob's Ladder*. Leopold Stokowski, who late last year was hospitalized after breaking a hip while romping with his children, recovered in time to conduct the Met's revival of *Turandot* in February, one of the triumphs of Rudolf Bing's managerial regency. And when doctors advised Fritz Reiner for the second year in a row to postpone his return to the Chicago Symphony's podium, Stokowski, who professes to be 79, stepped in to open the Chicago season in place of his 72-year-old colleague.

With the old elite corps of conductors dwindling each season, orchestras compete for the handful remaining. Pierre Monteux, at 86 the patriarch of the podium, was offered a new career as permanent director of the London Symphony. Charles Munch, whose 70 years make him a mere tad, announced he would retire from the Boston Symphony leadership next August, to be replaced by Erich Leinsdorf. The Los Angeles Philharmonic hired a handsome 24-year-old Bombay lad, Zubin Mehta, to share Georg Solti's podium, whereupon Solti quit and consoled himself by taking over the Dallas conductorship.

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Herald News (e)
FALL RIVER, Mass.
Circ. 40,072

Boston Symphony

This season of the Boston Symphony Orchestra is the last in which Charles Munch will be the permanent conductor. In the fall his place will be taken by Erich Leinsdorf who is very well known to American music lovers. He will assume one of the two or three most important musical posts in this country, and one of the most important in the world.

The Boston Symphony under Dr. Munch has been less exciting than it was during the period when Serge Koussevitsky was its conductor. It remains, nevertheless, one of the greatest symphonic aggregations of modern times, and Dr. Munch has maintained the exceptionally high standards established by his predecessor. The appointment of Leinsdorf ensures the Boston Symphony of the services of a noted conductor who is equally experienced in terms of symphonic and operatic scores.

New Englanders have every reason to be proud of the Boston Symphony. It is one of the great cultural assets this region possesses. The appointment of Dr. Munch's successor is therefore of general interest. The announcement that Erich Leinsdorf will be the new conductor of the symphony is especially welcome to the many, many New Englanders who have heard him conduct often in the past.

CHICAGO, ILL.
TRIBUNE
D. 868,956 S. 1,186,625
OCT 19 1961

On the Aisle

Bergonzi Joins Sutherland, Zanasi in Lyric's Last 'Lucia'

BY CLAUDIA CASSIDY

NOTHING MUCH HAD changed at the Lyric's third and last "Lucia" in the Civic Opera house Wednesday night, except that Richard Tucker had gone east to help oper the Metropolitan, and Joan Sutherland and Mario Zanasi were joined by Carlo Bergonzi, a dependable young Italian tenor who has kept going in the right direction since his 1955 Lyric debut in "Il Tabarro." He is not tall, but he stands well, withou being anything so incendiary as a great tenor, he is a good one who gets better. Out of these negatives he is polishing a career to be respected.

The production was better lighted this time, and Antonino Votto got a firmer grip on the Sextette, while Mario Zanasi seemed uncommonly fresh for a baritone just out of rehearsals for a pinch-hitting "Andrea Chenier." Miss Sutherland was Miss Sutherland. No actress, no singer to grip the imagination, fire the heart, or excite the ultimate tribute. But again after a sluggish first act a mad scene with some good singing, including that liquid trill.

Franco Zeffirelli

Meanwhile, there is a little perplexity about the Dallas "Lucia" in which Miss Sutherland will sing. Franco Zeffirelli, who designed and staged the production used by the Lyric, has returned to Europe, and apparently will not return soon. This "Lucia" goes back at once to Palermo. Probably our next Zeffirelli venture will be the Old Vic's "Romeo and Juliet," due in 1962.

Diplomacy with a Glint

Erich Leinsdorf, this week's Chicago Symphony Orchestra guest conductor, who takes charge of the Boston orchestra next season, caused some amused perplexity to his son, Gregor, who is a student at the University of Chicago. Some of his friends have been asking him pointedly which is the greatest American orchestra, and he asked Seymour Raven, manager of the Chicago Symphony, for a suitable reply. "Tell them," said Mr. Raven, "that the Boston orchestra is not the greatest orchestra in America, but that it will be."

The Unwatched Pot

Having hovered anxiously over the Philadelphia orchestra's union-management deadlock which postponed the season's opening, Eugene Ormandy was told last week-end that he might as well drive up to his place in Massachusetts and watch the leaves turn. So Friday morning he and Mrs. Ormandy went. Saturday afternoon he got a hurry call that the season was on again. The Ormandys jumped in their car, drove 250 miles in a heavy rainstorm in four hours and a half. He reached the podium at 6:35 p. m., rehearsed until 7, and played the first concert of the regular season at 8:30. How did it go? He says, "They played as well as I ever heard them play before."

Notes

Rosa Raisa-Rimini is in town for some Lyric performances . . . Alexander Ince turns out to be the producer of "The Egg," coming to the Civic next month with Dick Shawn. . . . The New York Philharmonic will play four May concerts in Carnegie hall to replace subscription performances canceled by the strike. . . . I was smiling at Dick Watts' column saying he wrote "ominous" in a review and it came out "omnibus," when I opened the mail and found a clipping of my own about "Toys in the Arctic," with an amused note, "Cool, isn't it?"

CHICAGO, ILL.
CHICAGO'S AMERICAN
D. 450,340 S. 571,997
APR 6 1962

CHICAGO SYMPHONY FIRSTS

2 Tailored Works, but Still Rewarding

BY DAN TUCKER

CONDUCTOR ERICH LEINSDORF and the Chicago Symphony orchestra last night presented their Orchestra hall audience with two long and on the whole rewarding firsts—a suite from Beethoven's only ballet, "The Creatures of Prometheus," and Dmitri Shostakovich's Symphony No. 10 in E minor, Op. 93. Only the "Prometheus" overture had been heard here before.

Unlikely as it seems, the two works have something in common. Neither is out of the composer's top drawer, but neither could have been written by anyone else—certainly not by a second rate musical intellect. Moreover, they are both illustrations of what happens when a composer has to tailor his work to silly external requirements.

In Beethoven's case, the requirement was an idiotic libretto, a prime sample of the pseudo classical faddishness of his day; something about two statues being brought to life and taken to Parnassus, where Apollo and a gaggle of muses teach them all about Art.

Shostakovich's handicap was a great deal more serious — an ignorant and all-powerful soviet burocracy which considers itself able to tell composers just what they must write and why. The results are saddening.

BEETHOVEN solved his problem by ignoring the whole silly libretto and the requirements of ballet staging, and simply writing a set of 18 short symphonic numbers, each of which stands quite sturdily on its own feet. The sections all made excellent sense musically, and were pleasant to hear — particularly, as always, when they gave the orchestra's first desk men a chance to show off their superb abilities in solo work.

Mr. Leinsdorf, a superb conductor, produced the organlike unity of sound that results from everyone's having the same ideas about expression and phrasing marks. The music is fairly bland stuff for Beethoven, but is still unmistakably his, and worth hearing.

SHOSTAKOVICH has evidently given up the fight against an official boobocracy which, in its mania for censoring everything, can evidently detect Stalinist chords and Trotskyite cadences. Apart from some brief, splendid flashes, his symphony sounds as tho it were written to please critics, not to express anything.

It suffers from the same faults as contemporary Russian art in all its forms — giantism, repetition, and plain corniness. Much of it is formula writing; how many times have we heard that lonely, skipping fiddle over gloomy bass chords, that trampling snare drum, that blatting solo trumpet! Still, every so often he produces an effective surprise, like concluding that practically endless first movement with a solo piccolo.

The second movement is overpowering, a churning, uproarious piece that doesn't give you time to wonder what's going on.

THE THIRD brought us right back to the Russian steppes, which are overproductive of corn. More solemn, bare, foreboding sounds, and even some mysterious - east stuff with a gong, which I thought had gone out with Ketelbey. The windup was healthy and bumptious, practically yelping with energy; but here, too, there were long stretches of wasteland in which Shostakovich fiddles around combining thematic elements that just don't combine very well.

For all this, the symphony never quite sounds aimless. Which indicates that Shostakovich would be quite a composer if he didn't have to worry about sounding bourgeois.

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EDITORIAL PAGE

Journal-American

[illegible]DAY, JANUARY 17, 1962 ★★★

Things Do Happen —Even at the Opera

By GEORGE E. SOKOLSKY

THE OTHER night, I went to the Metropolitan Opera House to hear the Walkuere, which, if you do not know, Richard Wagner took out of the Volsungs and Niblungs and wrote a series of opera about. It takes enormous energy to sing any of the music in the Ring, first because Wagner had no mercy for singers, expecting them to blow themselves to bits and secondly because it is undoubtedly the most glorious music ever written if you can understand what it is all about.

SOKOLSKY

Richard Wagner's concept of the opera was that it united all the arts into a single idea. However, the night I went, the star lost her voice and they substituted another, poor dear, who had not enough wind to carry Wagner across the mountain which he expects a soprano to do. Of course, Flagstad had no problems because nature built her that way and all went well until Walter Winchell called Flagstad a Nazi.

So the night I went to hear the Walkuere, they had a real German Wotan, with all the muscles and stomach that is required for such a character but a bug got him and his voice was not what it should have been—an accident that shows what can happen to an actor who plays a god. So they got another Wotan, gods being available in these days as in those and the curtain went up and everyone was happy.

Wotan was doing pretty well until he—the second one—lost his voice or forgot his part; I do not know what happened for I, not being a master of these things, listen only to the orchestra that carries into dreams.

When Wotan sang, in German, of course:

"Thy bed shall be lit by torches more brilliant
Than ever for bridal have burned!
Fiery gleams shall girdle the fell,
With terrible scorchings scaring the timid,
Who, cowed, may cross not Brunnhilda's couch
For one alone freeth the bride;
One freer than I, the god!"

Down came the curtain. The god had lost his way. Nobody knew whether he was to get his money back or what, but on the whole it was a decent audience that took what came good-naturedly, figuring that these German gods were playful folk who got all mixed up with maids and beer and sometimes even with such a one as Hitler.

* * *

My eyes were cast on a bass fiddle player, a girl, who I was told was part of the augmented orchestra. I recalled what Justice Oliver Wendell Holmes said to Justice Brandeis when both were aged and walking to the Supreme Court to prove their eternal youth, "Oh! Would that I were 80 again."

The curtain rose again and the first Wotan courageously finished the show, for come what may, the show must go on and Wagner was justified when the original Wotan sang:

"He who my spear in spirit feareth,
Ne'er springs through their fiery bar!"

Brunnhilda lies as though dead and Wotan disappears through the fire.

Slow curtain.

All the time I wondered when the big chandelier would fall from the ceiling and put an end to the whole business. Next time I shall take Bob Considine and Toots Shor or some other pundit to listen to Wagner's leitmotif. For them only the first row would do.

But this must be said: Erich Leinsdorf, the maestro who ran the whole show, leading the orchestra, bringing in the singers, directing what the stage hands should do about the curtain, was as cool as a captain on a sinking ship.

This Leinsdorf, at 25 or some such age, was Toscanini's assistant conductor which means that he was apprentice to the greatest baton that ever was whirled. I shall, God willing, be watching for him for years to come at Tanglewood where he is to succeed the lovable Munch and the dramatic Koussevitzky.

Tanglewood, up in the Berkshires, is where music can be done at its best. There Munch introduced Berlioz to me in a richness I had never expected to experience and Leinsdorf will do something like that. For a man who could go through such a Wednesday at the Metropolitan can do anything. And these days at the Met it is standing room only.

Copyright, 1962, King Features Syndicate, Inc.

New York Journal-American
Monday, December 18, 1961

AT THE MET

5-Yr. Absence Ends for 'Ring' With Acclaim

By MILES KASTENDIECK

ONCE AGAIN THE MAGIC WAGNER'S "RING" has begun to cast its spell. The first performance of "Das Rheingold" in five years took hold of the Saturday matinee audience at the Metrpolitan and renewed its faith in Wagner's music. Since this opera is only the prelude there will be much rejoicing as the other works unfold.

Whatever the arguments about the story, the composer, or the operas themselves, the music levels them all as Wagner builds his unique panorama of sound.

"Rheingold" is something special in itself as a music drama, for its two-and-a-quarter hours of continuous playing is unprecedented. In it Wagner pushed his new ideas to the limit.

As the performance progressed, it was the power of music that surged over the tale of deceit and emptiness somewhat blandly exposed. That the gods had their shortcomings, Wotan's actions all too readily verify. That all this inspired Wagner, however, is what counts. An appreciative audience luxuriated in what it heard.

In Full Command

Somewhat deliberately but most assuredly, Erich Leinsdorf gave the opera its musical profile. His command of the score and his meticulous way with an orchestra made listening a pleasure. He does not reveal a dramatic sense that would bring full utterance to Alberich's curse, for instance, but his overall molding of a performance proves satisfying.

An able cast worked together admirably if not yet quite homogeneously. Karl Leibl gave an excellent account of Loge, whose machinations motivate the plot. George London had the bearing and style befitting Wotan, if not the full vocal weight. Ralph Herbert portrayed Alberich with distinction though his upper voice has lost forceful clarity.

Making a most promising debut as Mime, Paul Kuen proved himself both a good actor and a singer with a big voice. Jerome Hines distinguished himself as the Giant Fasolt, while the other men supported these well.

Strong Contenders

Irene Dalis as Fricka, Jean Madeira as Erda, and Heidi Krall as Freia made the distaff side a strong contender for first honors. Miss Krall fulfilled her assignment pictorially as few have done. The Rhine Maidens — Martina Arroyo, Rosalind Elias, and Mignon Dunn — acquitted themselves handsomely.

The hocus-pocus element of the production faltered here and there, but in general the performance moved smoothly. Nathaniel Merrill handled the Niebelungs unusually well. (Perhaps I observed their actions more closely since my daughter was among them. The ballet girls' swimming was exemplary. Piling up the gold behind Freia, however, spoiled both illusion and sense, making this part of the drama tame Undoubtedly the next performance will jell.)

NEW YORK WORLD-TELEGRAM AND SUN, MONDAY, DECEMBER 18, 1961

Music

'Rheingold' Is Sung At the Metropolitan

By LOUIS BIANCOLLI.

Credit the Metropolitan with a minor miracle Saturday afternoon. In these restless and fretful days it kept a capacity crowd quiet and motionless for 2½ hours. No intermission, no coffee-breaks, no booster shots. Nothing but Wagner!

And it was really the only way to do it, not so much because Wagner wanted and wrote it that way, but because "Das Rheingold" is that kind of opera. Interject applause and pauses, and the whole mood of fabled wonder is shattered.

Those who have never sat or stood through a performance of this awesome prelude to the "Ring" still have a unique treat in store for them. This is story-book fantasy of consummate force—and the music is a powerhouse.

Nothing but Praise.

I have nothing but praise, and very high praise at that, for the Met's production. In such a gigantic project, it would be easy to pick flaws in the singing and acting. Those may safely be ignored in the over-all splendor and distinction.

First, the management is to be congratulated again on a bold enterprise. Saturday's performance opened the broadcast matinee "Ring" cycle. That will be paralleled by an evening cycle. What it amounts to, in terms of great music, is a colossal four-week bi-cycle race!

Again Erich Leinsdorf impressed one as the right conductor for the grueling assignment. From first note to last, his iron control never faltered. Continuity was maintained at a steady pitch, and the music swirled like a force of nature.

Two and a half hours of uninterrupted music by the great firebrand of German opera is no cinch for conductor or orchestra. Both seemed fully primed for the marathon on Saturday, one that paid off in extra dividends of public acclaim at the end.

Staging Is Vivid.

The staging by Nathaniel Merrill was quite vivid and imaginative. The dangling Rhine Maidens swam through the air with the greatest of ease. Disappearing acts were marvels of illusion, and the rainbow arch to far-off Valhalla was alone worth the waiting.

Of the cast, George London was a figure of subdued majesty as Wotan. Donner was sonorously sung by Norman Mittelman. The Alberich of Ralph Herbert and the Mime of Paul Kuen (debut) were plausible creatures of fantasy, and so was the grave Erda of Jean Madeira.

Karl Liebl was astonishingly good, of speech, voice and gesture, as Loge, the wily fire god. Irene Dalis was a forthright Fricka, and Jerome Hines and Ernst Wiemann were formidable to eye and ear as the giants Fasolt and Fafner.

Just a few moments' view of Heidi Krall as the goddess Freia sufficed to win my vote for the Miss Rheingold title. Here indeed were a ravishing figure and face—and voice to match—for gods and giants to battle over.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
1962

LEAVING THE 'MET'

Leinsdorf Speaks of Going to Boston

By RAYMOND ERICSON

ERICH LEINSDORF is 50 years old today. That convenient, round, half-century figure finds him at a turning point in his career. He is completing four seasons as musical consultant and conductor for the Metropolitan Opera and is preparing to become conductor of the Boston Symphony Orchestra in the fall.

Having finished his last full rehearsals for the Metropolitan, Mr. Leinsdorf noted with relief the other day that he could finally turn his whole attention to plans for the Boston season.

"Of course I can't go into detail about them yet," he said in his quick, efficient yet friendly way. "But I have some basic ideas about programs. A major orchestra should perform only masterpieces and contemporary works. It should not spend time on second-rate music.

"You have to do the masterpieces, no matter how familiar they are," he continued, "because there are always new generations of listeners coming along who haven't heard them. I do not say that you have to play all four Brahms symphonies every season. In fact, it is better all around if they are given a rest from time to time—for the conductor and orchestra as well as the audiences. I had not conducted the 'Ring' for several years until I did it at the Met this season, and what a revelation it was to restudy it."

Weeding Needed

Mr. Leinsdorf was asked to name some specific "second-rate" pieces that he would like to omit from his programs. He smiled, thought briefly and answered hesitantly, as if unwilling to be pinned down.

"Well," he finally said, "I think you could do without the lesser works of Saint-Saëns—the piano concertos, for instance—or the works of Glazunoff. These can be left to the community orchestras. I would much rather hear them grapple with a Glazunoff score than with a Beethoven symphony."

Born and educated in Vienna, Mr. Leinsdorf became an assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festival when he was only 22 years old. Three years later he was brought over by the Metropolitan to help Artur Bodanzky conduct the Wagner repertory.

"One thing I wouldn't agree to do," Mr. Leinsdorf said in recalling his first years at the Metropolitan, "was conduct parts of operas. Bodanzky was notorious for leading the first two acts of a performance and then, if he was tired, turning over the rest of the opera to someone else."

Moving Around

In 1943, Mr. Leinsdorf left the Metropolitan to become conductor of the Cleveland Orchestra, but almost immediately he was called to serve in the United States Army. For nine years, beginning in 1947, he led the Rochester (N. Y.) Philharmonic. In 1956, he became director of the New York City Opera, moving downtown to the Metropolitan as a guest conductor early in January, 1957.

The aplomb with which Mr. Leinsdorf survived a recent performance of "Die Walkuere" at the Metropolitan was the envy of his colleagues. The conductor had to order the curtain brought down in the middle of an act because a singer was unable to carry on.

"There seemed to be nothing else to do at the time," he remarked. "I was interested in giving a performance and the only way to do that was to stop and start again. After it was all over, however, I admit that a reaction set in. After all, I can never recall this happening before except when someone died onstage.

"Singers don't seem to have the stamina they used to," he continued. "They look powerful enough, but they don't last through performances. I think they overestimate their strength. Airplanes make it possible to accept a lot of engagements, and they fly into a city one day and begin rehearsals the next. Their systems can't take it.

Pampered Themselves

"In the old days, singers babied themselves," he said. "I remember Leo Slezak, the tenor, bundling himself up and going out to get a bit of fresh air and sunshine as if his life depended on it. He was able to sing big roles when he was well along in years."

Mr. Leinsdorf conducted recordings of "La Bohème" and "Die Walkuere" last summer. ("Not a German in the 'Walkuere' cast, and the orchestra's concertmaster is Irish," the conductor noted with amusement.) These will be released early next fall, according to present plans.

For five years he will have no time. With the Boston Symphony he will conduct twenty-five of the thirty-two weeks of performances, and in the summer of 1963 he begins his related duties as director of the Berkshire Festival and Music Center at Tanglewood, Mass. A heavy schedule, maybe, but one that Mr. Leinsdorf looks ready and eager to tackle. After all, 50 is young as conductors go.

PHILADELPHIA, PA.
INQUIRER
D. 618,912 S. 1,014,829
JUL 23 1961

Dell enters final week

Leinsdorf returns For last concert

By SAMUEL L. SINGER

How does it feel to be the conductor - designate of one of the world's top orchestras, and with the longest season of any American symphony? Erich Leinsdorf can tell you.

Leinsdorf, who conducted three concerts at Robin Hood Dell last week and will close the season here on Thursday, will take over musical direction of the Boston Symphony Orchestra beginning in September, 1962. The Boston Symphony has a year-round schedule, including spring pops concerts, the Berkshire Festival and paid vacations for the musicians. Charles Munch is retiring after 10 years as conductor.

NOT UNEXPECTED

"Naturally I was enormously pleased," the personable 49-year-old conductor said in his Warwick suite the other day. "But it was not entirely surprising to me. However, I did not think it would come this year; I thought it would come later.

"During my guest conducting in Boston, the orchestra and I established a good working relationship, and with management, too.

"This appointment makes me very happy, and I am also aware of the great challenge. The Boston Symphony is one of the great musical organizations. It is something to carry on in such a great organization, for it is not only a community orchestra but part of the musical map of the world."

CONTRACT SETTLED

Illustrating the "civilized relationship between the Boston players and management," Leinsdorf said that the contract for this past season had been concluded during his guest conductorship. "The musicians had played for half the season without a contract, and when it was settled I never heard a word about it."

The conductor observed that in Boston — as in Philadelphia —he had never been asked to "make any compromise with musical standards."

"In some cities they never give the musical director quite enough freedom," Leinsdorf said. "I have the feeling that Boston is one of the classical musical structures, where they engage a man of experience and give him freedom to run it artistically. Wherever things aren't quite right, you can look for unqualified people interfering."

SEEKS NEW TALENT

As to his plans for 1962-63, "I'm of course working a good deal in my mind about it, but cannot make any statement until next April. I am looking for contemporary works by composers whose other works I have admired, also for new artists. I may discover some promising new talent while I am at Tanglewood the first half of August."

Leinsdorf will conduct the Boston Symphony season after next, in its annual Philadelphia Forum concert at the Academy of Music. Meanwhile, he will not be exactly idle. He will be conducting orchestras in London again in February and March, and Chicago in April. He'll be at the Metropolitan Opera in November, December and January.

The conductor now lives in Larchmont, N. Y., with his wife and five children, who range in age from 19 to 9. Sometimes his wife accompanies him to other cities. But he doesn't mind traveling.

"I'm a restless soul," he smiled.

SEPTEMBER, 1961

REPORTS ON FCC 5
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BY LEONARD FEATHER
ERICH LEINSDORF
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international MUSICIAN

OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA

INTERNATIONAL MUSICAN
NEWARK, N.J.
MONTHLY 244,271
SEP 1961

Erich Leinsdorf, who is to become Music Director of the Boston Symphony and the Berkshire Musical Festival, starting with the 1962-63 season, is already famous for his conductorship of the Cleveland Orchestra and of the Rochester Philharmonic, as well as for his guest conductorship of major orchestras throughout this country and in Europe. His premieres have made the headlines again and again. At the San Francisco Opera he conducted the American premieres of Sir William Walton's "Troilus and Cressida" and Francis Poulenc's "Dialogues of the Carmelites," and he was responsible for and conducted the American premieres of Frank Martin's "The Tempest," Carlisle Floyd's "Susannah" and Carl Orff's "The Moon."

Born in Vienna in 1912, he became Bruno Walter's assistant at the Salzburg Festival at twenty-two. At twenty-five, he was engaged as Assistant Conductor by the Metropolitan Opera, and, during 1939-40, he took full conductorial duties of the German wing.

His tenure as Conductor of the Cleveland Orchestra was cut short by his being called to serve in the United States Army. On his discharge, he was appointed Conductor and Music Director of the Rochester Philharmonic, a post he occupied for nine years. In 1957 he was appointed Director of the New York City Opera. Early in 1957, he again became Conductor at the Metropolitan and six months later Music Consultant of the Opera, a post created particularly for him and one he will occupy until the Fall of 1962 when he assumes his permanent duties with the Boston Symphony.

● The impact of Erich Leinsdorf's personality is felt whether one listens to his musical interpretations or sits in on his conversational bouts. Being present at these latter is like standing catcher to an expert ball pitcher: one must intercept ideas on the fly, and be ready besides to cover the whole field of philosophy as well as of music.

Here are a few subjects he covered in a recent brief interview:

Regarding integrity:

Survival is one question; but another, just as important, is the state in which one manages to survive. If you are not true to yourself, nothing gained is worth it.

The public's attitude:

No one in public life can escape unpleasantness. It's as much a part of the profession as a full-dress suit.

Interpretation:

In one's interpretation, one should never, knowingly, willingly, make compromises. I did Bruckner's Eighth at the Royal Festival in London last March 8. It is very long and there has been much criticism of its length. Should one make omissions or not? I felt I would not be justified in bowing to criticism of the length of the work. It is a unified composition and every one of its parts is necessary to the whole effect. This uncompromising attitude of mine, far from making difficulties, led to a great success. If you adhere to your principles, the public will finally come around.

Rehearsal procedure:

I have come to the conclusion it is advisable to speak not alone in technical terms but also in terms of association of ideas. If my own feeling about a certain passage is worded well, it will strike a sympathetic chord in the men. For instance, recently when I rehearsed the Philadelphia Orchestra, I called all the woodwinds together beforehand and spoke about one particular phrase. The last note should be played as if one were imploring, I told them. It seemed to me this would give this passage a sympathetic quality. The men understood perfectly. As a result of this little talk I had special success with this passage.

The successful orchestra:

Three things are necessary for the successful orchestra: touring, broadcasting, recording. If the orchestra is to be in a healthy condition, there must be at least two of these outlets. Touring is not money-making, but it spreads the news. Every good orchestra must have recordings, but, in making records, we must not price ourselves out of competition. The records should be within purchase price all over the world. Broadcasting is another medium that makes an orchestra known. But broadcasting is more a local affair. Every orchestra should be given some time on its local station.

These three outlets interact on and supplement each other. When an orchestra tours, the demand for records is increased. Like snapshots and postal cards, recordings allow the audience members to retain a permanent memento of the performance, something they can keep as a reminder. Local broadcasting makes people curious to hear the orchestra in the concert hall, and both broadcasting and records tend to increase the number of touring dates.

Community growth:

It is not alone the orchestra which must grow. The community must grow with it. It must increasingly realize the importance of the orchestra and be increasingly ready to contribute to it. I remember one orchestra I conducted. I felt the community was not rising to its opportunities. The orchestra as a result could not develop. I felt the strictures. Things pushed in on me. I got up in the morning and the ceiling pressed down on me. I couldn't expand. I had to get out.

As Mr. Leinsdorf says this he stands up and thrashes his hands over his head. The ceiling doesn't actually rise, but one gets the idea he has somehow or other achieved more space to expand in. And one gets the additional idea that he will always expand in every situation in which he finds himself.

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ROCHESTER DEMOCRAT CHRONICLE
Sunday, August 20, 1961

Leinsdorf Hopes For Date Here

2 Local Musicians Applauded By Noted Concertmaster

By STEPHEN HAMMER

AN OLD FRIEND of musical Rochester, encountered more or less by chance in Philadelphia last month, sends fond regards to any and all who remember him here, whence he went to great and growing fame and fortune.

"I'll be back in Rochester," promised Erich Leinsdorf. "The Civic Music Association is interested in getting the Boston Symphony for a concert during the first tour after I become its conductor, and I hope it can work out."

ERICH LEINSDORF
'. . . Hello!'

This would bring Leinsdorf back to the Eastman Theater podium in fall, 1962, for the first time since he last led the Rochester Philharmonic in 1959. The original announcement of his appointment in Boston last April implied that the change was effective this fall, giving rise to the hope that Leinsdorf would conduct when the orchestra comes here Oct. 16. But that impression was erroneous.

I called Leinsdorf, just to say hello, when he turned out to be in Philadelphia at the same time as I, to conduct the closing concert of the Robin Hood Dell series. The upshot was a date for lunch, to which he brought Jacob Krachmalnick, self-styled "only established permanent floating concertmaster in the world." Major orchestras in need of a temporary replacement for their concertmasters, it seems, generally call on Krachmalnick to fill the spot; in the last year he has been in demand by the Cleveland, Concertgebouw (Amsterdam), New York and Philadelphia orchestras—no mean testimonial to the abilities of this violinist.

* * *

ALTHOUGH Krachmalnick has never played in Rochester, he was vitally interested in getting the latest musical news from here because he is a long-time friend and admirer of both Theodore Bloomfield, the Philharmonic conductor, and Millard Taylor, the concertmaster.

"I knew Teddy when I was playing in Chautauqua many years ago and he was playing the horn in the same orchestra," he recalled. Later he had occasion to observe Bloomfield as a budding conductor working under George Szell in Cleveland.

"He's probably one of the greatest talents among young conductors in this country today," he declared. "Even when he was just starting to conduct, I thought he was tremendously gifted."

Krachmalnick's acquaintance with Taylor goes back even further.

"When I was just a student," he recalled, "I heard Taylor do a broadcast of the Martinu fiddle concerto; I think it was the first American performance, with the National Symphony. I was so taken by the performance that I wrote Taylor a fan letter.

"A few weeks later there was a knock at the door of our apartment, and this fellow walked in and said, 'I'm Millard Taylor, and since I happened to be around here I wanted to stop in and thank you for your letter.' You can see how I came to admire him as a man as well as an artist."

* * *

LEINSDORF'S appearance has not changed at all since he left here—breezy, self-assured, articulate and in need of a haircut. One of his observations about Rochester had to do with the recent demise of Everest Records, whose disappearance leaves the Rochester orchestra without a recording company.

"This is too bad," Leinsdorf said. "Every major orchestra, ideally, should have three things in addition to its regular season: radio or television broadcasts, records and out-of-town tours, to get itself heard by more than the few thousand of its regular audience. To have all of these, in most cases, is impossible, mainly because of the tremendous expense of broadcasting.

"It is unfortunate that the Rochester Philharmonic at the moment does not have even one of these opportunities. In my day at least we had an annual tour, and we made quite a number of records.

"The Everest contract was a good thing to have for the Rochester orchestra; Everest turned out some exceptionally fine records, and it's a shame that they couldn't last."

* * *

Symphony to Feature Moderns

Boston—(UPI) — The new musical director of the Boston Symphony Orchestra said yesterday he would continue the traditional while featuring contemporary works on concert programs.

Erich Leinsdorf outlined plans for the forthcoming season in his first news conference since he was named a year ago as successor to retiring Charles Munch.

The 50-year-old Vienna-born conductor said he would lead the Boston Symphony at home and on tour next season except for seven weeks to be split between Munch and associate conductor Richard Burgin.

Mr. Leinsdorf said he, his wife and five children would live in suburban Brookline, a 10-minute ride from Symphony Hall. The Leinsdorfs will be neighbors to Arthur Feidler, famed conductor of the Boston Pops concerts.

Mr. Leinsdorf announced the Boston Symphony would make a two-week post-season transcontinental flying tour next May, including stops on the West Coast and in Canada. One week of this tour, he said, would replace the former mid-season week's tour of midwest cities.

Mr. Leinsdorf said he would not program cycles of music devoted to one composer or school of music and that his first season would include nine contemporary concertos.

He said Boston would be the site of the world premiere of a violin concerto by Benjamin Lees of the Smith College faculty and an as yet unfinished piano concerto by Samuel Barber.

Mr. Leinsdorf said no major personnel changes or seating arrangements of the orchestra were contemplated. In answer to a question as to whether he planned to return to opera conducting after a short time in Boston, he said he wanted "nothing more than to conduct symphony," adding that his nostalgia for opera was "well controlled."

Mr. Leinsdorf formerly was permanent conductor of the Cleveland Orchestra and the Rochester Philharmonic. He has appeared as guest director of several famed European orchestras and formerly was principal German conductor of the Metropolitan Opera Co.

He announced that he will move into his Brookline home about Sept. 1 after fulfilling conducting assignments in Philadelphia and Rome and a visit to the American Federation of Musicians' String Congress at Lansing, Mich.

Mr. Leinsdorf will make his public debut as musical director here Sept. 21.

Mr. Munch will formally retire at the close of the 1962 Berkshire Music Festival in August. He concluded his regular season last Saturday night.

REPORTER
NEW YORK, N. Y.
E.O.WEEK 142,583

MAR 1 1962

STRINGS, HORNS, AND DRUMS

To the Editor: It seems to be fashionable to look down one's nose at opera-house orchestras, as Roland Gelatt does in his article "Brünnhilde Rides Again" (*The Reporter*, February 1). Why *not* expect an organization of the caliber of the Metropolitan Opera Orchestra to sound like the Boston Symphony? They are as carefully chosen and play equally great music. The same technical and musical demands are made but the physical demands are much greater for the opera orchestras.

If the strings sounded anemic in the Wagner operas there might be several reasons. Wagner wrote the *Ring* for a third more strings than the Met possesses, which would affect both the quality and quantity of sound. Then there is the rather full schedule the musicians are asked to perform. A comparison with Mr. Gelatt's favorite opera orchestra, the Vienna group, finds them ahead on the number of strings and far behind on the amount of work.

I believe the Met Orchestra should be complimented for its consistently high level of performance under strenuous conditions rather than castigated for some that are not as high. Even the Boston Symphony and Vienna Opera Orchestra can turn in less than perfect performances without falling on evil days. There are members in the Met Orchestra from both these groups who do not feel they have sunk as low as Mr. Gelatt thinks, nor are they ashamed to appear with such an "inadequate" orchestra. Even if the musicians' morale is not as high as it could be, the orchestra is too jealous of its reputation and professional standing to give any but the best it is capable of.

DAVID D. GREER
New York City

THAT EVENING Leinsdorf displayed in full measure the talent that has landed him the Boston appointment, about the greatest achievement a conductor can attain in America. In the Dell concert, with the bulk of the Philadelphia Orchestra personnel, he made the Unfinished Symphony of Schubert sound like a musical revelation even to ears grown tired of the piece from over-exposure. He brought to the performance of that weary old warhorse a touch of genius that even inveterate concert goers are lucky to hear once in a year.

Earlier that week, I had a preview of one of the soloists in the coming Philharmonic series—Henryk Szeryng, the fabulous Polish violinist. In his Philadelphia appearance he played the Tschaikowsky concerto. The first movement was a thing of rare beauty—technical brilliance, depth, fire and virtually total accuracy. If the other movements left room for argument on matters of interpretation, their performance still would have been a credit to any violin virtuoso. That concert, incidentally, was admirably conducted by William Steinberg, who led the Buffalo Philharmonic before moving up to Pittsburgh.

In his appearance here Feb. 1, Szeryng is scheduled to play both violin concerti of Prokofiev.

Times (m)
NEW YORK, N. Y.
Circ. 644,175

MAY 2 1962

LEINSDORF LAUDS BOSTON SYMPHONY

New Musical Director Plans to Carry on Its Traditions

By JOHN H. FENTON
Special to The New York Times.

BOSTON, May 1 — Erich Leinsdorf plans to carry on the traditions of the Boston Symphony Orchestra "in the continuity of the United States Senate."

In his first formal press conference today Mr.Leinsdorf said that the continuity would be expressed in one instance next season through seven weeks of concerts under the direction of two retiring musical officials of the organization.

Charles Munch, music director for thirteen years and Richard Burgin, concert master for forty-two years, made their farewell Boston appearances last week-end. Mr. Munch will return for four weeks next season and Mr. Burgin for three.

Mr.Leinsdorf, who is 50 years old, assumes the duties of music director in September. He came to the Boston orchestra after three seasons as musical consultant to the Metropolitan Opera Company in New York.

In a typical flash of good humor Mr. Leinsdorf said in answer to a question about his long-range plans that "at this time my nostalgia for opera is well controlled." He said that in the foreseeable future his concern would be with symphonies.

Plans No Major Changes

Of his new assignment Mr. Leinsdorf said:

"I am particularly happy that I do not have to come here as a bricklayer.I don't have to build. I find a magnificent orchestra and a magnificent organization. I don't have to collect bricks, cement and composition shingles."

The new music director plans only minor changes in the seating of the orchestra. He will use risers or steps to bring some of the woodwind instruments closer together. There are to be no personal changes except those dictated by retirements.

The Vienna-born musician said that he had been given clear understanding that music would continue to have "the upper hand" in decisions involving the Boston Symphony. That situation was rare in symphony orchestras, said Mr. Leinsdorf and he added that he even had "a suspicion that it is unique."

As an example, he said, when the question of seating latecomers "after the first movement of the little Mozart number 29" came up for discussion he ruled against it on the ground that the work was short and that an interruption would be distracting.

That ended the matter and "the musical vecessity had its way," he said.

Selects First Program

Mr. Leinsdorf will conduct the orchestra personally through seventeen weeks in Boston and on six tours. He already has selected Beethoven's Fourth Symphony and Walter Piston's Seventh for the opening concert here. A third work will be selected later.

It will be Mr. Leinsdorf's policy to schedule "eight or nine" contemporary concertos, although not with any idea of creating a cycle of them. There will be no hard and fast rules, he said.

As for soloists, said Mr. Leinsdorf, "we will find works first and then engage soloists to perform them rather than engage artosts and then pick work for them to do."

Mr. Leinsdorf paid tribute to Arthur Fiedler who was to open his thirty-third season as conductor of the Boston Pops concerts tonight. The Boston Pops had often been imitated "but never successfully," said Mr. Leinsdorf. He expressed hope that Mr. Fiedler would "be with us for many years to come."

Mr. Leinsdorf disclosed that Mr. Fiedler, who attended the press conference, had found him a home in suburban Brookline, "not more than ten minutes' drive from Symphony Hall."

New England Newsclip Agency, Inc.
Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,889
1962

NO RADICAL CHANGES NEEDED, LEINSDORF SAYS

New Conductor Lauds Symphony

By ROBERT TAYLOR

Erich Leinsdorf, the next conductor of the Boston Symphony Orchestra, yesterday disclosed plans for the new era that begins when he assumes leadership of the world-famous ensemble next fall.

Among the innovations planned by Mr. Leinsdorf are putting the orchestra on stage risers and shifting the wind instruments for the sake of balance. And next season Dr. Munch, the retiring maestro, and Richard Burgin, still the BSO's Associate Conductor, will share seven weeks of guest appearances.

No Compromise

Otherwise Mr. Leinsdorf, who is just 50 this year, contemplates no radical alterations at the moment. He paid high praise to the musical policies of the Boston Symphony, in which "musical necessity" comes first.

It is one of the few organizations, perhaps the only one, he said, in which "there is no compromising one's musical beliefs" and he plans to sustain that tradition.

Although he is against the word "cycle," with its overtones of a thematic purpose, Mr. Leinsdorf has virtually scheduled a cycle of contemporary concerto next season. These include a Violin Concerto by Benjamin Lees, the Stravinsky Violin Concerto, Milhaud's

ERICH LEINSDORF

Viola Concerto, Prokofieff's 'Cello Concerto, Samuel Barber's Piano Concerto—now in the process of composition—piano concertos by Bartok, Kirchner and Dello Joio, and a concerto for woodwinds by Alvin Ettler.

At the opening concerto next season one may expect to hear the Beethoven "Eroica," as a statement of continuing tradition, and Piston's Seventh Symphony in view of that composer's long affiliation with the orchestra. Due homage will also be paid the modern master, Igor Stravinsky, who is in his 80th year, by Mr. Burgin and Mr. Liensdorf who will conduct the Symphony of Psalms.

17 Concerts Here

The new conductor plans to continue the affiliations with the choral groups ranging from Harvard-Radcliffe to Chorus Pro Musica that have enhanced past concerts. He is examining new scores presently, and has consulted Dr. Munch, Mr. Burgin, Arthur Fiedler and John Burk, program annotator and musicologist, on issues of programming.

During the next season, Mr. Leinsdorf will conduct 17 concerts here, and all the tours, five of the Eastern seaboard and one at the end of the season. The latter, scheduled as a transatlantic tour, will take the audience into Canada and to the West Coast.

The educational aspects of the Tanglewood season seem to Erich Leinsdorf as important as the regular series of concerts; and while he hasn't made his views public, the Berkshire Festival complex is one of the activities he is studying closely.

Not a Bricklayer

"I am coming here not as a bricklayer," said Mr. Leinsdorf. "I don't have to build with new materials." He has three commitments this summer: in Philadelphia, the National String Congress at Lansing, Mich., and the recording of an opera in Rome.

There is absolutely no truth to the rumor that he plans to stay here a short while and return to opera, Mr. Leinsdorf answered a questioner. "My feeling for opera right now is that of a controlled nostalgia."

This fall he and his family move into a house in Brookline, which the Leinsdorfs found with the aid of Arthur Fiedler, a new neighbor.

There are six children in the family: David, 20, a Columbia student; Gregor, 18, Joshua, 16 Deborah, 15, Hester, 13, and Jennifer, 10.

CHICAGO, ILL.
SUN-TIMES
D. 551,529 S. 643,232
APR 13 1962

Leinsdorf Tackles Odds, Wins

By Robert C. Marsh

In three weeks of guest appearances with the Chicago Symphony this season, Erich Leinsdorf has drawn two soloists—both cellists. The odds against that combination must be fairly steep, and many a wandering maestro would have been hard put to build an interesting program for both occasions.

Nonetheless, Leinsdorf's concert with Janos Starker last October was one of the autumn's best, and his work with Antonio Janigro Thursday night was little short of revelation.

THE SCORE they were playing together was the Schumann cello concerto. It turns up in an Orchestra Hall program about every five years, and generally it's a bore.

Not so Thursday, when Janigro brought to it the Latin gift for finding melody and singing whatever was singable. Leinsdorf was with him in spirit, but more than this, he approached the orchestral portion of the score not as a dreary accompaniment but as a challenge to make music.

From the skillful gleaning of the best in the concerto and the wholly charming statement of the Mozart K. 205 divertimento, one could appreciate the fine distinction in Leinsdorf's mind between minor works and inferior works. Both Schumann and Mozart wrote more important music than these scores, but their masterpieces are familiar to us.

A LESSER effort can possess appealing features, can deserve a hearing, and - most of all - is entitled to a sympathetic performance. The Mozart, which was being played to subscribers for the first time, proved the happiest of discoveries.

The principal work of the evening was the Brahms piano quartet Op. 25 in an orchestral transcription by Arnold Schoenberg. For the present generation of symphony subscribers, this was a first performance too — although Frederick Stock gave the score a hearing in 1938, the year after Schoenberg completed his task.

THE SOUND is not the same as Brahms' own instrumental writing. It was not supposed to be. But it is full and satisfying and well suited to the thematic material.

Leinsdorf's performance was enormously effective, particularly in the interplay of the wind choirs and the strings, with the gypsy finale an obvious sensation. There is much to recommend an early revival for this remarkable composition.

CHICAGO, ILL.
NEWS
D: 537,792 SAT. 526,176
MAR 31 1962

Symphony Next Week

Erich Leinsdorf returns as guest conductor of the Chicago Symphony in three concerts next week. Earlier in the season he inaugurated the new Saturday evening series. Next fall he becomes music director of the Boston Symphony. Programs follow:

THURSDAY, 8:15 p.m.

FRIDAY, 2 p.m.: Suite from the ballet "Creatures of Prometheus," by Beethoven; Symphony No. 10, by Shostakovich.

SATURDAY, 8:30 p.m.: Symphony No. 2 in D Minor, Op. 70, by Dvorak; Symphony No. 10, by Shostakovich.

Leinsdorf Outlines Plans

Symphony Opens New Era

By CYRUS DURGIN

A new era began for the Boston Symphony Orchestra yesterday as Erich Leinsdorf, who will succeed Dr. Charles Munch as music director, held his first press conference in Symphony Hall.

Crisp, urbane, direct, charming and humorous over the firm, serious purpose which is the core of this man, Leinsdorf told in some detail his plans for the season which will begin in September.

His first program will include Beethoven's "Eroica" Symphony, and first performance by the Boston Symphony of the Seventh Symphony by Walter Piston.

There will be a series of contemporary concertos—"not a cycle, because I do not believe in cycles."

There will be "due homage" to composer Igor Stravinsky in connection with the 80th anniversary of his birth, and the Stravinsky Violin Concerto will be performed in 1963. Leinsdorf personally will conduct Stravinsky's Symphony of Psalms.

Leinsdorf will put the Boston Symphony musicians upon risers, which will to a slight extent bring rearrangement of the orchestra's seating plan.

He hopes to maintain associations with the choral organizations such as the Chorus Pro Musica, Harvard Glee Club and Radcliffe Choral Society, and the New England Conservatory Chorus, all of whom have appeared with the Boston Symphony over a varying number of years.

He has invited Dr. Charles Munch to be guest conductor for four weeks.

Richard Burgin, who though he will retire as concertmaster, will retain the post of associate conductor, will conduct three weeks. Leinsdorf will take all the other concerts, including five tours to New York and other cities, and a transcontinental tour of two weeks at the end of the season, which will stretch over a total of 32 weeks.

Leinsdorf and his family will occupy a house at 153 Dean rd., Brookline, "which is near Symphony Hall, only 10 minutes' driving time," and will take up residence at the turn of August into September.

The cycle of contemporary concertos which Leinsdorf plans for next season will include the Stravinsky Violin Concerto aforementioned; the first performance of a Violin Concerto by the American Benjamin Lees; a Viola Concerto by Darius Milhaud; a Piano Concerto which Samuel Barber is still composing; the Bartok Second Piano Concerto; a Piano Concerto by Leon Kirchner; the big symphonic Cello Concerto by Prokofieff; Fantasy and Variations by Norman Dello Joio, and a Concerto for Woodwinds by Alvin Etler.

Leinsdorf will continue the practice of Open Rehearsals instituted by Dr. Munch.

Leindorf's first concerts in Boston will be Sept. 21 and 22.

22

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Evening Globe
BOSTON, Mass.
Circ. 141,660
MAY 1 1962

Leinsdorf Outlines Plans

Symphony Opens New Era

By CYRUS DURGIN

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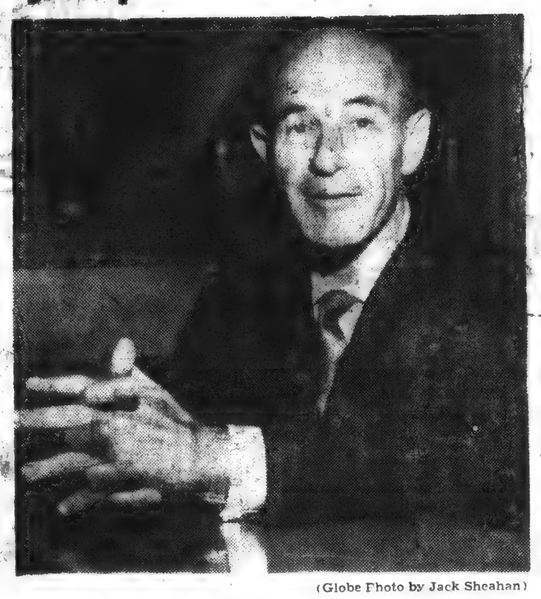

(Globe Photo by Jack Sheahan)

ERICH LEINSDORF spreads his blunt-fingered, musician's hands on table before him as he tells about his plans as the new music director of the Boston Symphony. Leinsdorf was cellist as a student, now loves to play piano at chamber music sessions with his friends—but only in private.

... the First Page

He hopes to maintain associations with the choral organizations such as the Chorus Pro Musica, Harvard Glee Club and Radcliffe Choral Society, and the New England Conservatory Chorus, all of whom have appeared with the Boston Symphony over a varying number of years.

He has invited Dr. Charles Munch to be guest conductor for four weeks.

Richard Burgin, who though he will retire as concertmaster, will retain the post of associate conductor, will conduct three weeks. Leinsdorf will take all the other concerts, including five tours to New York and other cities, and a transcontinental tour of two weeks at the end of the season, which will stretch over a total of 32 weeks.

"I have no rule, system or policy in selecting programs," continued Leinsdorf. "I believe that music ought to give a glorious emotional experience to people. For three, four, five years I want to give the public a comprehensive view of a total repertory.

"Soloists will be invited to play specific works. The work comes first, and if we cannot find available the soloist we want to give the best performance of a given work, then we shall postpone the work until that soloist is available."

He thinks constantly, Leinsdorf said, of the Berkshire Festivals at Tanglewood and the orchestra's Summer school, the Berkshire Music Center, which, he stated categorically, are together "one of the greatest musical enterprises, and which have been spectacularly successful." He did not announce detailed plans for the Berkshires, but it was evident that his head is full of ideas.

Leinsdorf and his family will occupy a house at 153 Dean rd., Brookline, "which is near Symphony Hall, only 10 minutes' driving time," and will take up residence at the turn of August into September.

Leinsdorf paid high and heartfelt tribute to the Boston Symphony Orchestra as an institution of continuing standards, traditions and policies, citing as a comparative example, the United States Senate, "which is always in session."

"I am particularly happy to come here not as a 'bricklayer,' he stated humorously. That is, I shall not have to find the figurative bricks and cement to build an orchestra. The orchestra already exists as a magnificent instrument, and that enables one simply to make music.

"When I had ended my visit as guest conductor in 1961, I wrote a note to Mr. Perry" (Thomas D. Perry Jr., the Symphony manager), "telling him how happy I was that I had not had to make any compromises upon the programs I wished to present. That is rare.

"I have since discovered that with this organization music is held uppermost. Musical necessity has its way. There is no pressure to have to make non-musical decisions. I shall do my best to keep it this way. I have had much experience of musical organizations in Europe and this country, and this situation is rare, indeed. I suspect is is unique."

Leinsdorf also paid his compliments to Arthur Fiedler, conductor of the Pops. "We see eye to eye upon the music which concerns us tangentially. Incidentally, it was Mr. Fiedler who told me all about my new house when we met in London last Summer. He knew more about it than I did."

As for opera, that medium of music wherein Leinsdorf made his first success in the United States, and in which he has made numerous recordings, you get the impression that he has had it for the time.

"I want nothing more now than to conduct symphony. I have known the difficulties and the wonderful moments in opera, but at the moment my nostalgia for opera is well controlled." This with a characteristic display of humor.

The cycle of contemporary concertos which Leinsdorf plans for next season will include the Stravinsky Violin Concerto aforementioned; the first performance of a Violin Concerto by the American Benjamin Lees; a Viola Concerto by Darius Milhaud; a Piano Concerto which Samuel Barber is still composing; the Bartok Second Piano Concerto; a Piano Concerto by Leon Kirchner; the big symphonic Cello Concerto by Prokofieff; Fantasy and Variations by Norman Dello Joio, and a Concerto for Woodwinds by Alvin Etler.

Leinsdorf will continue the practice of Open Rehearsals instituted by Dr. Munch.

Not all the Leinsdorf family will reside in Brookline. The two elder sons, David, almost 20, and Gregor, almost 18, are in college—David at Columbia, Gregor at the University of Chicago. Son Joshua, 16-plus, is expected to enter Brookline High School as a senior. The two daughters are Deborah Hester, 13, and Jennifer, 10.

Mr. Leinsdorf has three previous commitments for this Summer before he assumes his Boston post: the opening of the Robin Hood Dell concerts in Philadelphia, which will begin on Stravinsky's birthday, June 17, with honor to the composer; a period at a conference on string instruments playing at Lansing, Mich., and recording of an opera, unspecified, in Rome.

Leinsdorf's first conecrts in Boston will be Sept. 21 and 22. On Sept. 24 he will conduct the orchestra in the course of the ceremonies opening the new Lincoln Center in New York city.

MILWAUKEE, WIS.
JOURNAL
D 370,989 S: 507,270
MAR 21 1962

Leinsdorf to Conduct Concert Here Apr. 16

Erich Leinsdorf, a world renowned conductor, will direct the final concert of the Chicago symphony orchestra season at the Pabst theater Apr. 16, it was announced Tuesday. Fritz Reiner, permanent conductor of the orchestra who was scheduled for that date has been ill

Erich Leinsdorf

Leinsdorf, a native of Vienna Austria, has led many leading orchestras of Europe and America and also has conducted at the Metropolitan opera. Next fa will become permanent co ductor of the Boston symphony orchestra, succeeding Charles Munch, who is retiring.

MAMARONECK, N.Y.
TIMES
D. 8,637
MAR 15 1962

CONDUCTOR of the Boston Symphony Orchestra, Dr. Erich Leinsdorf and Mrs. Leinsdorf of 25 Larchmont Ave., Larchmont, are pictured above at the Half Moon Hotel and Cottage Colony in Montego Bay, Jamaica, where they were recent guests. Dr. Leinsdorf was formerly director of the Metropolitan Opera in New York.

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By ALTA MALO...

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WOULD PUT THEM ON RIVERS

The only change the V... conductor anticipated is a... one. "I want to put the ... on rivers, which has ce... plexities and will requ... small change in the sea...

"As far as musical ... goes, I have no hard ... rules or systems, or ev... I think music should ... glorious, emotional ... to people.

"I hope over a per... or five years the pub... have a view of it to... toire."

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Traveler (e)
BOSTON, Mass.
Circ. 178,037

A Magnificent Group, Says Symphony's New Conductor

Leinsdorf Plans Smooth Orchestra Transition

By ALTA MALONEY

Erich Leinsdorf, who will move to Boston just before Labor Day to take over as music director of the Boston Symphony Orchestra, plans no break with the past.

"On the contrary," he said at his first local pres conference this noon at Symphony Hall, "we are making a policy of overlapping, interlocking and embracing."

WOULD PUT THEM ON RIVERS

The only change the Vienna-born conductor anticipated is a physical one. "I want to put the orchestra on rivers, which has certain complexities and will require some small change in the seating.

"As far as musical program goes, I have no hard and fast rules or systems, or even policy. I think music should convey a glorious, emotional experience to people.

"I hope over a period of four or five years the public would have a view of a total repertoire."

Traveler Scope
---Has A Portrait In Pictures—Page 39

He said he will conduct Beethoven's "Eroica" Symphony on the first program of his first season—"I want to open with a sort of statement of my convictions."

Leinsdorf expressed a "thrill" over the fact Richard Burgin, retired concert master, will continue as associate conductor.

This, and seven weeks of guest conducting by Charles Munch, recently retired conductor, and Burgin during the 1962-63 season, demonstrates his desire for "Continuity."

No personnel changes are anticipated by the new conductor. "At this moment there are no changes other than the retirements which were already contemplated."

As for his removing himself from opera and settling down at Symphony Hall and Tanglewood, he said, "I have had a good fill of opera and the lovely sensations of it.

"At this moment I can only say that I want nothing more than to conduct symphony. I would say that my nostalgia for opera is well controlled."

He had high praise for the Boston orchestra: "I'm particularly happy that I am not coming in here as a bricklayer. I don't have to build.

"I find a magnificent orchestra and a magnificent organization — this again enables one to make music.

"As a guest conductor here, my gratitude particularly was for not being asked to compromise my musical beliefs. There is no pressure to make decisions for non-musical reasons.

NOT TOO MUCH AWARENESS

"You can glory in it. Abroad, there is not too much awareness of what goes on musically in the United States. The general hostility to the United States is expressed in little digs.

"The policies of the Boston Symphony Orchestra have been very impressive to a lot of people there."

A man of wit and charm, of mobile hands, and expression Leinsdorf added a homey touch to his interview in discussing his living plans here.

He will be a neighbor of Arthur Fiedler, whose continued direction of the Boston Pops brought an expression of pleasure from him. He, his wife and five children, aged 10 to 20, will live at 153 Dean Rd., Brokline.

He added, amused, that he felt his acceptance of the post of conductor of Boston Symphony actually had hinged on the more liberal teen-age driving laws in Massachusetts.

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NEW LONDON, Conn.
Circ. 28,084
APR 24 1962

Will Open Concert Series

Soviet Orchestra to Make Debut Here

The appearance here Oct. 16 of the 120-man Leningrad Philharmonic Orchestra will mark its debut in America and the opening of a fall concert series at Connecticut College.

It is scheduled to give 30 performances in 25 cities during a six-week tour of the U. S. and Canada.

Eugene Mravinsky will conduct the orchestra for the debut at the college and the opening of the college's 24th concert series.

Boston Orchestra Coming

Also to be heard in the series will be:

The Boston Symphony Orchestra, Eric Leinsdorf, conductor, Nov. 27, 1962; Claudio Arrau, pianist, Jan. 15, 1963, and Richard Tucker, tenor (Metropolitan Opera Company), March 5, 1963. All concerts will be presented in Palmer Auditorium.

Announcements for the series have been mailed to subscribers of the 1961-62 series. They will have until May 1 to renew their subscriptions.

The Leningrad Philharmonic performs a great deal of Russian music and serves as a vehicle for bringing new Soviet music to the public's attention. It has given first performances to works of Shostokovich, Prokofief, Glasunov and Kachaturian.

Repertoire Spans History

Aside from Russian music, the repertoire of the Pilharmonic spans history to include the symphonic literature of many other nations and periods. The oldest orchestra in Russia, its history stretches back into the latter part of the 19th century when it was founded. It was called the State Symphony Orchestra until 1921 when it became a member of the Leningrad Philharmonic Society.

Allen B. Lambdin, former business manager of Connecticut College who retired in January, will be concert manager for the Leningrad Philharmonic during its American tour.

Beginning its 82nd season next fall, the Boston Symphony will be conducted by Leinsdorf, who will succeed Charles Munch as its music director next season. He has also been appointed music director of the Berkshire Music Festival.

ERIC LEINSDORF
Conductor

The musical genius of Leinsdorf has become legendary throughout the world. He has been hailed as one of the foremost interpreters of the symphonic and operatic works of Mozart and Richard Strauss and has been equally acclaimed for conducting works from classical, romantic or modern repertoire.

Fa

CHICAGO, ILL.
NEWS
D. 537,792 SAT. 526,176
APR 6 1962

ARID SHOSTAKOVICH

Concert Is Study In Second-Rateness

BY DON HENAHAN

Two very different kinds of second-rateness were put under prolonged scrutiny by the Chicago Symphony Thursday night under the glossily professional direction of Erich Leinsdorf. The evening proved little more than that mediocrity is best taken, if at all, in small doses.

Beethoven's music from the ballet "Creatures of Prometheus," which consumed the first half of the program, was certainly worth the time to present, only two of the nine movements besides the well-known overture having been heard at these concerts.

Still, at such length, even the score's happiest ideas took on the episodic and unsatisfying sound of music composed for an occasion justifiably forgotten.

* * *

CANNILY, Beethoven propped up his work at both ends with music of originality and lasting appeal: the overture and the finale.

The latter, which he used later in both the "Eroica" symphony and piano variations, gave Orchestra Hall patrons that delightful feeling of hearing something at once rare and familiar. It was received thunderously.

The performance was without serious blemishes, and there were bows all around for soloists, chief among them cellist Frank Miller, harpist Edward Druzinski, and oboist Ray Still.

* * *

THE REMAINDER of the evening was taken up by Shostakovich's Symphony No. 10, an arid study in how to pad out a couple of tired ideas into 50 minutes worth of orchestral ticker tape. Like most of the Beethoven, this **was a first performance locally, but the Russian's effort, dated 1953, had appallingly little to recommend it.**

Not all of it touched the depths of crudeness and strident monotony of the second movement, which sounded like Berlioz's Rackoczy March and Prokofiev's Battle on the Ice from "Alexander Newsky" played simultaneously. But it tried.

The only moment that struck me as worthy of the man who wrote the First and Fifth symphonies came at the close of the third movement. Here, a solo violin quietly played a plaintive scrap of a motive, and a horn sounded a distant answer.

But 50 minutes just for that? Come, now, Shostakovich.

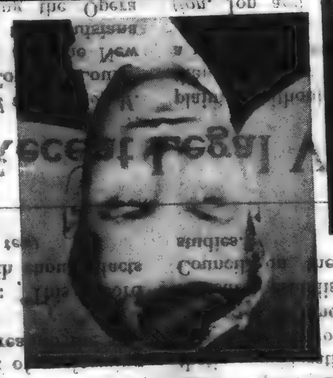
My heart went out to the musicians, who must have played the work several times in rehearsal and who would have to go through it again Friday afternoon and Saturday night.

Leinsdorf conducted both these extended and unfamiliar works without score, no inconsiderable feat.

Louis Kraner

James Robertson

John Barnett

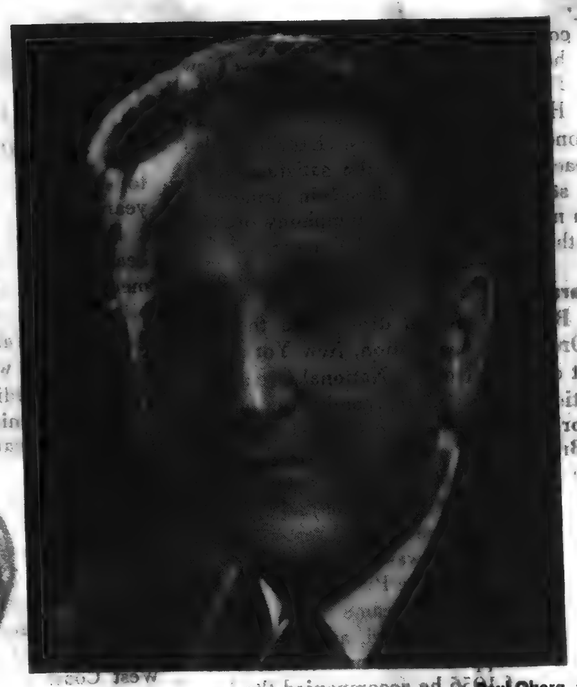


Michel Piastro

Erich Leinsdorf

Josef Krips

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 244 2??
MAR 1962



Paul Oberg

The fourth annual A. F. of M. String Congress, to be held on Michigan State University campus, East Lansing, Michigan, June 17 through August 12, is a continuing scholarship music program dedicated to the development of young string musicians in the United States and Canada. The American Federation of Musicians is indeed privileged to co-sponsor this outstanding program for the furtherance of good music in America.

FOURTH ANNUAL

A. F. OF M. CONGRESS of STRINGS

THE Fourth A. F. of M. String Congress will again be held on the beautiful campus of Michigan State University, East Lansing, Michigan, June 17 to August 11. Paul Oberg, Dean of the Congress, will again head the distinguished faculty, and six eminent conductors will be in charge of the string orchestras: Josef Krips, Erich Leinsdorf, John Barnett, Mishel Piastro, James Robertson and Robert Shaw. Besides these, Dr. Oberg will be assisted on the faculty by Warren Benfield, double bass with the Chicago Symphony; Rafael Druian, concertmaster, Cleveland Orchestra; Hyman Goodman, concertmaster, Toronto Symphony Orchestra; Frank Houser, concertmaster, San Francisco Symphony; Louis Krasner, professor of violin and chamber music, Syracuse University, and head of the Krasner Chamber Music Ensemble; William Lincer, solo viola, New York Philharmonic; Robert Jamieson, principal cellist, Minneapolis Symphony; Theodore Salzman, solo cellist, Pittsburgh Symphony.

As in the previous years, the student body at the Congress will consist of one hundred winners of scholarships provided by A. F. of M. locals. The young string players are to be selected, also as in previous years, by auditions conducted and financed by the respective locals.

Locals have always been most generous in their contributions, and we are sure that they will need no urging this year to contribute the $300 scholarships and to do so at the earliest possible date. The need for promptness is apparent, since locals are accepted as participants in the order in which they make their contributions. In past years the Congress has been greatly oversubscribed and some locals have therefore had to be refused.

The campus of the University, one of the most beautiful in the world, provides modern dormitories for both men and women students. Among the many facilities are tennis courts, a swimming pool and an ice-skating arena.

Frank Houser | William Lincer | Hyman Goodman | Warren Benfield | Robert Jamieson | Theodore Salzman | Rafael Druian

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Box 2078, Boston 6 • RIchmond 2-4200

Daily Record-American
BOSTON, Mass.
Circ. 475,000

MAR 20 1962

SMART SET

By ROSE WALSH

Fashions Do a Big Job

What would the ladies do to raise money for all the worthy projects they sponsor if it weren't for fashion shows? The pleasurable events grow bigger, better and more fascinating every year. What the proceeds accomplish is really marvelous.

The St. Columban's Kindergarten Guild has a very elegant fashion show planned for Tuesday evening, March 27, in St. Agatha's Auditorium, Milton, to benefit the fund for a new Columbian Sisters novitiate. This bulding which will eventully join the kindergarten and convent no the spacious, attractive grounds in Milton, will be a training center for sisters. The nuns, for the most part, do hospital work in their Philippines, Burma, Korea and Hong Kong missions.

Mrs. John J. Glancy and Mrs. Thomas Goode head the large committee with Mrs. John L. Morosini, a former model, serving as fashion coordinator and chairman of models.

Assisting with other committee duties are Mrs. George Boomhower, Mrs. James Kerrigan, Mrs. Robert A. Driscoll, Mrs. Joseph Gallagher, Mrs. Edward Craffey, Mrs. Alexis Scarr, Mrs. Robert Manganelli, Mrs. David Dinger, Mrs. John Austin and Mrs. John P. Mahoney.

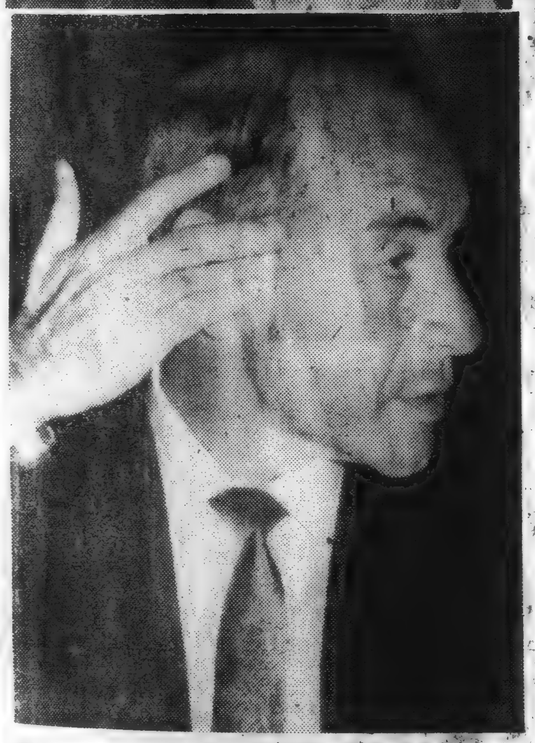
★ ★ ★

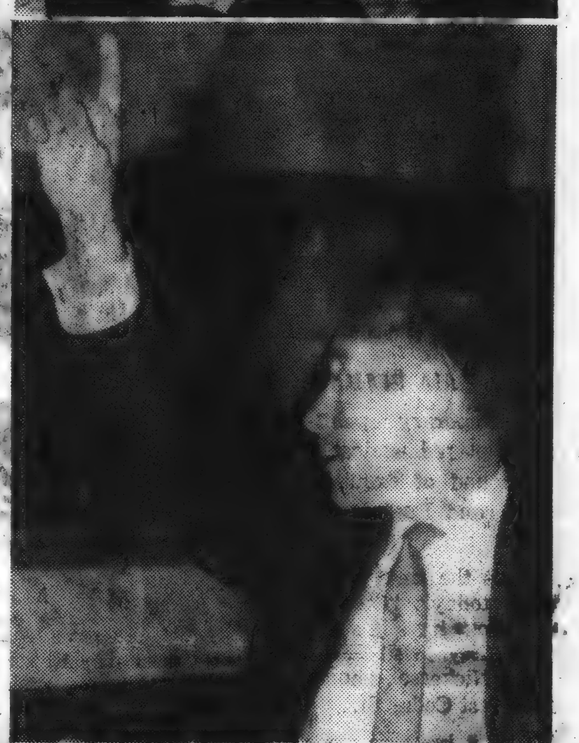
DINING IN JAMAICA—Dr. and Mrs. Erich Leinsdorf dine at the Half Moon Hotel and Cottage Colony in Montego Bay, Jamaica, BWI, where they are vacationing. He is the new conductor and director of the Boston Symphony Orchestra and former director of the Met Opera.

Traveler (e)
BOSTON, Mass.
Circ. 178,037
MAY 1 1960

Traveler Scope . . . Where The News Comes Alive In Pictures

Meet New Mr. Music!





(Traveler Staff Photo by John Landers Jr.)

MAESTRO Erich Leinsdorf, Vienna-born conductor, demonstrates his views and moods at press conference today. He'll take over as music director of the Boston Symphony Orchestra just before Labor Day. Appropriately enough, he'll be a neighbor of Arthur Fiedler, famed conductor of the Boston Pops. Story on Page 5.

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Sun (e)
LOWELL, Mass.
Circ. 43,185

FEB 17 1962

Postlude

Master Organist Heard at Packed St. Matthews

By Paul Hume

Pierre Cochereau, famed as organist of Notre Dame Cathedral in Paris, drew to St. Matthew's Cathedral last night an audience that filled every seat and spilled over into all the available standing room.

Hume

One of the leading exemplars today of the great French tradition in organ playing, Cochereau gave most of his attention to works of the largest dimension. He opened the evening, however, with a set of beguiling ancient European dances to which he brought the most patrician style and a marvelous ear for the clear, lively stop.

From then on it was a matter of the grandest scope, with the E Flat Prelude and Fugue of Bach, called "St. Anne," the Mozart F Minor Fantasy, the Fantasie of Cesar Franck, and Olivier Messiaen's heaven-storming "God With Us."

The various divisions of the Bach Prelude were phrased with immaculate touch, illuminating in a welcome way both the architectural design and the inner voices of the work. The Fugue was taken rather deliberately, but this helps in buildings such as St. Matthew's where too rapid a pace brings on tonal confusion.

Mozart's Fantasy is one of his most audacious pieces, harmonically speaking, and a marvel of contrasts. Cochereau played its larger pages with genuine bravura and its quiet andante with great tenderness, as if to remind us how nearly this was Mozart's requiem.

The Franck is an uneven work, touched with inspiration, as are so many of his pieces, that same inspiration that finally burst forth in his orchestral symphony. Last night its fine moments were emphasized in fine, legato playing, while its weak moments were helped by judicious tempos.

Messiaen's attempt to put into music something of the awe of God coming among men is a stunning admixture of shifting rhythms and flaming colors in the form of fistfuls of notes thrown out in seeming abandon. Handled by a master, it is a unique triumph and Cochereau is an easy master. In the final melee, the wall of sound rolled around the church in a solid hymn of glory.

After the program listed, the distinguished organist, following a custom kept more alive in France than anywhere else, improvised with extreme brilliance upon a theme, which he transformed in richly varying ways by a skill that can have few equals.

Organ Recitals

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665
FEB 18 1962

MUSICAL CALENDAR

Pierre Cochereau, organist of Notre Dame Cathedral in Paris and one of the leading exemplars of the French tradition in organ playing, will give a recital today at 6 p.m. in Symphony Hall. Mr. Cochereau's recital is the third of this season's Symphony Hall Organ Concerts, sponsored by the Boston Symphony Orchestra.

The one-hour concert will open with anonymous "Ancient Dances" and include Bach's Prelude and Fugue in E-flat major ("St. Anne"), the Fantasy in F minor by Mozart, Franck's Fantaisie in E major and Olivier Messiaen's "God Among Us."

After the program listed, Mr. Cochereau, following a custom kept more alive in France today than anywhere else, will improvise upon themes submitted to him but not previously seen by him. The American composer Leon Kirchner has composed a theme for Mr. Cochereau's improvisations.

Isaac Stern is soloist with Charles Munch and the Boston Symphony Orchestra in a special Pension Fund concert at 3 p.m. in Symphony Hall today. All tickets for this concert, which will consist of four compositions for violin and orchestra, have been sold.

Dr. Munch and the Orchestra will be out of town this week to give concerts in Hartford, New Haven, New Brunswick, Brooklyn and New York City.

DIAPASON
CHICAGO, ILL.
MONTHLY 21 000

JAN 1962

Winner of $500 Boston Contest to Play In Symphony Hall

In collaboration with the Boston Symphony Orchestra, the Boston Chapter has announced a competition for young organists; the winner will receive a $500 cash award and an opportunity to appear in concert in Symphony Hall in the 1962-63 Boston Symphony organ series. Last season marked the inauguration of a highly successful series of concerts on the large Aeolian-Skinner in Symphony Hall. This year's series began Dec. 17 with a recital by E. Power Biggs. Ray Ferguson plays Jan. 7, Pierre Cochereau, Feb. 18 and Catharine Crozier March 25. Next season's series has been planned to include the winner of the Young Artists' Competition.

The competition is open to all organists in the North Atlantic region, including the New England states, New York, New Jersey and Pennsylvania. Those who wish to compete must have either a residential or professional address in one of the states named, and must be not less than 25 years of age nor more than 35 as of March 31.

The winning contestant will have survived three stages of intermediary competition. Applicants are first required to submit a tape recording of their playing, on the basis of which the initial eliminations will be made. The second stage is an appearance in Boston April 28 when a judging committee will further appraise the contestants' abilities. Winners in the April adjudication will be heard at the annual meeting of the Boston Chapter May 7, at a recital in Symphony Hall. Four judges representing both the Guild and the Symphony will select the final winner. The award will be presented on the date of the winner's concert in Symphony Hall in the 1962-63 season.

The tape recording which applicants for the competition are requested to submit must be made on high quality tape at 7½ inches per second. A selection from among the major preludes and fugues of J. S. Bach as well as at least one work from a later period must be included in the music performed. The total running time of the tape is not to exceed 25 minutes. Tapes, accompanied by a fee of $5, will be accepted by the committee up to and including March 31. Mary Crowley Vivian, chairman of the competition committee, requests that applications and inquiries be addressed to her at 32 Avon Hill, Cambridge 40, Mass.

It is hoped that young musicians of high caliber will be attracted by the competition. The committee has reserved the right to withhold the award in the event that none of the contestants measures up to the required standards of performance.

NOTRE DAME ORGANIST IN THE GRAND MANNER

Pierre Cochereau is an organist in the grand French manner. If his position as organist at Paris' Notre Dame Cathedral indicates it, his Symphony Hall recital last night proved it.

Mr. Cochereau has the technique of the virtuoso, and his imagination is comparable. Many will argue that his use of registration and dynamics were out of character with Bach's Prelude and Fugue in E flat or the F minor Fantasy of Mozart.

NO QUESTION

There is no question that Bach and he would not perform alike; however, Bach was known as an experimentalist, and no one can predict how he would have reacted to the versatility of the Aeolian-Skinner organ at Symphony Hall. But if Mr. Cochereau's version of the Prelude was heavy, the Fugue was properly Baroque.

There are stronger points with the Mozart Fantasy. Ornamentation was a little cumbersome, and the gradual crescendos were almost foreign to composers of the classical period, who kept volume levels relatively constant and changed them rather abruptly.

The organist's interpretative abilities were right at home with the E major Fantaisie of Cesar Franck, who commanded an organ 100 years advanced over the classicists. All Franck's intensions for variation and color were carried out with keyboard artistry and polish.

TWO THEMES

Two themes, one selected by Boston Symphony conductor Charles Munch and the other composed by Leon Kirchner, formed the basis of a 4-movement "symphony" improvised by Mr. Cochereau to conclude the program. Fingering and footwork were brilliant, and again the organ responded with courage and success.

McL. H.

The Program

Organist Pierre Cochereau, of the Notre Dame Cathedral in Paris, performed last night at Symphony Hall. The program:
Ancient Dances.....Anonymous
Prelude and Fugue in E flat major..Bach
Fantasy in F minor.....Mozart
Fantaisie in E major.....Franck
"God Among Us".....Messiaen
Improvisation.....Cochereau

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000

FEB 15 1962

Notre Dame, Paris Organist At Symphony This Sunday

Pierre Cochereau To Give Organ Concert at 6 P. M.

Pierre Cochereau, famed as organist of Notre Dame Cathedral in Paris and one of the leading exemplars of the great French tradition in organ playing, will give a recital Sunday at 6 p.m. in Symphony Hall. Mr. Cochereau's recital is the third of this season's Symphony Hall Organ Concerts, sponsored by the Boston Symphony Orchestra.

The one-hour concert will open with anonymous "Ancient Dances" and include Bach's Prelude and Fugue in E-flat major ("St. Anne"), the Fantasy in F minor by Mozart, Franck's Fantaisie in E major and Oliver Messiaen's "God Among Us."

After the program listed, Mr. Cochereau, following a custom kept more alive in France today than anywhere else, will improvise upon themes submitted to him but not previously seen by him. Doctor Munch — whose father was organist of St. William's Church in Strasbourg — and the contemporary American composer Leon Kirchner have composed the themes for Mr. Cochereau's improvisations.

When Mr. Cochereau recently performed at St. Matthew's Cahedral in Washington, D.C., his audience, as reported in the Washington Post - Times Herald, "filled every seat and spilled over into all available standing room" Some tickets for his Symphony Hall Organ Concert at 6 p.m. February 15 are still available — all unreserved and $100 — at Symphony Hall Box Office.

Isaac Stern is soloist with Charles Munch and the Boston Symphony Orchestra in a special Pension Fund concert at 3 pm. in Symphony Hall February 15. All tickets for this concert, which will consist of four compositions for violin and orchestra, have been sold.

Doctor Munch and the Orchestra will be out of town next week to give concerts in Hartford, New Haven, New Brunswick, Brooklyn and New York City. Doctor Munch has invited Carlo Maria Giulini to conduct the Orchestra's concerts in Boston for the two weeks beginning March 2. Eleazar de Carvalho will be guest conductor for the concerts of March 16 through 20.

Complete programs:

Sunday, February 18, 3:00 p.m., Symphony Hall, Charles Munch conducting: Bach, Violin Concerto in A minor; Mozart, Adagio in G Major, K 261; Mozart, Rondo in C Major, K. 373; Brahms, Violin Concerto. Soloist: Isaac Stern.

Sunday, Feb. 18, 6:00 p.m. Symphony Hall: Pierre Cochereau, Organist: Anonymous, Ancient Dances; Bach, Prelude and Fugue in E flat major; Mozart, Fantasy in F minor; Franck, Fantasie in E major; Messiaen, "God Among Us"; Improvisations

PIERRE COCHEREAU, famed as organist of Notre Dame Cathedral in Paris and one of the leading exemplars of the great French tradition in organ playing, will give a recital tomorrow evening at 6 o'clock in Symphony hall. Mr. Cochereau's recital will be the third of this season's Symphony hall organ concerts which are being sponsored by the Boston Symphony orchestra.

The one hour concert will open with anonymous "Ancient Dances" including Bach's Prelude and Fugue in E-flat major ("St. Anne"), the Fantasy in F minor by Mozart, Franck's Fantaisie in E major and Olivier Messian's "God Among Us."

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Auditions will be held this week in Hartford, Philadelphia and New York for instrumentalists who wish to apply for summer study in orchestra and chamber music performance at the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood, Lenox, Mass. Auditions for Boston are listed for March 19.

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Joseph Silverstein

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Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 43,185
DEC 23 1961

Music

Music Teachers Choose Officers for Next Year

By Alfred Burke

LOWELL — The Lowell Federation of Music Teachers has elected officers for the coming year. Those elected were Anna Scannell, president; Jack Payne, vice president; Louise Dunn, secretary ,and Eva M. Lequin, treasurer. Those named to the board of directors included: Ernest Woessner, Mrs. Frank Boudreau and Nicholas Giangrasso. Program chairman will be Violetta Dubois.

Richard Burgin

This organization has continued to grow and to expand its activities in the community. The idea of introducing music to people of all ages through recitals, informal musical get-togethers, lectures by qualified teachers and students, and to date, the most important of all, the National Piano Guild regional auditions has done much for music here.

However, there have been other activities. Scholarships, and benefit concerts have also been part of the Federation's contribution to the community,

Eric Leinsdorf who will succeed Dr. Charles Munch as director of the Boston Symphony orchestra, has selected the brilliant young violinist, Joseph Silverstein, as concert master. Richard Burgin, who has held the first chair for 42 years and has decided to retire from this position will continue as the orchestra's associate conductor.

THE NEWLY NAMED concertmaster is 29 years old. He came to the orchestra in 1955 as a member of the second violin section. At that time he was the youngest member of the world famed organization.

A native of Detroit and graduate of Curtis Institute of Music in Philadelphia, Mr. Silverstein was a member of the Philadelphia orchestra and concertmaster of the Denver and Houston Symphony orchestras before he came to the Boston Symphony orchestra.

In 1959 he entered the Queen Elisabeth of Belgium International Music competition at Brussels and was the only American, of the seven American entrants, among the first 10 winners. The competition which drew 37 contestants from 18 nations, awarded him third prize.

In October of 1960 he won the Naumburg Foundation award. In adidtion to a cash prize this award includes an appearance with the New York Philharmonic which has been scheduled for Dec. 30, and a solo recital in New York on Jan. 19, 1962, at Town hall. Mr. Silverstein was granted a temporary leave last fall from the Boston Symphony orchestra to fulfill his Naumburg engagements in New York and elsewhere, but he will rejoin the orchestra next month.

BIG RAPIDS, MICH.
PIONEER
D. 3,155
PAGE ONE CERTIFIED
FEB 2 3 1962

Joseph Silverstein Will Play at Ferris Convocation Tuesday Night

Joseph Silverstein, award-winning violinist, will play at the Festival of Arts All-College Convocation at 8:30 p. m. Tuesday, Feb. 27 at Ferris Institute's Starr Auditorium.

Two years ago Silverstein won the Naumburg Award, the largest prize ever awarded in musical competition. The prize, totaling about $25,000, included $5,000 in cash, a two-year management contract, subsidized foreign concert tours, a New York solo recital, and appearance with the New York Philharmonic Orchestra.

In 12 years of concert playing, Silverstein has performed with the Houston, Philadelphia, Denver, and Boston symphony orchestras. He is presently concertmaster designate of the Boston Symphony.

Silverstein won a medal and several solo appearances in Belgium at the Queen Elizabeth Concours International de Violin at Brussels in 1959.

This season Silverstein makes his debut with the New York Philharmonic, will give a recital at Town Hall in New York City, and is currently conducting a concert tour of the South and Mid-West.

For the convocation, Silverstein will play "Romance in F" by Beethoven, Mendelssohn's "Violin Concerto in E Minor," "Sonata No. 1 in G Minor" by Bach, Tchaikowsky's "Serenade Milan Chollque," and "Polonaise No. 1 in D Major" by Wieniawski. Pianist Lawrence Davis will accompany Silverstein.

JOSEPH SILVERSTEIN

The convocation is sponsored by the General Education Assembly committee and the Festival of Arts. Begun four years ago to celebrate 75th anniversary of the college, the Festival this year has also included a Ferris Playhouse production of Shakespeare's "A Midsummer Night's Dream," a concert featuring cornet virtuoso Leonard B. Smith with the Ferris Concert Band, and a Winter Choral Concert.

A faculty art exhibit at the Student Center will remain open to the public through March 2.

The convocation is open to the public. There will be no admission charge.

NORFOLK, VA.
VIRGINIAN-PILOT
PORTSMOUTH STAR
SUN 144,920
JAN 21 1962

Silverstein Soloist With Symphony

Joseph Silverstein, 29-year-old concertmaster of the Boston Symphony Orchestra, will be the violin soloist with the Norfolk Symphony Orchestra in its concert Monday at 8:30 p.m. at the Center Theater. He will perform the Tchaikovsky Concerto in D major with the group under Edgar Schenkman.

It will be Silverstein's first appearance in Norfolk. He has been a member of the Boston Symphony for seven years, and has been guest soloist with that body several times.

He also has been soloist with the Detroit, Denver, Houston, Indianapolis and Belgian National Symphonies.

He came to the Boston Symphony by way of the Houston, Denver and Philadelphia Orchestras. On Dec. 30 he was soloist with the New York Philharmonic at Carnegie Hall, and he recently played a recital at Town Hall in New York.

Silverstein has won a number of awards, among them the 1961 Naumberg Foundation Instrumental Award which brought him a $5,000 cash prize, a solo recording with Columbia, a two-year manager's contract and several solo appearances. He also was an award winner in the Belgian Queen Elisabeth International Competition in 1959.

Concert tickets will be on sale all day Monday at the box office.

New England Newsclip Agency, Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
SEP 28 1961

VIOLINIST Joseph Silverstein of the Boston Symphony Orchestra, will appear in recital, accompanied at the piano by Martin Boykan, inaugurating the Brandeis University concert series this Friday evening at 8:30 p.m. in the Slosberg Recital Hall. Mr. Silverstein, who won the 1960 Naumburg Competition, will perform works of Bach, Beethoven, Schubert and Hindemith.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
FEB 1962

orchestral world

Boston—Joseph Silverstein, violinist and winner of the 1960 Naumburg Award, has been appointed concertmaster of the Boston Symphony to replace Richard Burgin who retires this season.

San Diego—Robert E. MacIntyre has been named manager of the San Diego Symphony. He was former manager of the Birmingham (Ala.) Symphony.

222

Joseph Silverstein

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 43,185
DEC 23 1961

Music

Music Teachers Choose Officers for Next Year

By Alfred Burin

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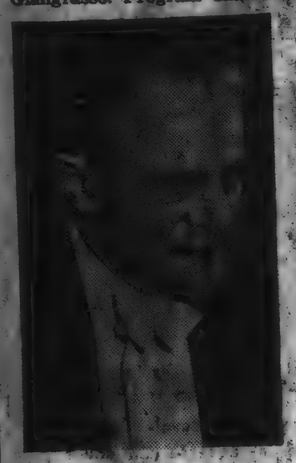

Richard Burgin

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A native of Detroit and graduate of Curtis Institute of Music in Philadelphia, Mr. Silverstein was a member of the Philadelphia orchestra and concertmaster of the Denver and Houston Symphony orchestras before he came to the Boston Symphony orchestra.

In 1959 he entered the Queen Elisabeth of Belgium International Music competition at Brussels and was the only American, of the seven American entrants, among the first 10 winners. The competition which drew 37 contestants from 18 nations, awarded him third prize.

In October of 1960 he won the Naumburg Foundation award. In addition to a cash prize this award includes an appearance with the New York Philharmonic which has been scheduled for Dec. 30, and a solo recital in New York on Jan. 19, 1962, at Town hall. Mr. Silverstein was granted a temporary leave last fall from the Boston Symphony orchestra to fulfill his Naumburg engagements in New York and elsewhere, but he will rejoin the orchestra next month.

BIG RAPIDS, MICH.
PIONEER
D. 3,155
PAGE ONE CERTIFIED
FEB 26 1962

Joseph Silverstein Will Play at Ferris Convocation Tuesday Night

Joseph Silverstein, award-winning violinist, will play at the Festival of Arts All-College Convocation at 8:30 p. m. Tuesday, Feb. 27 at Ferris Institute's Starr Auditorium.

Two years ago Silverstein won the Naumburg Award, the largest prize ever awarded in musical competition. The prize, totaling about $25,000, included $5,000 in cash, a two-year management contract, subsidized foreign concert tours, a New York solo recital, and appearance with the New York Philharmonic Orchestra.

In 12 years of concert playing Silverstein has performed with the Houston, Philadelphia, Denver, and Boston symphony orchestras. He is presently concertmaster designate of the Boston Symphony.

Silverstein won a medal and several solo appearances in Belgium at the Queen Elizabeth Concours International de Violin at Brussels in 1959.

This season Silverstein makes his debut with the New York Philharmonic, will give a recital at Town Hall in New York City, and is currently conducting a concert tour of the South and Mid-West.

For the convocation, Silverstein will play "Romance in F" by Beethoven, Mendelssohn's "Violin Concerto in E Minor," "Sonata No. 1 in G Minor" by Bach, Tchaikowsky's "Serenade Milan Cholique," and "Polonaise No. 1 in D Major" by Wieniawski. Pianist Lawrence Davis will accompany Silverstein.

JOSEPH SILVERSTEIN

The convocation is sponsored by the General Education Assembly committee and the Festival of Arts. Begun four years ago to celebrate 75th anniversary of the college, the Festival this year has also included a Ferris Playhouse production of Shakespeare's "A Midsummer Night's Dream," a concert featuring cornet virtuoso Leonard B. Smith with the Ferris Concert Band, and a Winter Choral Concert.

A faculty art exhibit at the Student Center will remain open to the public through March 2.

The convocation is open to the public. There will be no admission charge.

NORFOLK, VA.
VIRGINIAN-PILOT
PORTSMOUTH STAR
SUN 144,820
JAN 21 1962

Silverstein Soloist With Symphony

Joseph Silverstein, 29-year-old Belgian Queen Elisabeth International Competition in 1959, concertmaster of the Boston Symphony Orchestra, will be the violin soloist with the Norfolk Symphony Orchestra in its concert Monday at 8:30 p.m. at the Center Theater. He will perform the Tchaikovsky Concerto in D major with the group under Edgar Schenkman.

It will be Silverstein's first appearance in Norfolk. He has been a member of the Boston Symphony for seven years and has been guest soloist with that body several times.

He also has been soloist with the Detroit, Denver, Houston, Indianapolis and Belgian National Symphonies.

He came to the Boston Symphony by way of the Houston, Denver and Philadelphia Orchestras. On Dec. 30 he was soloist with the New York Philharmonic at Carnegie Hall, and he recently played a recital at Town Hall in New York.

Silverstein has won a number of awards, among them the 1961 Naumberg Foundation Instrumental Award which brought him a $5,000 cash prize, a solo recording with Columbia, a two-year manager's contract and several solo appearances. He also was an award winner in the

Concert tickets will be on sale all day Monday at the box office.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
FEB 1962

orchestral world

Boston—Joseph Silverstein, violinist and winner of the 1960 Naumburg Award, has been appointed concertmaster of the Boston Symphony to replace Richard Burgin who retires this season.

San Diego—Robert E. MacIntyre has been named manager of the San Diego Symphony. He was former manager of the Birmingham (Ala.) Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
SEP 28 1961

VIOLINIST Joseph Silverstein of the Boston Symphony Orchestra, will appear in recital, accompanied at the piano by Martin Boykan, inaugurating the Brandeis University concert series this Friday evening at 8:30 p.m. in the Sloseberg Recital Hall. Mr. Silverstein, who won the 1960 Naumburg Competition, will perform works of Bach, Beethoven, Schubert and Hindemith.

Burgin Successor Chosen by Leinsdorf in Keen Competition

Silverstein at 30 Earns Top Rank in Symphony

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 244 2
FEB 1962

By CYRUS DURGIN

Joseph Silverstein is a dark, stocky young man whose mind is as serious as his face, who is dedicated to music and especially to his violin.

When Erich Leinsdorf takes over as conductor of the Boston Symphony Orchestra, next Fall, Silverstein at the age of 30 will become its concertmaster, in succession to Richard Burgin.

DURGIN

Silverstein's attainment to this position is as remarkable as his musical progress since he first sat down six years ago at the age of 23, at the last stand of second violins on the stage of Symphony Hall.

★ ★ ★

Since 1955, he has been a consistent winner, and his awards include several solo performances with the Orchestra under Dr. Charles Munch, third prize in the 1959 Queen Elizabeth of Belgium International Music Competition at Brussels (the only candidate among seven American entrants to place in the first 10 winners), and the Naumburg Foundation Award of 1960.

His winning of the post of concertmaster is the most remarkable of all, in the sense that competition for the chair was unheard of until Erich Leinsdorf decided to audition Boston Symphony violinists in this manner. It is, of course, the conductor's prerogative to name his concertmaster.

When Richard Burgin's approaching retirement was announced just after last Summer's Tanglewood Festival, Leinsdorf made known his intention to invite Symphony violinists to compete.

They had about three months to prepare themselves. The required music consisted of portions of the Concertos by Berg and Beethoven; unaccompanied violin sonatas of Hindemith, a Faure Sonata, and string quartet movements.

★ ★ ★

Ten Boston Symphony violinists were heard at the first audition, at Symphony Hall Nov. 19 and 20. Three finalists emerged. Leinsdorf heard them in New York a week ago last Friday.

The test pieces this time were incidental solos from the orchestra repertory that a concertmaster would be expected to play. Last Monday afternoon, Leinsdorf announced his choice.

From second violin to first section to first soloist to concertmaster in what will be seven years, is brilliant advance.

Silverstein is well aware of his merited good fortune. But the way he speaks leads you to believe that he is primarily concerned with "the challenge and the responsibility of this plum."

Grove's Dictionary defines concertmaster "the chief of the first violins . . . close to the conductor's left hand . . . the position is a most important one, as the animation and 'attack' of the orchestra depend in great measure on the concertmaster . . . It is his duty to play any passages for solo violin that may occur in works other than violin concertos . ."

★ ★ ★

Silverstein, who had a year as concertmaster and associate conductor of the Denver, Col., Symphony before he came to Boston, puts it this way:

"The concertmaster occupies first chair among the strings. He is liaison man between the conductor and the strings. He should see to all matters like bowings and bow technic, things that a conductor shouldn't have to be bothered with.

"Section rehearsals, that is rehearsals by the strings alone, have been few in recent years, but Mr. Leinsdorf, who naturally will have his own way of doing things, may want some section rehearsals to establish the style of playing composition as he prefers them done."

I have grown by doing so.

"There is as healthy a learning situation playing in an orchestra as anything a Conservatory can provide. Just think of some of the men in this orchestra.

"Richard Burgin was a student of Leopold Auer and knew Joachim. Another violinist studied with Sevcik and Ysaye. The great traditions of playing are handed down like that, and they are priceless.

"Two men sitting at the same string desk teach each other. There isn't a young man who has joined the Boston Symphony since I have been in it, who hasn't grown visibly as a musician.

"I shall always be grateful for the good fortune to have known Richard Burgin. He has a vast knowledge of music. Just chatting with him over a cup of coffee turns out to be a valuable lesson.

"The musical diet of orchestral repertory is too nourishing to give up. I've been on leave this Fall, under the terms of the Naumburg Award, giving concerts on tour. I've missed the section playing more than I can tell you.

★ ★ ★

"Just this year I've had to make the decision between section playing and solo concerts, and I chose the orchestra. Why? Several reasons. You have to play things that don't interest you much of the time when you tour, or perform the same concerto 10 times a month.

"It's fun giving solo concerts, but it is rewarding to be in the orchestra. Furthermore I don't like to travel.

"I've a wife and two children, we've become naturalized Bostonians, and very partisan Bostonians at that, and I like to be home with my family."

The variable and sometimes precarious path of musical art has taken Joseph Silverstein a long way to his present home in Natick from the city of Detroit, Mich., where he was born March 21, 1932. His father was a violin teacher, his mother a non-professional who liked to play the piano a little. Joseph is an only child.

"I must have been three when I picked up a small violin for the first time. My father taught me but never forced music upon me. The only thing that ever came easier than playing the violin, was baseball."

★ ★ ★

"When Josef Gingold became concertmaster of the reorganized Detroit Symphony, I became a pupil of his. After that, Mischa Mischakoff taught me. At 12 I went to Curtis Institute in Philadelphia, to study with Efrem Zimbalist.

"He was a very interesting teacher, for he had his own way of playing. He was a wonderful coach those five years at Curtis.

When he was about 18, Silverstein joined the Houston, Tex., Symphony. Efrem Kurtz was conductor then, and the Houston policy called for numerous guest conductors, among them the late Serge Koussevitzky who, after he retired from the Boston Symphony, had two enjoyable years of guesting about.

Silverstein's conversation oscillates between precise speech and talking in quips.

"Call the concertmaster an assistant chef," he grinned. "He cuts up the mushrooms and does other essential menial jobs."

Then, suddenly serious again, "He must also be a sort of translator of the conductor's wishes into the language of string players."

The young musician stubbed out his cigarette in an ashtray of Symphony Hall's Green Room, took out pipe and tobacco pouch.

★ ★ ★

"Playing in the string section of an orchestra does not crush individuality," he pronounced with a sudden emphasis that burst like a squall over a glassy bay. "There's a foolish notion that it does, but that is stupid. I've been playing in symphony orchestras since I was 18, and I feel that Silverstein in Houston, later as a member of the Philadelphia Orchestra and the Denver Symphony, has played under various notables of the baton, from whom, incidentally, he has learned of conducting by observation.

The roster is impressive: Leopold Stokowski, Eugene Ormandy, Bruno Walter, Sir Thomas Beecham, William Steinberg and others.

The violinist has his own firm ideas about what makes great conductors and who they are.

"Any idiot can learn to beat time after awhile, but what sets the big ones apart from the rest is their knowledge and their power of persuading you that you simply must play as they want you to."

Between seasons, for some time after he had gone to Houston, Silverstein studied with Mischakoff, and played in the latter's quartet and his orchestra at Chautauqua.

★ ★ ★

Silverstein has no interest in becoming a conductor himself. "I'm much too in love with studying the violin and with the challenge of the new job."

With all his dedication to music, Joseph Silverstein has his feet firmly stanced on earth, and he is addicted to sports.

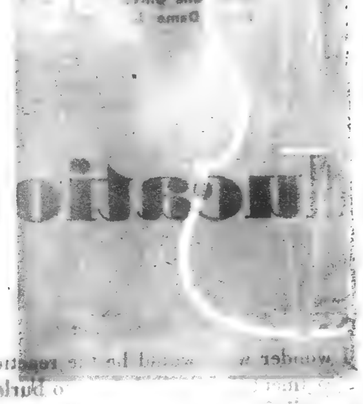
"Any professional sport interests me," and as he spoke his usually serious face—even his quips are uttered deadpan — lighted up. "Well, maybe not hockey.

"The Sunday afternoons when pro football games are on the air is a holy time in my household."

"All I play nowadays is ping-pong and do a little bowling. My wife and I like ping-pong and bridge. My ping-pong technic is brilliant but erratic, and she usually wins." He didn't mention their comparative bridge prowess, except to say "We are non-arguing players."

Mrs. Silverstein was Adrienne Shufro, a childhood acquaintance in Detroit. "We had a whirlwind courtship of 11 years before I asked would she marry me." Their children are Bernice (Bunny), 4½, and Deborah (Debby), 2.

SYMPHONIC HIGHLIGHTS



APPOINTMENTS Joseph Silverstein will be the new concertmaster of the Boston Symphony, beginning in the fall of 1962. Silverstein has in the past few years received awards via the 1959 Queen Elisabeth of Belgium Competition and the Naumburg Foundation. He won the concertmaster post through a competition among Boston Symphony violinists. (He has been violinist in the Boston Symphony since 1955.) Silverstein was born in Detroit in 1932, has had as teachers, Josef Gingold, Mischa Mischakoff and Efrem Zimbalist, has been a member of the Houston, Philadelphia and Denver symphony orchestras . . . Gary J. Beswick has been engaged as the concertmaster of the Santa Clara (California) Philharmonic Orchestra. He formerly held the same position with the Monterey County Symphony.

CONCERT MASTER, at 30 years of age, for Boston Symphony Orchestra will be Joseph Silverstein next Fall. He earned high position in auditions under Erich Leinsdorf, who will be conductor next year.

224

NORFOLK, VA.
VIRGINIAN-PILOT
D. 112,537
JAN 22 1962

1961

Virginian-Pilot Photo by Clark

Joseph Silverstein rehearses for tonight's concert at Center Theater while Edgar Schenkman leads Norfolk Symphony Orchestra.

'First Class,' Guest Says of Symphony

By JOHN H. TRATTNER
Virginian-Pilot Sports Writer

NORFOLK — The violinist, concertmaster of the Boston Symphony at 29, was enthusiastic. "I'm delighted to hear you, and to play with you," he said. "It's one of the pleasantest surprises I've had in a long time."

He was addressing members of the Norfolk Symphony, with whom he had just rehearsed the Tchaikovsky D major Concerto. The violinist, Joseph Silverstein, and the orchestra, led by Edgar Schenkman, will perform it tonight in a conert at 8:30 in Center Theater.

"This orchestra really astonishes me," Silverstein added later. "Sometimes, on tour, you can run into some pretty rinky-dink orchestras. But this one is absolutely first-class. Of course, one of the reasons for that is its first-class conductor."

Frank and unassuming, Silverstein takes his important post in Boston seriously and modestly. And while he draws experience, insight and satisfaction from his virtuoso appearances, his symphony and chamber music work understandably preoccupy him at present.

MAIN GOAL

"I waited a long time for a job like this," he reflects. "My main goal right now is to be a good concertmaster."

A native of Detroit and a product of Philadelphia's Curtis Institute, Silverstein studied there with Efrem Zimbalist Sr. After stints with orchestras in Denver, Houston and Philadelphia, he joined the Boston Symphony seven years ago. He takes over as concertmaster this season.

He will play about 35 solo performances this year, a result of his winning the 1961 Naumberg Instrumental Award. His is a full schedule. Besides his regular work in Boston—and on tour with that orchestra—he played a Town Hall recital in New York last Friday, and is due in Detroit at the end of this week. As a soloist, he draws from a concerto repertoire that includes Bach, Beethoven, Mendelssohn, Mozart, Bruck and Prokofieff.

Silverstein went through the Tchaikovsky twice on Sunday with the Norfolk players. During the second run-through Schenkman found few things to correct ("In measure seven make it C-sharp, please, just a little quirk of mine. A wonderful note, C-sharp. Sometimes I think every note should be C-sharp") but Silverstein shook his head, displeased with himself.

Why? "I practiced that for an hour and a half," he replied, "and I'm still playing it wrong."

Afterwards, he handled well-wishers and other callers with patience, and children with the experienced touch of a family man (a wife and two daughters). For two small feminine autograph seekers who came with pencil only, Silverstein obligingly found a sheet of paper.

"Do you have a Stradivarius violin?" asked one. The violinist said he did not. His instrument is a Guadagnini, made in 1756.

"Do you have perfect pitch?" inquired her friend. Silverstein allowed that he had. The little girl beamed. "I thought so," she said with satisfaction.

Tickets for the concert are available all day at the Center Theater box office. Reservations should be telephoned to Mrs. Pierre Schmitz. A special rate of one dollar is offered to students and enlisted service personnel.

225

New Trustees

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Traveler (e)
BOSTON, Mass.
Circ. 178,037
FEB 16 1962

High Honor To Mrs. Perkins

By PEGGY BROWN

Henry B. Cabot, President of the Boston Symphony Orchestra Trustees, has announced with pleasure the election of Mrs. James H. Perkins and Abram Berkowitz to the Orchestra's Board of Trustees.

We present this announcement so formally because such election is a gigh honor.

It is especially so for Mrs. Perkins. She is the first woman elected to the Orchestra's Board. since Henry Lee Higginson, who founded the Orchestra in 1881, established the Trustees in 1918.

Long prominent is greater Boston civic affairs, Mrs. Perkins is presently a member of the Executive Committee of Children's Hospital. She resides in Westwood.

Berkowitz is a member of the firm of Ropes and Gray, attorneys. He graduated from B.U. Law School in 1916. He is a director of several corporations and a trustee and past-president of Beth Israel Hospital, among other honors.

We understand a Ladies' Council of the Friends of the Boston Symphony is presently being formed. Mrs. Perkins is expected to be the Trustee's advisor to the council.

Incidentally, violinist Isaac Stern has offered his services as soloist with Charles Munch and the Boston Symphony for a Pension Fund concert. It will be Sunday at 3 p.m.

This concert, the Orchestra's 127th Pension Fund concert, will mark Stern's only appearance in Boston this season. It will also be the last Pension Fund concert conducted by Dr. Munch before his retirement.

While we're in a musical vein, here's an explanation that might help puzzled friends of the Nes England Metropolitan Opera Final Auditions. The auditions were sponsored by the Junior League of Boston, Inc.

George Shick, member of the Metropolitan Opera staff and for last weekend's final auditions, refused to award a first prize to New England contestants. His decision came as a shock to thoe who feel New England abounds in musical talent.

Schick stated, "If the judges of the operatic contest wanted o be lenien and le singers wih inferior qualifications pass, the ujdgs would not help these singers. Rather, they would embarrass them because those singers would encounter defeat . . . on the steep ladder of an operatic career."

He did not feel that any of the finalists from New England measured up to national Metropolitan Opera standards. The Junior League's purpose in sponsoring the auditions is to help discover new talent for he discover new talent for the a Metropolitan Opers.

Regional auditions have been held throughout the U.S. This is the first time the N.E. region will not be represented in the March 20th national competition in New York ciy.

LUNCHEON HONORS MUSIC SCHOOL

The Boston Music School's Committee was honored at today's pre-Symphony Luncheon at the Midtown Motor Inn. Spring flowers decorated the head table Bloomfield and his wife were introduced.

For 51 years the school has served the greater Boston comchildren, young people and aduls ing on the highest level to children, young people and adult of limited means.

At the head table with the Bloomfields and luncheon chairman Mrs. E. Anhony Kutten were Raymond Donnell, school direcor; Mrs. Gordon B. Thayer, Linwood D. Scriven, Mrs. William W. Dunnell Jt., John O. Wilson and Mrs. Leslie MacDill.

Also Mrs. Alexander Steinert, one of hte original incorporators of the school. And Cyril Jones, Mrs. John Codman, Mrs. R. Frothingham Lombard and Susanna B. Dabney, whose families have all provided for the continuation of the school through the years.

STEPHENS COLLEGE PRESIDENT FETED

The Stephens College Alumnae Club of Greater Boston is having a tea today in honor of Seymour A. Smith, president of the college. The club is meeting at the Algonquin Club, 217 Commonwealth Ave., from 3 to 5 o'clock.

Smith is currently speaking at Harvard to the Institue of Academic Deans on the innovations in the educational programs at Stephens. These are the House Plan and the development of plans for the new Learning Center with its advanced resources.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 287,665

1962

NEW GROUP TO AID BOSTON SYMPHONY ORCHESTRA — For the first time, there is now a Council of Friends of the Boston Symphony Orchestra. Here, greeting officers of the all-feminine group, is Henry B. Cabot, president of the orchestra's trustees. The ladies from left are: Mrs. James H. Perkins of Westwood, newly-elected first woman member of trustees; Mrs. Louis W. Cabot of Hamilton, and Mrs. Norman L. Cahners of Brookline, co-chairman of Council.

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Westwood Tribune
NORWOOD, Mass.
Weekly Circ. 2,000

FEB 21 1962

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Daily Record-American
BOSTON, Mass.
Circ. 475,000
FEB 20 1962

★ ★ ★

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Mrs. Perkins, the former Marian Gibbs, prominent in greater Boston civic affairs, is presently a member of the executive committee of the Children's Hospital.

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Evening Globe
BOSTON, Mass.
Circ. 143,950

FEB 16 1962

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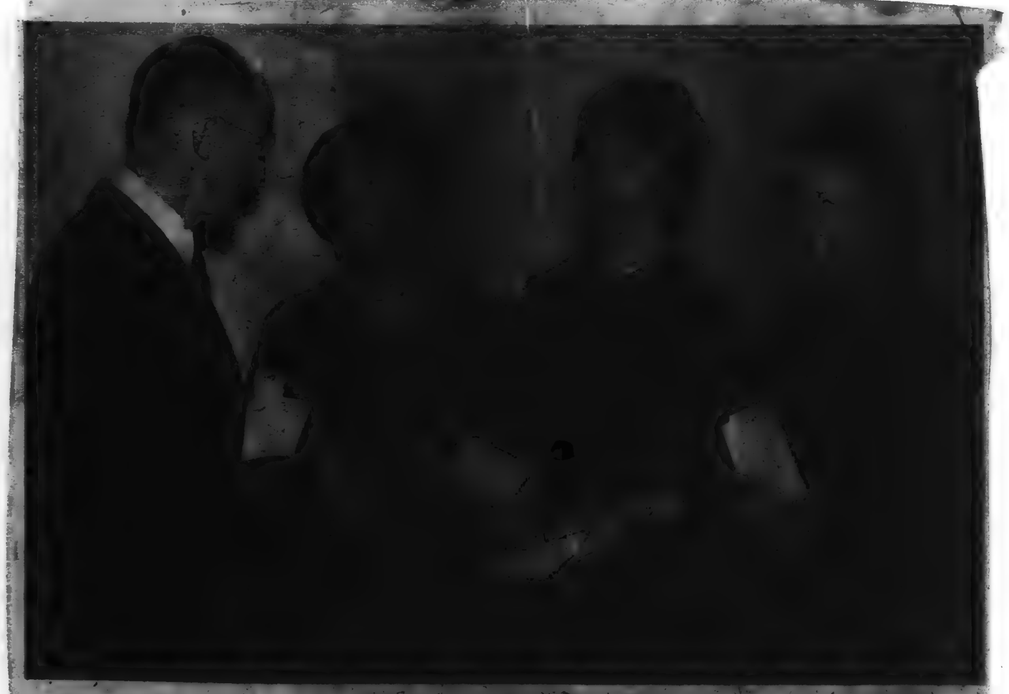
Sunday Herald
BOSTON, Mass.
Circ. 287,665
MAR 25 1962



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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545

FEB 16 1962

New Symphony Trustee

Mrs. James H. Perkins and Abram Berkowitz have been elected to the Board of Trustees of Boston Symphony Orchestra. The election of Mrs. Perkins marks the first time a woman has served in this capacity. She is prominent in Boston civic affairs. Mr. Berkowitz, member of a firm of attorneys, has also been active in civic duties.

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Daily Record-American
BOSTON, Mass.
Circ. 475,000

FEB 16 1962

SMART SET

By ROSE WALSH

Met Decision Shocker

What a real disappointment to the Junior League of Boston's New England Metropolitan Opera Auditions committee! George Shick, member of the Met Opera staff and the judge for last week's final auditions refuses to award a first prize to New England contestants.

He states, "If the judges of the operatic contest wanted to be lenient and let singers with inferior qualifications pass, the judges would not help these singers, but rather would embarrass them because they would encounter defeat . . . on the steep ladder of an operatic career."

Mr. Shick added, "what is of greatest importance is the fight for standards: vocal and musical; feeling for style and general artistic and human background." He did not feel that any of the finalists from New England measured up to the national Metroplitan Opera standards.

The judge's decision came as a shock to Boston music circles who have felt for years that New England was a leader in national musical talent. The purpose of the New England auditions (others have been held throughout the United States) sponsored by the Junior League is to help discover new talent for the Met Opera.

Second place winner was Michaline Chomiez of Rhode Island; third prize went to Lois Ann LaFlamme of Cambridge. Carroll Cox of Cambridge, Leslie Loosle and Joy McIntyre of Boston received honorable mention.

"PEACE DECORUM," Harvard's Hasty Pudding 114th annual show, opening in Cambridge for a 10-night run on March 21, will offer plenty of clever, amusing dance numbers. Its director, David Tihmar of Hollywood (discovered by Agnes DeMille) is widely known as a dancer, choreographer and director. He created one of the dances performed by Fred Astaire in the movie "Holiday Inn," and has appeared in 33 musical productions.

In Washington, where the Pudding's spoof on the Peace Corps and the New Frontier, will be given in April, the sponsor list will include such top-flight names as Atty. General Robert Kennedy, C. Douglas Dillon, secretary of the Treasury; Senator Leverett Saltonstall, Robert C. Weaver, Solicitor General Archibald Cox, Franklin D. Roosevelt, Jr., Congressman James Roosevelt of California, Christian Herter, Senator Joseph Clark of Pennsylvania, Charles E. Bohlen and Paul H. Nitze.

Among the first patrons and patronesses for the Cambridge performances are the Francis Keppels (she is chairman for Vincent Club's "Hold Your Hats"); Mrs. Joseph T. Ryerson, Jr., Mr. and Mrs. Samuel S. Drury, Jr., the David B. Stones, Mrs. Jacob Wirth, the Henry Setons.

Also Nathaniel T. Clarks, the Russell S. Codmans, Dr. and Mrs. Carlyle G. Flake, Jr., Mrs. Charles D. Coryell, the Richard I. Johnsons, the Thomas B. Williamses, Hubert L. Smith, Mrs. Richard Harte, Mrs. Barbara S. Chase and Mrs. Henry S. Grew.

HONORED—The distinction of being the first woman trustee of the Boston Symphony Orchestra goes to Mrs. James H. Perkins of Westwood. She will act as trustee advisor to the orchestra's newly-formed Council of Friends.
Record American Photo by Louis Teton

FRIDAY DOINGS—Pre-Symphony Luncheon at the Midtown Motor Inn beginning at 12:30 will honor the Boston Music School's Committee, whose founder Daniel Bloomfield, is planning to attend. While he was a sophomore at Harvard he became interested in social work among young people in the West End and felt that there was a need for many of them to express themselves especially in music. Harry Ellis Dickson, delightful raconteur, will continue his series of talks on "Inside the Boston Symphony Orchestra."

Friday afternoon from 3 to 5 o'clock Husney Mahfuz, who was King Saud's recent Boston host, will exhibit rare Persian rugs from the palaces of the Middle East at the Araby Gallery, 667 Boylston st., Copley Square. The showing is prompted by the growing interest in the cultural background of the Middle East. Several Boston doctors and friends have expressed a desire to see the fine examples of the handcraft art treasured in King Saud's palaces.

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News (e)
SPRINGFIELD, Mass.
Circ. 99,973

FEB 21 1962

First Woman in Musical Post

(Associated Press Wirephoto)
BOSTON—Henry B. Cabot, president of the Boston Symphony Orchestra Trustees, as he announced the election of Mrs. James H. Perkins (right) of Westwood to the orchestra's Board of Trustees. Mrs. Perkins is the first woman to be elected to the board since Henry Lee Higginson, whoi had founded the orchestra in 1881, established the trustees in 1918.

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Morning Globe
BOSTON, Mass.
Circ. 191,991

FEB 16 1962

Mrs. Perkins and Berkowitz Named Trustees of Symphony

Henry B. Cabot, president of the Boston Symphony Orchestra trustees, has announced the election of Mrs. James H. Perkins and Abram Berkowitz to the Orchestra's board of trustees.

Mrs. Perkins is the first woman to be elected to the Orchestra's board since Henry Lee Higginson, who had founded the Orchestra in 1881, established the trustees in 1918. Long prominent in greater Boston civic affairs, Mrs. Perkins is presently a member of the executive committee of Children's Hospital. Mrs. Perkins resides in Westwood.

Mr. Berkowitz, a member of the firm of Ropes and Gray, attorneys, graduated from Boston University Law School in 1916. A director of several corporations, he is also a trustee and past-president of Beth Israel Hospital, an honorary trustee of Temple Ohabei Shalom, a trustee of the Combined Jewish Philanthropies of Greater Boston, a Fellow of Brandeis University and a member of the visiting committee of the Harvard Medical School. Mr. Berkowitz resides in Newton Center.

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Suburban Free Press
NATICK, Mass.
Weekly Circ. 7,628

FEB 15 1962

Boston Symphony Friends

Henry B. Cabot of Strawberry Hill addressed the newly-formed group known as "A Council of Friends of the Boston Symphony Orchestra" last week when the executive committee of the Council met at a luncheon at the Chilton Club. Mr. Cabot is president of the board of trustees of the Symphony.

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Clipper
DUXBURY, Mass.
Weekly Circ. 3,111

FEB 15 1962

Mrs. Frank Christian of King Caesar Rd. was one of the members of the Council of Friends of the Boston Symphony Orchestra who attended a Council luncheon Friday at the Chilton Club in Boston. Henry Cabot, president of the board of trustees of the Boston Symphony Orchestra told the group of the problems faced by a modern orchestra.

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Social Chatter
By Alison Arnold

Symphony Orchestra Friends, Trustee to Discuss Problems

BOSTON IS PROUD of its Symphony Orchestra and Bostonians are quick to rally to its support. A Council of Friends of the Boston Symphony Orchestra is being formed, and Mrs. James H. Perkins has invited the newly formed executive committee of the Council to luncheon at the Chilton Club tomorrow.

Henry B. Cabot, president of the Board of Trustees of the Boston Symphony Orchestra, will address the group and will discuss the needs and problems confronting today's modern orchestra.

Mrs. Perkins will explain the formation of the Council and the role it will play in the support of the orchestra. Mrs. Louis W. Cabot and Mrs. Norman L. Cahners, co-chairman of the Council, will outline the plans for next year when the Friends of the Boston Symphony Orchestra will be invited to participate in the orchestra's activities.

* * *

Society: Virtuoso Isa[a]c For B.S.O.

By MARJORIE W. SHERMAN

When violin virtuoso Isaac Stern joins the Boston Symphony Orchestra as its Pension Fund Concert soloist on Sunday afternoon at three o'clock, he will be helping to carry on a tradition of 128 concerts in 59 years.

Started by conductor William Gericke in 1903, the concerts helped to make pensions for Boston Symphony musicians a reality. Three years later, the Boston artists were giving their proceeds to victims of the San Francisco earthquake. Musicians in straightened circumstances after World War I, including founder Gericke himself, were aided by later concerts.

Privileged ticket holders at this Sunday's concert at Symphony Hall will include Mrs. George B. Dabney of Dedham, Dr. Charles D. J. Regan of Boston, who is taking South American colleagues; and Wellesley students Susan Stewart and Jane Griffith, who have invited half a dozen friends.

Cambridge Symphony goers on Sunday will number Mrs. Roy Elliott Bates, Mrs. Edwin Pratt, Mrs. T. H. Ward, Mrs. Roger T. Hagan and Edward L. Mark. Heading for Symphony Hall from Beacon Hill and Back Bay will be William Magill, Miss Dianna R. Brown, Miss Laurie Plesser, Mrs. Richard Southgate, Miss E. Florence Greenough, Mrs. Richard Sears, Miss Anne Van Winkle, Miss Eleanor Humphries, Miss Margot Miller and Peter Brandt.

Also shharing in the special excitement of a Pension Fund benefit Sunday will be

FIRST WOMAN ever named to the board of trustees of the Boston Symphony Orchestra is Mrs. James H. Perkins of Westwood.

biochemist Montserrat Tetas and colleagues at Brandeis University; Richard M. Whitney of West Roxbury, Robert Severance of Arlington, Mrs. Serge Koussevitzky, Mrs. Stephen Wheatland, Mrs. James Gamble and Mrs. John E. Boit of Brokoline; and Dr. and Mrs. Keith H. Lamont, Miss Judith White, Mrs. Howard T. Kingsbury, and Alexander B. Porter, of Chestnut Hill.

Coming from Bethesda, Md., especially for the concert is Dr. Walter W. Boyd. Robert S. Davis will arrive with guests from Little Compton, R.I. Others planning to take guests Sunday include William Helm of Weston, Rev. John M. Hebert of North Easton, Mrs. Richard De Lancie of Wellesley Hills, John E. Andrews of Norwell, H. F. Pereira of Dedham, Miss R. Frances Neal of Boston, Mrs. William Dexter of Louisburg sq., Miss Alice Farnum of Watertown, and Mrs. Paul Bartlett of Weston.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

FEB 15 1962

BSO TRUSTEE—Abram Berkowitz has been named to the Boston Symphony Orchestra's board of trustees, according to an announcement by Henry B. Cabot, president. Mr. Berkowitz, a member of the firm of Ropes and Gray, attorneys, graduated from Boston University Law School in 1916. A director of several corporations, Mr. Berkowitz is also a trustee and past president of Beth Israel Hospital, an honorary trustee of Temple Ohabei Shalom, Brookline, a trustee of the Combined Jewish Philanthropies of Greater Boston, a Fellow of Brandeis University and a member of the Visiting Committee of the Harvard Medical School. Mr. Berkowitz resides in Newton Center.

blue enclosures in the programs at the Hall of Musi[c]

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Herald (m)
BOSTON, Mass.
Circ. 177,105

FEB 16 1962

Symphony Names Mrs. J. H. Perkins, Abram Berkowitz

The first woman trustee in the history of the Boston Symphony Orchestra was announced yesterday as Mrs. James H. Perkins of Westwood.

Her election was announced together with that of Abram Berkowitz, Boston attorney, by Henry B. Cabot, president of the orchestra trustees.

Trustees for the orchestra, founded in 1881 by Henry Lee Higginson, were established in 1918.

BERKOWITZ

MRS. PERKINS

Long prominent in greater Boston civic affairs, Mrs. Perkins now serves as a member of the executive committee of Children's Hospital.

Atty. Berkowitz, who lives in Newton Center, is a member of the law firm of Ropes and Gray and a trustee and past president of the Beth Israel Hospital.

Rehearsal for Symphony Friends

A SPECIAL EVENT has been arranged for members of the newly established Council of Friends of the Boston Symphony Orchestra. By invitation, they will attend the orchestra's rehearsal. Wednesday morning, April 18, when the renowned Mlle. Nadia Boulanger will conduct.

In 1938 she was the first woman ever to conduct the orchestra. On April 18, she'll present three works composed by her late sister, Lili. Besides being noted as a choral conductor and concert organist, Nadia Boulanger has unique fame as a teacher of many of our leading composers. Details of the event, which includes a luncheon, have just been completed at a planning session of the Council's steering committee at the Brookline home of Mrs. Norman L. Cahners. She and Mrs. Louis Cabot of Wenham are co-chairmen of the Council's committee. Other committee members at the meeting were Mrs. James Perkins of Westwood, recently elected first woman trustee of the orchestra, Mrs. Edward S. Stimpson of Wellesley Hills and Mrs. Benjamin Tilghman of Cambridge.

MRS. JAMES PERKINS

* * *

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Harvey Genereux

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Herald (m)
BOSTON, Mass.
Circ. 177,105

FEB 8 1962

Symphony Stage Manager Harvey Genereux, at 64

A solemn high Mass of requiem for Harvey Genereux, 64, of 59 Beaufort Ave., Needham, stage manager of the Boston Symphony Orchestra, will be celebrated at 10 a.m. Friday at St. Bartholomew's Church, Needham. He died Tuesday.

It was his task to arrange for transporting the orchestra's seven tons of baggage on domestic and foreign tours, which sometimes extended from Ann Arbor, Mich., to New London, Conn., or from Formosa to New Zealand.

Born in Saskatchewan, he joined the orchestra in 1929 and found that his fluency in French stood him in good stead in dealing with players, conductors and guest artists.

An official baton-maker and supplier for the orchestra's conductors, he was responsible for maintaining an ample supply of short, slender wands during the long tenure of conductor Serge Koussevitsky who seemed to match each broken note with a broken baton.

He leaves his wife, Priscilla (Charbonneau); and two sons, George and Paul, both of Boston.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

FEB 7 1962

Harvey Genereux, Stage Manager for Boston Symphony

NEEDHAM — Harvey Genereux, 64-year-old stage manager and baggagemaster of the Boston Symphony Orchestra, died last night following a heart attack at his home, 59 Beaufort Ave., Needham.

Mr. Genereux, who joined the maintenance staff of the BSO on Oct. 10, 1929, while Serge Koussevitzky was conductor of the orchestra, supervised the transportation of the BSO's seven tons of baggage on tours throughout the country and on tours of the Far East and in Europe.

He accompanied the orchestra to the Berkshires every summer since 1936, when the BSO gave its first Festival concert at the former Vanderbilt estate, now Foxhollow School, and to Tanglewood since the orchestra made its permanent summer home there in 1938.

During Dr. Koussevitzky's 25 years with the BSO, Mr. Genereux was the conductor's official baton maker and he was called upon from time to time in recent years to remodel batons for Koussevitzky's successor, Dr. Charles Munch.

A native of Saskatchewan, Mr. Generux was bilingual. His ability to converse in French was a constant asset in his contacts with the orchestra players, conductors, guest artists and others.

He leaves his wife, the former Priscilla Charbonneau; two sons, Paul, a student at Wentworth Institute in Boston, and George, a student at Christian Brothers Academy, West Roxbury.

The body is at the Fallon Funeral Home, Needham. The funeral will be held Friday morning at 10 at St. Bartholomew's Church here, with a High Mass of Requiem.

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Traveler (e)
BOSTON, Mass.
Circ. 178,037

FEB 8 1962

Plan Genereux Rites Tomorrow In Needham

A solemn high Mass of requiem for Harvey Genereux, 64, of 59 Beaufort Ave., Needham, stage manager of the Boston Symphony Orchestra, will be celebrated at 10 a.m. Friday at St. Bartholomew's Church, Needham. He died Tuesday.

It was his task to arrange for transporting the orchestra's seven tons of baggage on domestic and foreign tours, which sometimes extended from Ann Arbor, Mich., to New London, Conn., or from Formosa to New Zealand.

Born in Saskatchewan, he joined the orchestra in 1929 and found that his fluency in French stood him in good stead in dealing with players, conductors and guest artists.

An official baton-maker and supplier for the orchestra's conductors, he was responsible for maintaining an ample supply of short, slender wands during the long tenure of conductor Serge Koussevitsky who seemed to match each broken note with a broken baton.

He leaves his wife, Priscilla (Charbonneau); and two sons, George and Paul, both of Boston.

T. P. Storer

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Morning Globe
BOSTON, Mass.
Circ. 191,991

FEB 10 1962

Symphony Members At Services for Harvey Genereux

NEEDHAM, Feb. 9—Members of the Boston Symphony Orchestra attended a solemn requiem Mass in St. Bartholomew's Church here Friday for Harvey E. Genereux, the orchestra's stage and baggage master.

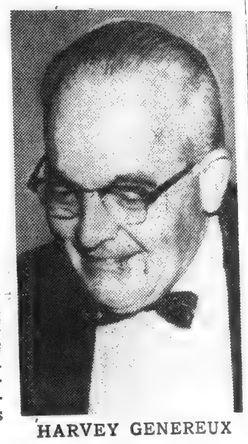
Mr. Genereux, 64, died Tuesday at his home, 59 Beaufort av., Needham. He supervised transportation of seven tons of baggage on the B.S.O.'s trips to West German, Russia, Formosa, Japan, Australia and New Zealand.

He also made birch batons for the symphony's conductors, including Serge Koussevitsky and Dr. Charles Munch.

Among those at the services were Henry B. Cabot, president of the symphony's trustees, Thomas P. Perry, manager, Leonard Burkat, Rosario Mazzeo, James J. Brosnahan, Edward Charron, Frank X. Cunniff, Edith Bossler, Dorothy Lyons and Dorothy Sullivan.

Mr. Genereux leaves a wife, Priscilla (Charbonneau), and two sons, George and Palu.

Genereux, With Boston Symphony Since 1929, Master Baton Maker



HARVEY GENEREUX

Services for Harvey Genereux, 64, stage manager, baggage master and baton maker for the Boston Symphony Orchestra, will be held Friday, with a requiem Mass at 10 a.m. in St. Bartholomew's Church, Needham.

Mr. Genereux died Tuesday at his home, 59 Beaufort av., Needham.

He has been with the orchestra since 1929, when he joined the maintenance staff.

Although his primary task was supervising transportation of the orchestra's seven tons of baggage on each tour, he molded the intricately balanced batons for the symphony conductors, including Serge Koussevitsky and Dr. Charles Munch.

Koussevitsky never conducted without a baton fashioned by his official baton maker, a fact in which Mr. Genereux took justifiable pride. One of the foremost baton makers, his silky smooth, white birch rods found their way to all parts of the world.

A native of Saskatchewan, he spoke fluent French, which increased his value to the Symphony during overseas tours and through his contacts with conductors and guest artists.

He leaves a wife, Priscilla (Charbonneau), and two sons, George, 18, a student at Christian Brothers' School, Needham, and Paul, 20, a freshman at Wentworth Institute.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 29,955

FEB 8 1962

Stage Manager Of Boston Symphony Orchestra Dies

NEEDHAM, Mass. (UPI)—A solemn high mass of requiem will be celebrated at St. Bartholomew Church Friday for Harvey Genereux, 64, stage manager and baggagemaster of the Boston Symphony Orchestra. He died at his home here Tuesday after a heart seizure.

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Sunday Herald
BOSTON, Mass.
Circ. 287,665

FEB 11 1962

Deaths

HARVEY GENEREUX, 64, of Beaufort Ave., Needham, stage manager of the Boston Symphony Orchestra for the past three decades, died on Tuesday.

★ ★ ★

HUSSEIN KHALIDI, 66, former prime minister and foreign minister of Jordan, died at Amman, Jordan, on Tuesday. A member of one of the oldest families in Palestine he was interested in politics for many years and became a Jordanian in 1948.

DR. KENDALL EMERSON, Sr., 86, managing director of the National Tuberculosis Association from 1928 to 1947 died at his Brookline home on Monday.

★ ★ ★

GAETANO CARD. CICOGNANI, 80, Prefect of the Congregation of Rites, died in Rome. He was a brother of Amileto Cardinal Cicognani, Vatican Secretary of State and former Apostolic Delegate to the United States.

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Symphony Factotum Harvey Left Tales and Affection

By CYRUS DURGIN

Everybody called him Harvey at Symphony Hall. Everyone there knew him, and further knew he had a last name—Genereux. But it was always just Harvey.

He was one of the few non musicians connected with the Boston Symphony Orchestra whom the public saw frequently on stage. Harvey held two positions, baggage master and stage manager, and in his second capacity he commanded any alteration of the stage during concerts.

If you noticed, you saw a ...rish, slightly paunchy man with thinning gray hair and spectacles, dressed usually in a light gray or brown suit. He would give the orders where and how to move the piano, before and after a soloist played a concerto. If you noticed carefully, you observed there was no wasted motion. All was accomplished quickly and effi- ently.

That was the sort of man Harvey Genereux was, and when he died last week at the age of 64, the Boston Symphony lost one of its most loyal staff members. Harvey left behind him a wealth of affection on the part of the many who knew him, and a good number of tales which testified to his character.

Boaz Piller, for many years bass-bassoonist but now retired a decade, told me yesterday of a typical generosity. ((As a noun in French, Genereux means generous.)

"Over many years," said Piller, "Harvey to me was only kindness, and to other people, too. He did many things to help Monteux, Koussevitsky and Munch in addition to making their batons.

"When the Finnish-Russian war broke out, I gathered about 900 pounds of food and clothing to send to friends of mine in Finland. Harvey stored it all in the basement of Symphony Hall, and then, every night after his regular work, for a week, I would meet him there and Harvey fashioned boxes, brought barrels, and packed all that food and clothing. If it had not been for Harvey, that shipment never could have been sent. He merely smiled that he was glad to do it."

Harvey was no plaster saint, and he had his crotchets. He could get angry, and thoroughly so. He also possessed a deep and unyielding sense of the dignity and importance of the Boston Symphony Orchestra, and no one was more loyal to it than he.

Twice during the trip abroad in 1956, which I had the good fortune to accompany, Harvey's resolute determination saved the Orchestra an unimaginable amount of difficulty. After the three concerts had been given in Moscow, followed by a party for the Boston Symphony, the Orchestra was scheduled to depart for Prague on a series of shuttle flights beginning at 2 a.m. Sunday.

Harvey, having noted Soviet methods (he had been shocked when Soviet women were detailed to carry heavy baggage up multiple flights of stairs because there was no freight elevator in the former Hall of the Nobles in Leningrad), was suspicious that they might foul up transportation of instruments and trunks.

Accordingly, he decided to fly with the baggage, not with the Orchestra personnel. He remained on the airport field until every last piece of Boston Symphony property was aboard, then flew alone with his responsibility.

About four days later, The Boston Symphony personnel flew from Prague to Vienna, and the baggage was routed by train. Everything should have arrived in plenty of time for a concert that night. But—the Czech border guard held up the car and placed armed soldiers around it. Harvey was aboard and played an important part in having the car attached to another train. The concert that night began only an hour late.

Few knew, apparently, that Harvey Genereux was musi-

HARVEY GENEREUX making baton for Koussevitsky at Symphony Hall several years ago.

cal. He sang tenor in church, and once at a Berkshire Festival in Tanglewood, when the chorus was short on men, he joined the tenor section for Beethoven's Ninth Symphony.

Leslie Rogers, late librarian of the Boston Symphony once told me a yarn about Harvey, and I never knew whether Leslie was kidding. Anyway, it was about the so-called Wagner tubas, tenor tubas invented by Richard Wagner and which, when rarely used in symphonic music, are played by the horn section. A group of musicians —non-hornists—were discussing the Wagner tubas, and wondered what key they are pitched in. Leslie Rogers said that Harvey was passing by and overheard them. "B-flat," he promptly answered!

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Herald (m)
BOSTON, Mass.
Circ. 177,105

FEB 10 1962

Many Attend Genereux Rites

A solemn High Mass of requiem for Harvey Genereux, 64, of 59 Beaufort Ave., Needham, stage manager for the Boston Symphony Orchestra, was celebrated at 10 a.m. yesterday at St. Bartholomew's Church, Needham. He died Tuesday.

Attending the services were many members and officials of the orchestra, including Henry B. Cabot, president of the board of trustees.

Others included Thomas D. Perry Jr., manager; Leonard Burkat, Rosario Mazzeo, James J. Brosnahan, Edward Charron, Frank X. Cunniff, Edith Bossler, Dorothy Lyons, and Dorothy Sullivan.

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From Ashes, a Future

Boston

By Nobuo Abiko

Staff Writer of The Christian Science Monitor

IN AN AGE constantly berated for its low cultural taste and its predilection for sheer entertainment, an educational television and radio station is discovering that it has had "a far greater impact than we had any reason to believe."

From a handful of cents contributed by a small boy forgoing his week's candy and ice cream, as well as from $10,000 checks sent by anonymous donors, WGBH—Boston's educational TV and FM station—is learning how much its community values it.

It was just six short weeks ago that a sudden early-morning fire, of origin still unknown, swept the station, leveling its studios and destroying or damaging thousands of dollars' worth of radio and television equipment and taped materials.

It was a stunning blow to a station which has become, in one brief decade, the hub of both an educational radio and television network which will ultimately link stations from the Maine-Canadian border to the District of Columbia.

Stations Offer Facilities

But if the catastrophe came swiftly, the public response which followed came almost as quickly.

While the wreckage "was still warm," a station official recalls, Boston's commercial stations had offered the use of their facilities. Large numbers of volunteers pitched in with the station's staff to salvage tapes, equipment, and office files from the fire and to move them to temporary new quarters in a crowded office building.

Various organizations donated all kinds of used furniture—including a woman's dressing table—to equip the new offices. In answer to pleas broadcast over WGBH-FM, a legion of listeners donated homemade tapes of programs previously broadcast and scheduled for later reruns. One long-time supporter even donated his entire personal studio of hi-fi equipment, worth thousands of dollars, for the station's use.

Finally, in response to the station's announcement of a $1,500,000 rebuilding drive, donations began pouring in—some from as far away as England, the Netherlands, and Hawaii.

Most surprising has been the heartwarming response of WGBH's younger viewers.

Her students' donations, wrote a junior high school principal from Newton Center, Mass., represented "voluntary sacrifice" in many cases, "such as one pupil choosing to go without lunches," and another postponing his haircut for a week.

To date, WGBH has collected $365,000 from some 11,000 contributors. Of this total—which compares with the 14,300 who contributed all of last year, WGBH's biggest year—about 50 per cent are "people we had not heard from previously," reports Hartford N. Gunn Jr., general manager of the station.

Proximity to Opportunity

"It lifts us to a whole new plateau of support," enthuses David O. Ives, assistant general manager for fund-raising and community relations, who hopes "to get 30,000-35,000 names on the books" by the end of the campaign. Insurance, incidentally, is expected to cover one-third of the rebuilding costs.

Since its debut some 6½ years ago—May 2, 1955—as New England's first educational television (ETV) station, WGBH-TV has attained a position of national prominence. Already it is well on the way to fulfilling the hopes and expectations voiced by Nathan M. Pusey, president of Harvard University, during the station's initial fund-raising campaign.

Panel discussions—a staple of ETV

"Television is, for good or evil, going to make more impact on human minds than any earlier means of communication," said Harvard's president. "In view of this situation, it seems to me clearly important that an effort be made to establish throughout the country a system of educational television. . . .

"Boston is certainly one of the educational centers of the world. . . . If there is a likelihood that any community can make something out of an educational television station, it would seem that Boston ought to be the one to do it."

As Mr. Ives points out, "the basic cause" of WGBH's prominence is its close association with such neighboring educational and cultural institutions as Harvard, the Massachusetts Institute of Technology, the Boston Symphony Orchestra, the Boston Museum of Fine Arts, and the New England Conservatory of Music. In all, 12 such institutions are banded together as the Lowell Institute Cooperative Broadcasting Council. They contribute a little less than half of the station's publicly raised operating capital.

And they have made possible the station's distinguished programing, which includes such features as a series of public affairs discussions moderated by Mrs. Eleanor Roosevelt, in-school TV courses in French and nature study, live Boston Symphony Orchestra concerts, programs from the Museum of Fine Arts and the Museum of Science, and college-level credit courses in literature, drama, psychology, and other subjects.

'Fourth Network'

When WGBH-TV debuted in 1955, it was one of but 12 ETV stations scattered throughout the United States. Today there are close to 60. All are affiliated with the National Educational Television and Radio Center in New York City (NET).

Through nationwide distribution of film, kinescope, and video-tape materials, many of them produced on order from its affiliates, NET constitutes a "fourth network" for the nation's viewers.

It is no small achievement then that WGBH today ranks as NET's foremost contributor, producing "four times as much" national programing as its nearest competitor, according to David M. Davis, assistant general manager for TV at WGBH.

In addition, WGBH is the hub of a burgeoning Eastern Educational TV Network (EEN), which envisions an ultimate live linkage of stations from the Maine-Canadian border to Washington, D.C., and west to Pennsylvania and Buffalo, N.Y. At present the network includes only two other ETV stations—in New Hampshire and Maine. The latter was inaugurated but two weeks ago.

The projected EEN is a counterpart of the Educational Radio Network (ERN), centered on WGBH-FM, which just last week received a $40,000 grant from the United States Office of Education. It currently connects six stations.

Many Awards Won

WGBH's six-year rise to national stature has been suitably accompanied by numerous TV and radio awards. Only last April, the station captured more television awards than any other station or network in the highly rated Ohio State University competition. In news commentator Louis M. Lyons, curator of the Nieman Fellowships at Harvard, it boasts a winner of broadcasting's top prize, the George Foster Peabody Award.

(Incidentally, like 75 per cent of WGBH's performers, Mr. Lyons has volunteered his talents free of charge to the station. Without such altruism, station officials state, they could never hope to put on the high-quality programs they have been able to in the face of the station's restricted budget.)

The national recognition accorded WGBH reached its apogee when Newton N. Minow, chairman of the Federal Communications Commission, in testimony before a Senate subcommittee on ETV, called the station "probably the best channel in the country."

Crisis Far From Over

What next? Despite the encouraging rate of current public response, WGBH officials warn that the crisis is far from over.

The present arrangements, they emphasize, are strictly makeshift.

Live programs now originate from the (Roman) Catholic Television Center in Boston, while the more elaborate productions for NET distribution are done at a studio loaned by commercial station WHDH-TV, Channel 5.

The latter arrangement, however, expires next June. And WGBH has already been asked not to contract any further production commitments. Such curtailment of programing for NET would eliminate an important source of income, officials point out, and would start the station on a lingering decline.

"Our major problem is to maintain production facilities," says Mr. Davis. Producing national programing for NET is "a very basic part of our operation," adds Mr. Ives.

"If we are going to continue on a long-range basis," insists Mr. Gunn, "we must have our own studios. An organization can temporize only so far; then it loses its significance."

Mr. Gunn sets one year as the absolute limit for obtaining new studios. And they will be built, not found. Mr. Gunn points out that it took him nine months in 1954 to find the old studio, which the station outgrew "several times over" within three years.

In fact, at the very moment of the fire, WGBH officials were planning a campaign for new facilities. Obsolete facilities, Mr. Gunn relates, had become a heavy financial and technical burden, costing increasingly more to maintain while offering no room for creative elaboration in program quality.

Now, with the fire, operation is even more drastically hampered. WGBH productions, says Mr. Gunn, are limited in scenery and in the number of cameras, props, and special effects. Furthermore, the distance between temporary facilities has inflicted "terrific wear and tear" on the station's already understaffed personnel.

"Communications problems are terrific when you have people spread all over town," says Mr. Davis.

Mr. Davis sets Sept. 1, 1962, as the target date for construction of WGBH's own studio. Mr. Gunn says he may have to settle for "a blockhouse—just four walls and a roof," around which offices and other necessary additions can be built later. The station has already received several offers of land, including offers from Harvard and Northeastern Universities, but has reached no final decision.

Twofold Consequences

In view of WGBH's expansion plans previous to the Oct. 14 fire, the consequences are twofold.

On one hand, says Mr. Ives, disaster has forced the station into "a whole lot of desperate decisions." It has eliminated the advantages of "a steady, slow, dogged campaign" as planned earlier.

Yet, on the other hand, "We will never have the public sympathy we have now," says Mr. Ives. "The first has surely shocked the whole community to the importance of our enterprise."

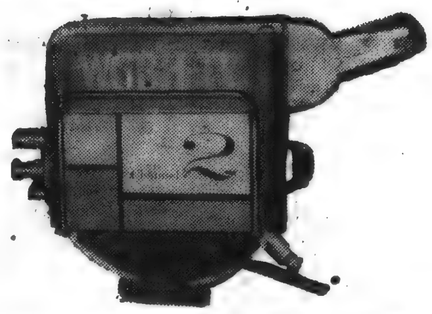
If the fire has lent dramatic assistance to an expansion drive which might otherwise have lacked appeal (wrote one typical contributor, "I am one of those sluggish souls who 'always meant to support' your station, but it has taken this recent disaster to move me to action"), it may also "have endangered the whole future of the station."

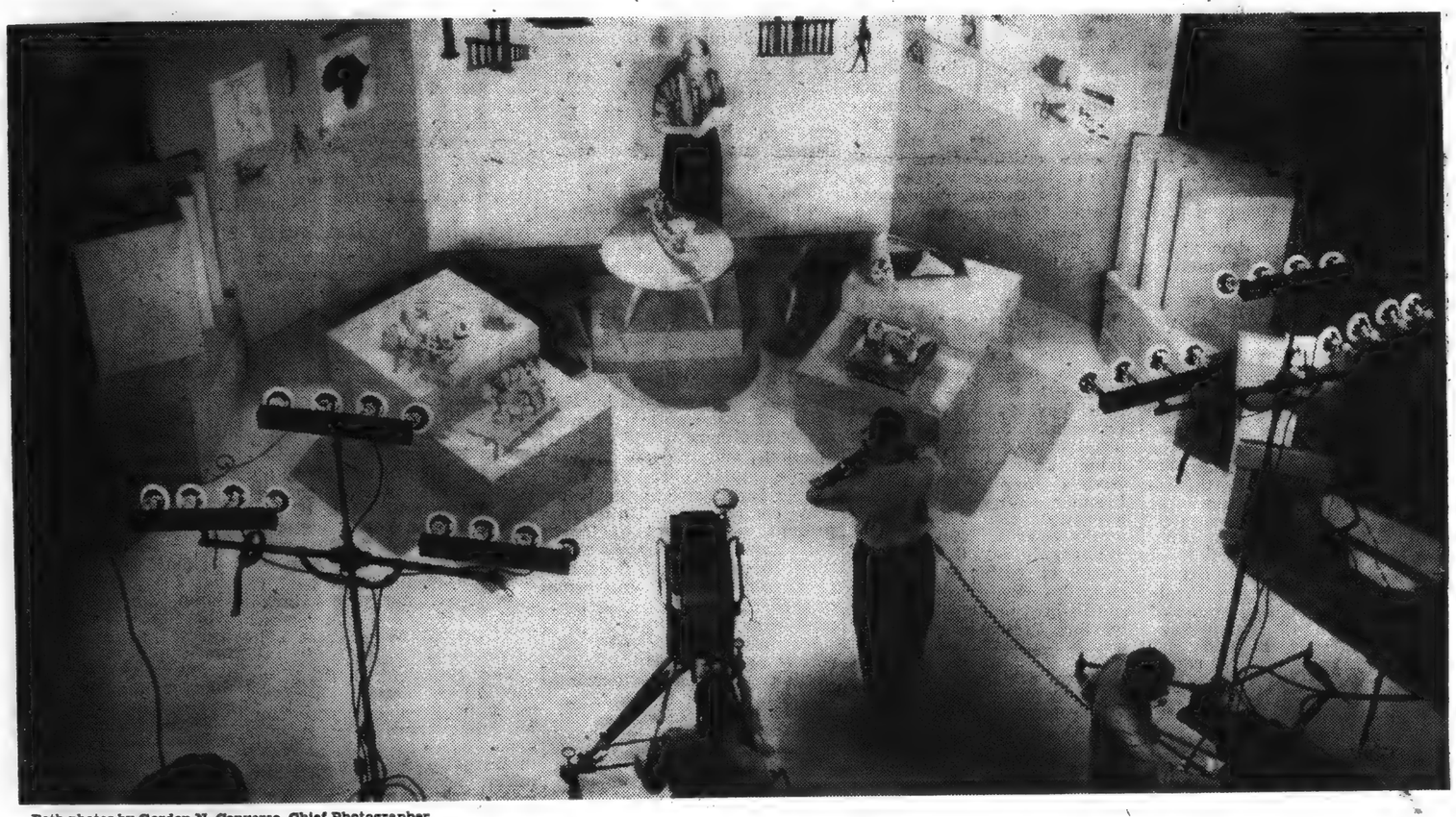
"The great danger," warns Mr. Ives, "is that we may have to continue on a reduced scale, being compelled to throw things on the air just to keep going."

W.G.B.H. Benefits

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
NOV 29 1961

Response to disaster dramatizes public appreciation of notable cultural contribution of Boston's TV-FM station WGBH.





Both photos by Gordon N. Converse, Chief Photographer

An evening art program for boys and girls, featuring life in ancient Egypt, goes into production

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
OCT 25 1961

Conservatory Maps Aid to WGBH

James Aliferis, president of the New England Conservatory, has announced a campaign by students, faculty, and administration of his school to enlist funds for fire-destroyed station WGBH.

Beginning with the first of a series of five Conservatory Symphony Orchestra concerts this Thursday, Oct. 26, at 8:30, donations will be received at the doors for the restoration of the educational radio-television station. The conservatory presents approximately 15 concerts throughout the year in Jordan Hall.

"As one of the twelve members of Lowell Institute Cooperative Broadcasting Council," Dr. Aliferis said, "our long association with WGBH has been extremely fruitful. WGBH has broadcast our faculty recitals and lectures, our concerts and our operas. Therefore, the faculty and students of the conservatory have pledged a yearly musical contribution in support of the station's one and one-half million dollar fund drive."

The central project of the conservatory's campaign for WGBH will be a benefit concert scheduled for Sunday afternoon, Nov. 19. This will include presentations by faculty members, as well as works by the student chorus and orchestra.

"Frederick Jagel, Jeanne Graf, Mac Morgan, Miklos Schwalb, and others have enthusiastically agreed to perform in the November benefit concert," Dr. Aliferis said.

The alumni of the conservatory, after a meeting last week, announced that their part in the large-scale project will be a presentation to Ralph Lowell at the Nov. 19 concert.

For their share, students of the Conservatory have made plans to visit area music stores to enlist contributions of books, records, and scores for a raffle to be held in November, the proceeds going to WGBH.

Special students—those who take at least one course or private lessons at the Conservatory but are not working for a degree — will receive pledge cards for donations.

"All of us at 290 Huntington Avenue are engaged in aiding WGBH in finding the right home for its studio," Dr. Aliferis stated. "Of course we can never replenish the tape recordings which were so valuable, but we are pledged to support their fund in any way we can. We hope that soon they will be functioning 100 per cent. May our moral support encourage them to know that they are not alone in their struggle to return to their excellent production of educational broadcasting."

For the November benefit, invitations will be sent to the other 11 members of the Lowell Institute. This includes Harvard, MIT, Brandeis, Boston College, the Boston Symphony Orchestra, Boston University, Museum of Fine Arts, Museum of Science, Northeastern University, Tufts, and Lowell Institute.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
NOV 19 1961

TICKETS FOR SYMPHONY will be the prize awarded in a contest sponsored by students at the New England Conservatory of Music for the benefit of Channel 2, WGBH-TV. Kicking off the contest was Dr. Charles Munch, shown with students, Robin Hendrich, left, and Frances Zak.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Star
WINCHESTER, Mass.
Weekly Circ. 4,800
DEC 2 8 1961

W.G.B.H., A Public Responsibility

The Twentieth Century Fund's gift of $125,000 toward the rebuilding of the W.G.B.H. educational radio and T.V. station is good news to that station's many admirers. This brings the rebuilding account to a more hopeful $550,000, approximately one-third of the money needed to rebuild.

And on the local scene we have the the equally good news that the Winchester Rotary Club has voted unanimously to donate $200 to the rebuilding fund. Rotary is hopeful that other service organizations both in Winchester and in other towns will follow suit.

The Star hopes not only that individual contributions from Winchester will continue to help W.G.B.H. get a new home, but also that generous grants from other foundations will push the fund-raising drive way over the top. Here, indeed, is an educational cause that is the proper concern of all public and private organizations, and it would seem to us that no organization could contribute to a cause more worthy.

Certainly if we can spend over a million dollars on a single missile without batting an eyelash, we should be able to raise a million and one half dollars for education, which remains our final defense and the soundest basis for peace. W.G.B.H., a non-commercial station entirely dependent on the generosity of civic-minded people, should not have to go a-begging for assistance in Massachusetts which has a goodly share of wealthy towns inhabited by educated people. Winchester's responsibility here is plain. Our average income is $8,109, as opposed to a national average of $6,723 and a state average of $7,511.

* * *

Without W.G.B.H. Channel 2 and F.M. radio, Winchester's cultural life would be immeasurably poorer. That is to say: without Boston Symphony concerts from Symphony Hall or Tanglewood; without the station's innumerable academic panels on which one hears lively, informed and uncompromising debate among some of the world's top authorities; or without such programs as the book review presented by Dr. Duhamel of Boston College, Alan Watts' lectures on Oriental philosophy, or the recent exchange on nuclear war between Harvard's Professor H. Stuart Hughes and Rand analyst Herman Kahn.

We would suppose, too, that Winchester shared our admiration for the Robert Herridge Theatre and for the utterly wonderful Open End. We would also say that our day is enriched by newscaster Louis Lyons' Harvardized twang reporting on world affairs, by William Pierce's sophisticated comments on the symphony, and by Bill Cavness' polished reading of such classics as "Dr. Zhivago" and "Cold Comfort Farm." What a breath of cultural fresh air is W.G.B.H.!

* * *

In addition, W.G.B.H. provides televised classroom assistance to some 250,000 school children. Its programming of music, although decidedly "symphohic" in emphasis, satisfies a sophisticated interest in the classical jazz idiom, as well. The weekly jazz show presented by Fr. O'Connor of B. U., for example, has won more than regional acclaim.

Enriched by the Boston and Cambridge area's vast educational resources, W.G.B.H. is a source of enlightenment and pride to everyone who respects culture. The Star again urges everyone who believes in education to give as much as he can to help the station rebuild. In an access of Victorian pride a Bay State poet once called Boston the "Hub of the Universe." W.G.B.H. has helped make this assertion something more than a provincial boast. Because it has, we should support it. (P.W.S.)

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 191,991
NOV 1 0 1961

Society:

Milton Party to Precede Harvard-Princeton Game

By MARJORIE W. SHERMAN

A real Ivy League party tonight will precede tomorrow's Harvard-Princeton game, the pennants and the party-goers lining the Milton Hoosic Club's attractive ballroom. Dinner will be at 8:30, with dancing continuing until 1 o'clock. A windup party for the gala weekend will be a Sunday buffet lunch at the Club, and chairmen for both the dinner-dance and the luncheon are Mr. and Mrs. Henry R. Watson Jr. and Dr. and Mrs. Alfred L. Hurst.

Giving cocktail parties before the dance tonight are Mr. and Mrs. John L. Bremer 2d, Mr. and Mrs. Edward L. Sawyer, and Mr. and Mrs. William Musgrave. Sunday buffet guests will include the H. M. Steel Swifts, the William Baileys, and the Robert Codys.

★ ★

MAILING 7000 invitations tomorrow for a benefit concert Dec. 8 by the Zimbler Sinfonietta, will be Mrs. W. Ray Kitchel and a senior and junior committee who are meeting at the French Center to complete this big-scale mailing. Honorary committee members include Boston Symphony's Charles Munch, Henry B. Cabot, Mme Serge Koussevitzky, Prof. Eugene Blackman, Mrs. Helen Zimbler, Dr. Asa Knowles, Thomas D. Perry Jr., and juniors include Beaver Country Day Schoolers Laurence and Carol Kitchel, and Rebecca Portnoi whose father Henry Portnoi, is co-chairman of the benefit with Mrs. Kitchel. Mrs. Bernard Bignier, Mrs. George Florin, Miss Jane Pierce and Mrs. Carl Washburn are others.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
DEC 9 1961

Boston Symphony Players Assist WGBH Fund Drive

By Louis Chapin

WGBH had some more rebuilders on the job last night. The Zimbler Sinfonietta gave a benefit concert in the Alumni Auditorium at Northeastern University; while there were some seats to spare, about 1,200 people did come to lend their hands to the work.

Constructive is certainly the word for this project, from the points of view of the performers and their audience almost as much as from that of WGBH itself (burned to the ground Oct. 14). The string orchestra and Channel 2 have been collaborating off and on for about 10 years, and even now plans are afoot for a series of television tapes illustrating the conductorless group's rehearsal techniques. Many of the audience, of course, have been enjoying the collaboration.

* * *

Last night they were given a comfortable program with nothing to unsettle conservative confidence. Yet the names of Tansman and Stravinsky were there, sandwiched between Corelli and Vivaldi.

The 17 Boston Symphony players (reduced by one first violin from the usual complement) opened with a suite drawn from Arcangelo Corelli's violin sonatas and arranged for string orchestra by Ettore Pinelli within the last century. The playing was romantic and relaxed, somewhat more in the arranger's than the composer's stylistic milieu. This was notably true of the Mendelssohnian feather-whispers in the closing Badinerie.

* * *

Alexander Tansman's "Triptych," from 1930, was also concerned with the special business of strings, its outer movements generally brisk and syncopated, its central Andante (and parts of the final Presto) speaking in the friendly melodic and harmonic way.

"Apollon Musagète" by Igor Stravinsky shows a neo-classically conservative phase of this many-faceted composer. Commissioned as a ballet score for the Elizabeth Sprague Coolidge Music Festival of 1928, it illustrates in its "white" instrumentation and choreographic pattern the severe emotionless discipline which the composer had then set himself, as against his earlier vividness. The Sinfonietta, however, let some good-natured warmth slip into it, and Stravinsky's austerities became a sequence of dances of mild and pleasing precision.

The familiar D minor Concerto by Antonio Vivaldi, who, like Corelli, was a founding father of string technique, brought forward the solo duet of George Zazofsky and Harry Ellis Dickson. Mr. Zazofsky is music director of this ensemble (established originally by the late Josef Zimbler), and he and his fellow-members were happily applauded for a pleasant and constructive evening.

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Mrs. Hirshman

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m-e)
BOSTON, Mass.
Circ. ———
OCT 25 1961

MRS. HENRIETTA HIRSHMAN WHEELED INTO COURT
Aged N. Y. Woman Was Badly Beaten Here in Robbery
(Record American Photo by Morris Ostroff)

Crippled Woman Points to Attacker

Crippled six months ago by a handbag snatcher, Mrs. Henrietta Hirshman, 76, sat in a wheel chair in Suffolk Superior Court Tuesday and pointed at her al-

leged assailant in the prisoner's dock and declared: "That's the man there. He did it."

Her finger pointed at Jerome A. Barefoot, 29, of Columbus ave., South End, who was chased and captured near where Mrs. Hirshman was knocked to the ground near Massachusetts and Westland aves., the night of last April 27 and robbed of about $30.

Mrs. Hirshman, who is secretary to Dr. Charles Munch, conductor of the Boston Symphony Orchestra, was confined to Beth Israel Hospital for three months and has been living in New York City with her son for the past three months.

She was flown to Boston for the trial and taken to the courthouse in an ambulance and then wheeled into court.

sailant pushed her violently to the ground and hit her when she tried to scream. She suffered a fractured hip and a shoulder fracture and has been unable to walk since the assault, she testified.

Barefoot, who has been confined to Charles Street Jail in lie u of $20,000 bail ever since his capture, has pleaded innocent.

Atty. Edgar Rimbold, of the Mass. Defenders Committee, cross-questioned Mrs. Hirshman and drew from her an admission that the only description she gave police of her assailant was that "he was a colored man."

But, under Rimbold's questioning, she insisted she got "a very clear look at his face," and added that it was the defendant.

Barefoot watched the witness closely from the moment she entered the courtroom and was wheeled in front of an all-male jury.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m-e)
BOSTON, Mass.
Circ. ———
OCT 26 1961

Hub Man Jailed in Theft From Cripple

Found guilty by an all-male jury in 20 minutes of the robbery of a handbag and $30 last April from Mrs. Henrietta Hirschman, 76, who suffered near fatal injuries in the assault and since has been confined to a wheelchair, Jerome A. Barefoot, 29, of 455 Columbus ave., was given a minimum State Prison sentence, Wednesday, in Suffolk Superior Court.

A 2½ to 3-year sentence was imposed by Judge Edward O. Gourdin, which means Barefoot will be eligible for release in a little over six months, in consideration of six months he spent in Charles st. Jail awaiting trial.

Mrs. Hirschman, formerly a resident of the Hemenway Hotel, Westland ave., Back Bay, while she was employed as a secretary by Dr. Charles Munch, conductor of the Boston Symphony Orchestra, went to New York to stay with her son after long hospitalization for fractures of the hip and shoulder and other injuries.

She was flown to Boston over the weekend and taken in a wheelchair and ambulance to a hotel and the court.

Mrs. Hirschman testifying from her wheel chair on Tuesday identified Barefoot as her assailant.

Barefoot, who said he attended Howard University in Washington, D. C., and came to Boston to go to school testified he was unable to continue his education because he failed to find employment.

He denied attacking Mrs. Hirschman, but said he saw the purse on the ground, grabbed it and ran.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,175
OCT 26 1961

Hub Robber Gets 2½-3 Yrs.

Boston —(UPI)— A jury deliberated only 20 minutes yesterday before convicting Jerome A. Barefoot, 29, of the robbery of the elderly secretary to Charles Munch, musical director of the Boston Symphony Orchestra.

Barefoot was sentenced immediately to 2½ to 3 years in Walpole State Prison by Superior Court Judge Edward O. Gourdin.

The robbery victim, Mrs. Henrietta Hirshman, 76, crippled in the accompanying assault, sat in a wheelchair in the courtroom Tuesday and pointed to the defendant, declaring, "That's the man. He did it."

Barefoot was captured near the robbery scene last April 27. Since then he had been held in Charles Street Jail.

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Symphony Personnel Concerts

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Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 191,991

APR 13 1962

Evolution of Drum

On Saturday, at 11, Arthur Press, percussionist for the Boston Symphony Orchestra, will give a demonstration performance entitled "Evolution of the Drum" at the Brattle Theater in Cambridge.

On the same day, the performance will be repeated at 2:30 at the First Unitarian Church in Concord.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 427,983

FEB 4 1962

Wellesley Community Group Fine Example Of Real Achievement

By CYRUS DURGIN

We Americans, for all our emphasis upon making money and getting ahead, are in possession of cultural assets. They were not given to us, either; we earned them. Especially is this true, I believe, in music. Over the past two generations local orchestras by the hundreds, largely amateur but with semiprofessionals in many of them, have come into being all over most of our 50 states. These local orchestras, which represent the collective effort of citizens of all ages, social, economic and occupational brackets, are among the most valuable of our cultural assets.

★ ★ ★

The Wellesley Community Orchestra, which on Friday night will present the mid-Winter concert of its 13th season, in the Wellesley Junior High School Auditorium at 8:30, is a close-at-hand fine example of real achievement. It is among numerous praiseworthy local orchestras of this part of New England, and I happen to know more about it because I have been closer to it in recent years than to others.

The Conductor

The dictum that a professional orchestra is only as good as its conductor, is applicable in part to amateurs. Wellesley enjoys the great benefit of having had from the inception of its orchestra, Rolland Tapley as conductor. A first violin of the Boston Symphony, an artist of solo caliber, Mr. Tapley is a musician of learning, high gifts and authority. He is also conductor of the North Shore Philharmonic in Lynn and of the New Hampshire Philharmonic in the Granite State city of Manchester. He is unusually well equipped by temperament to draw the most and the best from amateur instrumentalists.

These factors, together with the individual ability of the Wellesley players, have made possible over a dozen seasons, performance of a surprisingly wide repertory of symphonic movements, concertos, overtures and miscellaneous pieces from the literature of the 18th, 19th and 20th centuries. That so much has been done so well is the surest proof and highest recommendation of their work together.

Because of this, the Wellesley Community Orchestra further has enjoyed visits of eminent professionals as guest conductors and soloists, including Arthur Fiedler and the new Boston Symphony concertmaster-designate, Joseph Silverstein. Next Friday night Noah Bielski, also of the Boston Symphony, will be soloist in the D major Paganini Violin Concerto.

The Meaning

What has all this meant to Wellesley? For the public, it has meant a source of listening pleasure; for the musicians, an outlet for their personal abilities and for their devotion to the making of music, which in itself is great pleasure; for the entire community, it has wrought what is often called a "cultural tone." Frankly, I believe that any city or town which supports a local orchestra, is for that reason superior.

Like a cherished flower garden, an orchestra creates beauty where there was none before. Who are these creators in Wellesley? Citizens, not necessarily plain, who earn their living in other ways than music. Of course there are doctors and dentists in the Wellesley Community Orchestra—medical men, as a profession, I have found to be among the most dedicated to music.

Going down the roster, you find students—from B. U., B. C., the New England and Boston Conservatories, Beaver Country Day and Wellesley College. You find a secretary, a tax lawyer, piano tuner, a decorator, a veepee of a big Boston bank; a mechanic, librarian, a specialist in public school music; a military chemical engineer, civil engineer, computer research machinist, press operator, school planning consultant, a retired professor of philosophy, telephone company employee, dairy sales manager, member of the Salvation Army, mill foreman, orchid grower, insurance clerk—and numerous wives who take time for music after they have spent the day caring for home and family.

Financing

Where under the sun would you find any other avocation that brings together, in friendship and a common love for utilizing ability, so many people of all sorts? Music is what does it, and I believe that where you find good music you find good citizens.

They do not get paid for this. Their concerts are free. The Wellesley Recreation Commission provides certain services but the financing comes from dues paid by members of the orchestra and patrons, and from advertising in the program books. I wish all cities and towns would recognize the value of their community orchestras by voting them funds for essential expenses.

The conductor naturally must be paid—that is the way he earns his living. But it takes money also to buy music stands, to buy or rent scores and instrumental parts, and some other incidentals. It takes less, however, than water and sewer systems, fire and police, highways and playgrounds.

Enjoy CYRUS DURGIN in the daily Globe, too. To have the morning or evening Globe home delivered, call AVenue 8-8000 any time.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 63,288

JAN 26 1962

De Pasquale's Pianist Listed

Miss Vosgerchian With Violist Here

In his viola concert here Sunday for the Friends of Music, Joseph de Pasquale will be accompanied by the noted pianist, Louise Vosgerchian.

The program by Mr. de Pasquale will be at 8:30 p. m. at Keith Junior High School. A reception for the artist will be held following the concert.

This is the final concert in the 1961-62 series sponsored by the Friends of Music. Leo Berkowitz is chairman of the sponsoring committee.

Mr. de Pasquale will open his program with "Concerto in B Minor" by Antonio Vivaldi and follow with "Sonata Op. 120, No. 1," by Johannes Brahms.

The program will be concluded with "Four Pieces for Viola and Piano, Op. 113," by Robert Schumann, and "Sonata Op. 11, No. 4" by Paul Hindemith.

Violist for the Boston Symphony Orchestra for several years, Mr. de Pasquale has been widely acclaimed for his work with the orchestra and his concert engagements.

Miss Vosgerchian has been described by critics as "a pianist with virtuoso talent and a first-rate musical mind," and by Rudolph Serkin as "one of the finest musicians anywhere." A preceptor in music at Harvard University, she has had success here and abroad as a concert pianist and as soloist with the New York Philharmonic and the Boston Symphony.

Recognized also as a composer, she was awarded the Salabert prize in composition in Paris in 1954. In 1961 three of her works were performed over WNYC in New York.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400

JAN 28 1962

A Look At the Arts

By E.J.D.

When Joseph de Pasquale offers a recital tonight at 8:30 in Keith Junior High School Auditorium, the concluding program of the current Friends of Music Series, the audience will be hearing one of the outstanding violists of our day. Mr. de Pasquale, no stranger to these concerts, has an enviable musical background. After receiving his early training in music from his father, a professional, Mr. de Pasquale studied at the Curtis Institute under the great violist, William Primrose. During World War II, he learned to play the trumpet and performed both in the U. S. Marine Band and the Marine Orchestra. After the war, he played with the ABC Orchestra, and, in 1947, became first violist of the Boston Symphony (he was only 27 at the time) under Serge Koussevitsky. Since then, Mr. de Pasquale has established a solid reputation among the nation's musicians. Not long ago, on a TV program, he appeared with his three brothers, all of whom also are members of major orchestras. The violist will be assisted tonight by pianist Luise Vosgerchian.

EARL J. DIAS

Still 'Way Out—Modern Music Played, Explained

HAROLD FARBERMAN began the second season of the New Arts Orchestra, Inc., with a lecture concert on and of modern music, in Boston Conservatory Auditorium last night. Excerpts were heard from the following: "Le Marteau Sans Maitre," Boulez; "Pierrot Lunaire," Schoenberg; Serenade, Schoenberg; Goethe-Lieder, Dallapiccola; Three Little Pieces for Cello, Webern; Sequenza, Berio; Octandre, Varese. Principal soloists were Eleanor Davis, soprano, and John Jerras, flute.

BY CYRUS DURGIN

Harold Farberman, percussionist of the Boston Symphony, composer and most prominent avant gardist of these parts, attempted the impossible at Boston Conservatory Auditorium, last night. This was a concert of modern music and a spoken explanation of what makes it what it is.

Since the program ranged from Schoenberg's "Pierrot Lunaire" of 1912, Anton Webern's Three-Little Pieces for Cello, of 1914, down to Boulez's "Le Marteau Sans Maitre" of 1958, it is plain that any comprehensive dissertation would have taken much more time.

The total effect was of crushing boredom and of the obscurity which comes of fragmentary information and disconnected continuity. Though Farberman had set up two blackboards full of notation and form charts, he did not get very far in stating the gospel of 12-tone and other technical aspects of music written in our time.

The music spoke for itself—Boulez's ingrown, picking style, and that of Berio's sound-effects flute piece, all out of Webern, whose own cello music pecks and rasps. This stuff is all ingrown, narcissistic musical fabrication, not creation. It is the trashy clutter of an artistic dead-end alley, where little details and intellectual theory, plus a burning desire for recognition, disregard that one talent which governs the stature and fate of art: talent.

There is nothing alive here, nothing seminal, nothing of the vigor and variety of life, nothing passionate, human and emotional.

By comparison, the vigorous thumpings and snorts of Edgar Varese's Octandre is an experimental masterpiece.

Something these piddling fabricators have not learned is that experimentation in timbres and instrumental resources does not by itself produce musical communication. Useful products of experiment will be absorbed into the living body of creation, the rest will wither.

This stuff is still 'way out, and queer. Did Bach think it necessary to explain fugues which today sound young at the age of 200 years and more? And do any of these exegesists ever bother to attempt explanation of the one fruitful modern still living who leads all the rest—Paul Hindemith? They do not!

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NORFOLK, VA.
VIRGINIAN-PILOT
D. 115,710

MAR 12 1962

Virginian-Pilot Photo by Abourilie

For a violinist a Strad, and for a cellist a Goffriller. Peter Schenkman and wife Judy believe his five-year search for his 17-century Italian instrument was more than worth it.

Symphony Wins, Red Sox Losers

By ROBERT C. RAMAGE
Virginian-Pilot Staff Writer

NORFOLK — The sharp smack of a hard-hit baseball stopping suddenly and safely in the gloved left hand of a shortstop.

The educated, fluid movement of strong fingers on the stringed neck of a violoncello.

Ten years ago, 14-year-old Peter Schenkman found both these things compellingly attractive and hopelessly incompatible.

He wanted both, but he could have only one.

RIGHT DECISION

Now Schenkman, 24, looks occasionally at the quarter-inch thickness of the calluses that tip the fingers of his left hand and smiles because he made the right decision.

Had the hand kept its baseball glove, the fingers would look different.

The calluses rose on his fingertips because day in, day out, for the 10 years since he made his choice between Bach and baseball, five hours a day, the fingers have fought the biting tensile strength of a cello's strings.

Schenkman wasn't the kind of ball player who makes the big leagues.

But he is the kind of cello player who can go that high.

BOSTON SYMPHONY

Schenkman chose the cello. Now he has been signed to play with the Boston Symphony Orchestra, one of the top three orchestras in the country.

The life of a professional musician is not an easy, somehow Bohemian, affair as the layman often thinks.

Schenkman knew that when he decided he would be a cellist.

His parents, Edgar Schenkman, conductor of the Norfolk Symphony Orchestra, and Mrs. Schenkman, were violinists.

"Perhaps I picked the cello because I wanted to make a start towards forming a family string quartet," young Schenkman said at rehearsal Sunday.

NO JEST

But there is nothing frivolous in his approach to his profession. The calluses are too thick to be a jest.

The climax of his training as a budding professional musician was four years at Curtis Institute of Music in Philadelphia.

In the summer of 1958, he was invited to play at the Marleboro, Vt., festival of music. He accepted and won himself a bride and another professional advance.

His bride was flautist Judy Lyons, like Schenkman a New Yorker, who also played at Marleboro. And the advance was an invitation to play at the Pablo Casals Festival in Puerto Rico in 1959.

Schenkman is currently a professional soldier as well as a professional musician. He is nearing the end of a three-year hitch during which he has been playing with the U.S. Army Band.

But civilian or soldier, for five hours each day, seven days a week, he must practice, rehearse, master new material and toughen the fingertip calluses.

His father, has won much admiration for the great demands he makes of himself and his musicians. His son is no less demanding of himself.

For five years, he has been trying to find a cello which to cellists is what a Stradivarius is to a violinists. He traveled the country, examined and rejected 25 superb instruments.

RIGHT INSTRUMENT

Then William Moenaing & Sons, musical instrument company of Philadelphia, found an early 18th century cello in Switzerland and offered it to Schenkman. It was a Goffriller, the cello equivalent of a Strad. Enlisted musician Schenkman now owns and plays it.

The Boston Symphony Orchestra has hired a new conductor, Eric Leinsdorf. There were fewer applicants for possession of the baton than for the right to sit in the orchestra's cello section.

Twenty-five other top-flight musicians auditioned besides Schenkman. But it was Schenkman who was accepted into the company of the great.

NOT NERVOUS

He is completely undismayed by the thought of moving in this circle. "No, I'm not the least bit nervous," he told a questioner.

Does he feel he has the potential to be a Casals? "Maybe when I'm 80," he said.

Just now he wants to learn himself as intimately as he wants to learn his cello.

FREE CHOICE

Schenkman's father never urged him into music, never required him to study a note, to touch a bow to a string.

The younger Schenkman will be his father's soloist at the Norfolk Symphony's concert in the Center Theater tonight at 8:30 p.m. Tickets are still on sale at the City Arena box office today, and tonight from 7:30 at the theater.

When the young cellist bows out from under his father's baton tonight, the conductor and the soloist alike will take a fierce professional pride in the fact that it was the boy, not the father, who decided the fingers should wear calluses instead of a baseball glove.

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105
MAR 2 8 1962

Roger Voisin De Cordova Soloist

Roger Voisin, principal trumpet player for the Boston Symphony Orchestra, will be the guest soloist at the De Cordova Museum's gala benefit concert on Friday, March 23. The concert will be held at Cary Hall in Lexington and will benefit the De Cordova building fund. Following the performance there will be an after-the-concert party at the De Cordova and a preview of the Museum's new exhibition, "Prints by Pablo Picasso." Tickets for the concert and preview are available at the Museum.

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Box 2078, Boston 6 • RIchmond 2-4200

Record-American (m-e)
BOSTON, Mass.
Circ. —
NOV 1 1961

FREE CONCERT AT LA SALLE

The Boston Percussion Ensemble, numbering seven Boston Symphony Orchestra members and with Harold Faberman conducting, will give a free concert Wednesday at 8:00 p.m. for Newton residents at Lasell Junior College.

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Herald (m)
BOSTON, Mass.
Circ. 177,105
FEB 28 1962

Of Clarinets and Eiderducks

By ROBERT TAYLOR

ROSARIO MAZZEO, a graying, round-faced man with a bristling mustache, is known in haunts of Bach and Brahms and coot and tern.

He is bass clarinet with the Boston Symphony Orchestra, and inventor of the Mazzeo System clarinet, which is coming into increasing use throughout the world. He is a photographer whose prints currently adorn the "Photography At Mid-Century' show at the DeCordova Museum, Lincoln. He is an ornithologist of high repute, who once spotted three northern phalarope, fairly rare here, from a Swan Boat in the Public Garden.

MAZZEO

And a lively conversationalist, one might add, whose tabletalk kindles all his enthusiasm. One might begin—as we did the other day—chatting about the frictionless clarinet, pass on to the themes that interest him as a photographer, and wind up discussing the winter headquarters of the eiderduck, which happens to be Monomoy.

★ ★ ★

"THE FRICTIONLESS CLARINET," said Mr. Mazzeo, "was an instrument that I played during the orchestra's visit to Australia last year. It had been made with industrial gems—a Mazzeo System clarinet, of course—and had a rare brilliancy.

"About five years ago I perfected the system as the successor to the Albert and Boehm Systems. Essentially it removes the break in the clarinet's tone color, and is becoming popular. The first major orchestra to use Mazzeo System clarinet was The Minneapolis Symphony: the entire clarinet section of the Moscow State Symphony recently selected it.

"The photography that I do has little relation to the Boston Symphony itself. At the DeCordova I show pictures of an egret, the Cathedral at Leningrad, a cross-section of a redwood stump. Naturally, I've shot pictures when the Symphony tours, but I'm much too busy as performer and personal manager, to use the orchestra as subject.

"The egret at the DeCordova, incidentally, came from an egret sanctuary established by the Japenese in the 16th century. When the Boston Symphony toured Japan, Roger Tory Peterson and I were lucky enough to visit this farm. I counted at least 20,000."

★ ★ ★

"HOW DO YOU COUNT large numbers of birds? In blocks." Rosarie Mazzeo framed out a segment. "'Julian Huxley once told me he was counting fulmars,' a kind of gull, in the Westman Islands off Iceland, and reached 500,000 before he stopped. I believe in watching birds on their ground; the Harlequin duck, for instance, occasionally appears around Gloucester or Marblehead, but is by no means a rarity in Iceland.

"Indeed, I think Iceland, of all the countries I've visited offers most in terms of birding, scenery, climbing: my three enthusiasms. They grow bananas in Reykjavik, you know, as a side effect of the Gulf Stream. Actually, the capital isn't very appealing, but once you go to a place like Myvtn Lake the experience is unforgettable. Outside Lake Baikal, I believe it's the world's foremost nesting ground for ducks.

'I usually observe the fall migrations despite the musical schedule. Among the best places was aboard a trawler 500 miles east of Gloucester: but I've also studied migrations from Mount Katahdin ,Mount Desert Island and Matinicus Rock.

"The most unusual experience I've ever had birding was that of the Manx shearwater I picked up on an island off Wales and fetched to Boston, banded and released. Ten days later he had made home, the arrival verified by two observers from Oxford.

"Now how did that bird know enough to distinguish home? It's the first time that a shearwater has ever homed from Boston. Questions like that keep ornithologists fascinated," said Rosaria Mazzeo. "Not to mention professional photographers and players of the clarinet. Did I tell you about the half-million eiderduck who annualily winter off Monomoy?"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Circ. 12,512
OCT 1962

Good Audience Hears Concert

"In the end it is the public who writes our history, who names the masterpieces and the great interpreters, and it is hard to please," wrote Charles Munch, the conductor of the Boston Symphony Orchestra in his book, "I Am A Conductor." An attentive and near capacity audience at the city auditorium was indeed pleased last night when the N. H. Philharmonic Orchestra, most skillfully conducted by Rolland Tapley, presented an ambitious concert under auspices of the Wesley Methodist church.

Any large symphony orchestra playing well is in reality a complicated and mighty musical instrument that needs somebody to "play it" and that is the conductor. Mr. Tapley, a leading first violinist of the Boston Symphony, did just this, guiding more than 70 musicians with a sweeping yet precise beat affected intermittently by a sudden or delicate nuance. The resultant interpretations showed good taste, imagination, and, above all, inspiration.

The Phedre Overture, written by Jules Massenet and performed in Paris for the first time on Dec. 8, 1900, opened the program. "Phedre," less known and perhaps somewhat weaker in the usual overture repertoire, still provided the orchestra with a suitable warm-up piece. Strong opening chords followed by a more subdued passage for winds and strings in the minor mode soon leaped into an allegro. Here the strings made a shaky transition that was quickly replaced by a strong lyric melody played in unison, with good ensemble and balance. The overture came to a close in the traditional manner except for a delightful additional cadence that came unexpectedly after what we thought were the final chords.

Do Nine Variations

The history of the following piece, Variations on a theme of Haydn, by Johannes Brahms, does not indicate that the theme was actually Haydn's. Whether it was or not did not upset Brahms, who utilized this good traditional tune in a form he had mastered in his youth—the theme with variations.

The Philharmonic produced a creditable rendition of the nine variations that perhaps started less securely than the overture. Despite the fact that the stage was too small and much sound was lost in the heavy draperies surrounding the stage, by the fourth variation intonation improved noticeably, and the orchestra appeared much more confident and eager to respond to the sensitivity of Mr. Tapley's conducting. This was especially apparent in the scherzo of the fifth variation and the quiet agitato of the eighth.

One of the highlights of the evening came just before intermission in the form of a Suite from the Ballet, "The Incredible Flutist," by Walter Piston. These short movements, numbering 12, were written in collaboration with Hans Weiner, and were first performed with the Boston Pops and the Hans Weiner dancers on May 30 in 1938, with Arthur Feidler conducting.

Show Versatility

Changes in rhythm, color, tempo and texture brilliantly displayed the versatility of the orchestra. Flashes of solo instruments as well as full sonorous tutti combined to produce good orchestral ensemble. Evelyn Querfurth, solo flautist, confirmed the title of this suite by executing a difficult movement with clean articulation and pure controlled tone. From the dissonent tremolos in the opening movement, to the dog's bark at the end of the Circus March, to the Polka Finale, Piston treats his movements with humorous overtones of contemporary rhythms and harmonies that never completely materialize, as they do in his more serious works.

THE TANGLEWOOD QUINTET will be at Temple Beth El Wednesday, Oct. 25.

Women and Society

September 24, 1961
W-1
Providence Sunday Journal

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
APR 8 1962

SINFONIETTA WILL PERFORM AT UCONN

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One of the high lights of the concert, which will be held in the Von der Mehden Recital Hall, will be a performance of Bach's "Piano Concerto in D minor," by Dr. Petter Juel-Larsen, a U of C professor who teaches music history.

Karl Zeise, one of the country's top cellists and member of the Boston Symphony Orchestra, was enthusiastically received in his performance of the new and richly Russian flavored Concerto for Cello and Orchestra, by Dmitri Kabalevsky. Written in 1948, this work was first performed in Moscow in 1952.

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Plays Stradivari

An interesting observation reveals the fact that Mr. Zeise played on a Stradivari cello made in 1741, and used a bow made by Dominique Peccate in the middle of the 19th century that is valued at between six and seven hundred dollars.

The concert concluded with the Finale from Symphony No. 2 in D, by Sibelius.

A short address to the audience by orchestra president Carl Bartlett outlined the aim of the orchestra and its needs. The orchestra would like to provide amateur musicians of New Hampshrie with an opportunity to play good music for others in this state. In order to do this most effectively, it needs sponsors, musicians, and, of course, the support of the citizens of New Hampshire.

Even though the N. H. Philharmonic operates on the lowest of budgets, any lack of funds is more than made up by the skill of the members of this group and their enthusiasm for their art—an enthusiasm which speaks well for the

...local "Y".

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—HENRY W. WEGIEL

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
OCT 1961

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The Boston Conservatory of Music announces the addition of Katja Andy to its piano faculty. Miss Andy is well known in Chicago where she was a member of the piano faculty at DePaul University. Before that she served fourteen years as the principal assistant to Edwin Fischer in his master classes at Berlin and Zurich. At the Boston Conservatory she will present a series of historical recitals, and teach advanced students in piano.

The Fenway Series, devoted to faculty and guest artists' recitals, has begun its impressive second season. This year sees the debut of the Gabrieli Trio, outstanding members of the Boston Symphony string section, now in residence at the Conservatory. Among other programs planned are a concert given to works in all media by the Canadian composer, Minuetta Kessler, Hindemith's Ludus Tonalis as presented by Allan Sly, ensembles from little-known operas, and cello-piano sonatas performed by Richard Kapuscinski and Robert Dumm.

Also new to the staff this year is John Moriarty, the young man who has made a fine name for his work as coach for the Santa Fe Opera Co. this year, and the Washington Opera.

MUSICAL AMERICA
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MONTHLY CIRC NOT AVAIL.
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 169,783
OCT 31 1961

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They will give an explanation and demonstration of symphony and timpani instruments followed by the playing of a group of symphonic works. The invitation is extended by Lasell Junior College to Newton residents as an expression of the cordial relationship between them.

NOW APPEARING
10-61

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Monitor & New Hampshire Patriot (e)
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Circ. 12,512
JAN 22 1962

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NOW APPEARING
10-61

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 22,000
OCT 1961
1961

HAROLD FARBERMAN

HAROLD FARBERMAN, percussionist wtih the Boston Symphony Orchestra and a rising American composer, is also the director of Boston's New Arts Orchestra. His music has been performed in this country, Europe and Israel under such conductors as Leopold Stokowski. He is presently completing a string quartet for the Lenox Quartet and a woodwind quintet for the Dorian Quintet and his own orchestra has specialized in the contemporary music of Boulez, Stockhausen, Berio and numerous American composers.

PERCUSSION FOR COMPOSERS BY HAROLD FARBERMAN

It has been particularly gratifying to me to observe more and more composers (young and old) move toward the percussion section as a means of valid musical expression. Although a great deal of the writing for the percussion instruments is as yet rather hesitant and frankly experimental, it is nevertheless a step that should have been taken long ago. It is my opinion, as a professional player and composer-conductor, that little of musical value has been written for the percussion section, except in rare instances.

And, of course, the composer is at fault. The rapid growth of woodwind and brass instruments in the past one hundred years, both in the improvement of the instruments themselves and the performing technique, is due mainly to the demands the composer placed on the player and, indirectly, on the instrument-maker. It is also quite true that until recently the composer's rather archaic approach to the percussion section has resulted in an almost complete lack of growth instrumentally and technically (from a performer's point of view).

It is interesting to note that the emergence of the jazz percussionist has been one of the major factors in the development of the classical percussion section. Composers, fascinated, began to listen and watch, and to incorporate what they heard and saw in their own writing, and the results often led to a welcome departure from the standard orchestral percussion writing.

Let us therefore take a closer look at what the percussion section is, and explore its possibilities from a strictly compositional point of view. It may hasten the removal of the percussion section from its woeful estate of "noise-makers" into the realm of "music-makers."

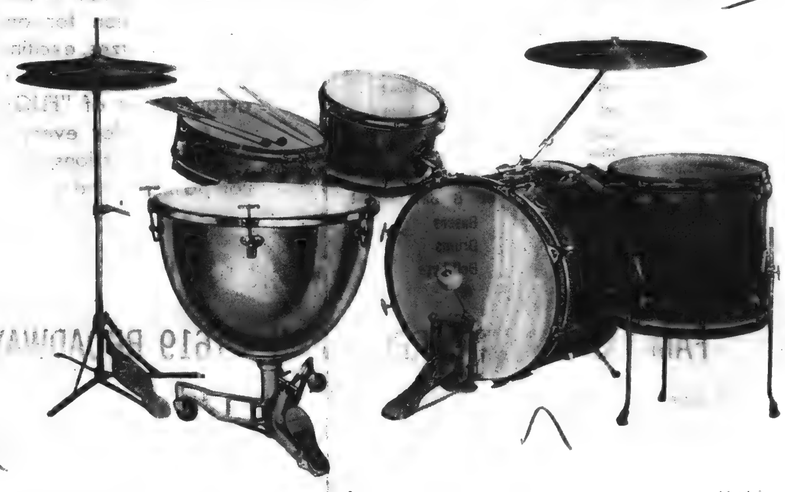
From the composer's point of view, just what are the capabilities of the percussion section? For me it is a means of expression ranging from the most powerful voices in the orchestra to the most delicate and subtle. Melodically it can offer from among its many instruments of definite pitch a vast and colorful six octave range, from the 42-inch timpani to the piccolo-xylophone and glockenspiel, with good sound and texture throughout. For pure sounds or colors of indefinite pitch it contains instruments that can create nerve-racking tensions, or the softest and most delicate of sounds. As a section, then, we have in the percussion a melodic range as large and varied as any in the orchestra, plus a means of producing an enormous range of non-pitch sounds that place it in a unique, and as yet largely unexplored, position.

I am not saying, of course, that the percussion section as a whole can do what the string section can, any more than the brass section can do what the woodwind section can, but why should composers write for the string, woodwind and brass sections what percussionists can do best?

It is my good fortune to be a member of an orchestra that plays a good deal of contemporary music and, indeed, commissioned twelve new works a year ago. It is my feeling that a good percentage of this new music would be more interesting and sound better if certain sections were re-orchestrated for the percussion section, leaving those instruments that were formerly playing free for better usage.

Like the other sections, percussion can be broken down into units. First, the mallet instruments: xylophone, marimba, xylo-marimba, glockenspiel and chimes. A second unit consists of drums: snare, piccolo-snare, tenor, bass and tom-toms. (It is not unusual to find two or three of each of the smaller drums with a section—each player will have a drum of his own of which he is particularly fond.) Another group includes the cymbal family and the accessory instruments. A good cym-

(Continued on page 84)



MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
MAR 1962

Boston, Mass.

The Civic Symphony Orchestra of Boston, Kalman Novak, Conductor, announces that it will hold its first Conductors' Workshop under the artistic direction of Richard Burgin, Associate Conductor of the Boston Symphony Orchestra. The workshop, which will take place late in April, will consist of a series of seminars with Mr. Burgin and Mr. Novak, and two rehearsals of the Civic Symphony Orchestra at which the conductors chosen to participate will rehearse the orchestra under Mr. Burgin's close supervision.

Conductors will be chosen from among serious students of conducting and conductors of community orchestras in the New England area.

Percussion for Composers

(Continued from page 40)

bal player will have more than one set of hand cymbals and three or four suspended cymbals, each with a different color quality. Completing this family are the tam-tam, the smaller, higher pitched gong and the very small antique cymbals of definite pitch. Among the accessories we have triangles, tambourines, wooden and metal castagnets and various pitched wood blocks. The whip (or slap-stick) and the ratchet also fit into this group. The timpani, three and preferably four (with pedal mechanism for quick pitch changes), comprise our fourth category.

For the sake of comprehensiveness I would like to call attention to another group of percussion instruments that will eventually find their way into the section as standard instruments. This group consists of instruments of Latin-American derivation, the most common being maraccas, cabassa, claves, gourd, timbales, bongos and conga drum. There has also been a great influx of African instruments recently. I have found, in actual use, that one of the most interesting is the *lujon,* a pitched instrument somewhat like a marimba, and I advise all composers to try to locate one and hasten to listen to its sound quality.

It is clear that instruments of one unit may be blended with one another or cross-blended with different instruments of another group. Besides this there are the enormous possibilities of using instruments from these groups in various combinations with the other sections of the orchestra. It is rather difficult to talk about the newer techniques of writing for percussion when one feels that such a technique has, in fact, never existed. There is a large area for further experimentation in the choice of sticks or mallets used in the playing of various instruments. A few examples will suffice: I have found it preferable at times to use a xylophone mallet on the chimes when a sharper, more penetrating sound is needed.

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THE END

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 43,669

APR 2 1962

Obituaries

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He leaves a daughter, Norma Rubel, three grandchildren, several nieces and nephews. Rev. Dr. Hugh Penny, interim pastor of Stoughton Congregational church; will officiate at the private funeral services from the funeral home, 115 Monk street, Wednesday at 1:30. Interment will be in Forest Hills.

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Chronicle & News Sentinel
STOUGHTON, Mass.
Weekly Circ. 2,240
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Herald (m)
BOSTON, Mass.
Circ. 177,105

APR 3 1962

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Percussion for Composers

(Continued from page 40)

bal player will have more than one set of hand cymbals and three or four suspended cymbals, each with a different color quality. Completing this family are the tam-tam, the smaller, higher pitched gong and the very small antique cymbals of definite pitch. Among the accessories we have triangles, tambourines, wooden and metal castagnets and various pitched wood blocks. The whip (or slap-stick) and the ratchet also fit into this group. The timpani, three and preferably four (with pedal mechanism for quick pitch changes), comprise our fourth category.

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 43,669
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Chronicle & News
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STOUGHTON, Mass.
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Herald (m)
BOSTON, Mass.
Circ. 177,105
APR 3 1962

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Simpson Retirement

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Traveler (e)
BOSTON, Mass.
Circ. 178,037
APR 30 1962

Simpson Retires From Symphony

Gordon F. Simpson, manager of the Symphony Hall box office, has retired. He joined the Boston Symphony Orchestra staff in 1916, at the age of 35.

Before his move to Boston Mr. Simpson was employed in the box office of the Lyric Theater in Baltimore, where he was in charge of ticket sales for the Boston Symphony's Baltimore concerts.

Karl Muck was the orchestra's conductor when Mr. Simpson came to Symphony Hall. He has been in charge of the box office through the Boston careers of Henri Rabaud, Pierre Monteux, Serge Koussevitzky and Charles Munch.

In his 46 years at Symphony Hall, he has seen the orchestra expand its annual activities to a 50-week season in which 221 concerts are given.

J. Robert Carr, formerly in charge of the box office at the Shubert Theater, will replace Mr. Simpson in Symphony Hall box office.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 194,917
APR 27 1962

Simpson Retires From Box Office

Gordon B. Simpson, manager of the Symphony Hall box office, has retired.

Mr. Simpson joined the Boston Symphony Orchestra staff in 1916 at the age of 35. Before his move to Boston he was employed in the box office of the Lyric Theater in Baltimore, where he was in charge of ticket sales for the Boston Symphony Orchestra's Baltimore concerts.

Karl Muck was the orchestra's conductor when Mr. Simpson came to Symphony Hall. Since then Mr. Simpson has been in charge of the Orchestra's box office throughout the Boston careers of Henri Rabaud, Pierre Monteux, Serge Koussevitzky, and Charles Munch. In his 46 years at Symphony Hall he has also seen the orchestra expand its annual activities to a fifty-week season in which 221 concerts are given.

J. Robert Carr, formerly in charge of the box office at the Shubert Theater (Boston) will replace Mr. Simpson in the Symphony Hall box office.

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Herald (m)
BOSTON, Mass.
Circ. 177,889
APR 27 1962

Box Office Manager Retires

Gordon B. Simpson, manager of the Symphony Hall box office, has retired after 46 years on the Symphony Hall staff. Mr. Simpson came in 1916 at the age of 35. Karl Muck was then the Boston Symphony Orchestra's conductor; since that time Mr. Simpson has been in charge of the box office throughout the Boston careers of Henri Raboud, Pierre Monteux, Serge Koussevitzky and Charles Munch.

Simpson Retires As Boxoffice Head At Symphony Hall

Gordon B. Simpson has retired as manager of the Symphony Hall boxoffice after 46 years of service. He will be succeeded by J. Robert Carr, formerly in charge of the boxoffice at the Shubert Theater.

Simpson joined the Boston Symphony Orchestra staff in 1916, at the age of 35. Before coming to Boston he had been employed in the boxoffice of the Lyric Theater in Baltimore. One of his duties there was taking charge of ticket sales for the Boston Symphony's Baltimore concerts.

Karl Muck was conductor of the Boston Symphony when Simpson joined the Orchestra staff. In his 46 years at Symphony Hall, Simpson has seen the Orchestra expand its annual activities to a 50-week season, including the Berkshire Festivals, in which 221 concerts are given. He has served under five conductors — Muck, Rabaud, Monteux, Koussevitzky and Munch.

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Mme. Koussevitsky

The Social World

Olga Koussevitsky Recalls Era of Great Music

BY LOIS BAUR

MEMORIES, now 10 years old, brought the widow of Serge Koussevitsky to Chicago for a day recently. She came to attend a concert of 20th century music commemorating the 10th anniversary of her husband's death.

"I never travel without a purpose," said Olga Naumoof Koussevitsky, sipping tea in an Ambassador East suite. "I used to come to Chicago with Dr. Koussevitsky. It was like a festival event—the friends he had here."

OLGA KOUSSEVITSKY

"We stayed with Mrs. John Alden Carpenter—my husband used to play some of Mr. Carpenter's compositions. I remember many gay parties—the Chauncey McCormicks, the Hans van der Mawritzes, the George T. Langhornes—and so many young and talented musicians."

Olga's eyes — they're a chameleon grey-green-blue—misted and her voice drifted off. "Dr. Koussevitsky had no children. To him all those young musicians were his children. He loved helping them. One of them, remember, was Leonard Bernstein."

Koussevitsky was hero of heroes to young musicians. He made the Boston Symphony one of the musical wonders of the world. He founded the Berkshire Music festival in Tanglewood, Mass. where youth is the vital spark.

In the '20s he dominated the New England scene. In conservative Boston, where superlatives are used sparingly, Serge Koussevitsky was a demi god. He was the lion of society wherever the symphony toured. And wherever they toured, Olga went too.

"But now," said Olga, "I travel alone and the parties are with the musicians after the concert."

The concert in Chicago was held at the Natural History Museum under auspices of the Free Concerts Foundation. The program, arranged by the Library of Congress, contained works by some of the young composers whose genius was channelled by Dr. Koussevitsky.

Olga came to Chicago at the invitation of Mrs. J. Dennis Freund, a longtime friend of the Koussevitskys and the founder and sponsor of the free public concerts held monthly in the museum.

Olga is a handsome woman with a madonna face reflecting a quiet sadness. She's a descendant of one of Russia's noble families, was born on a country estate in the middle region of the great Volga river.

She was 27 years younger than Dr. Koussevitsky when she married him in 1947, five years after the death of his first wife, Natalya. Olga was Natalya's niece—had lived with the Koussevitskys for 18 years as secretary and companion. It was Natalya's inherited fortune from her father's tea empire, and the family's banking interests in Boston which formed the nucleus of the Koussevitsky Foundation which Olga today heads.

"I had known Serge Koussevitsky since I was a little girl in Russia," she said. "Five years after they moved to the United States the Koussevitskys asked me to come and live with them. Their life became my life. And when she died I tried to maintain the ways of life she had. It was inevitable that we married."

Her marriage to Koussevitsky lasted only four years. The conductor died in 1951 at 77.

She keeps his apartment in Boston, also the fabulous summer home in Lenox, Mass., in the heights of the Berkshires, a five minute walk from Tanglewood.

Koussevitsky's study, an inspirational eyrie, has been kept just the way he left it.

There's also a sculpture of the famous Koussevitsky hands. This house has inspired many young composers. Each summer, as her husband wished it, Olga invites a composer and his family to live in the house. In the quiet serenity of this place so near to the sky, the musician is given the background he needs for his creativity.

Like many women who have lived in the shadow of greatness, Olga has developed a noble selflessness. She lives in an apartment on W. 60th street in New York City. She is interested in hearing young musicians with promise. She is president of the American International Music fund which records on tape first performances, copies of which are then made available for audition and study purposes.

The Koussevitsky Music Foundation of which she is president [Composer Aaron Copeland is vice president], commissions new and eminent composers to write important new works.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
OCT 26 1961

Mme. Koussevitzky In Magazine Debut

Eleven pencil drawings by Mme. Olga Koussevitzky and a short article are published in a six-page spead in the first issue of a new music magazine, Bravo! The drawings, caricaturing well - known musicians, were first shown publicly at the Lenox Library in July.

The magazine, which will publish another group of the caricatures in its second issue, notes that "few have been in a better position to know the great figures of modern music than Mme. Koussevitzky," widow of the Boston Symphony Orchestra director.

In addition to sketches of herself and husband, the initial group includes Van Cliburn, Bruno Walter, George Szell, Pierre Monteux, Eugene Ormandy, Fritz Reiner, William Steinberg, Charles Munch and Leonard Bernstein. Brief comments by the artist accompany each sketch.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 63,288
JAN 8 1962

Conductor's Mother Dies

BROOKLINE, Jan. 8 (AP)—Mrs. Anna Naoumoff, 83, mother of Mrs. Serge Koussevitzky, widow of the Boston Symphony Orchestra conductor, died yesterday. She was the widow of Alexander Naoumoff, minister of agriculture in the Russian Czarist Government.

243

Kreisler - Ibert Deaths

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
FEB 3 0 1962

Private Rites in N.Y. Thursday for Kreisler

Rud

PRESENTATION of an American flag to Heaton Hall in Stockbridge for a new flag pole was made in 1955 by Fritz Kreisler, left, to John Rock, owner of hostelry where the Kreislers spent 12 summers. During their stay at Heaton Hall the Kreislers, because of ill health, in recent years only occasionally attended Tanglewood concerts, but frequently entertained friends.

NEW YORK (AP)—A private funeral service for Fritz Kreisler will be held Thursday at 10 a.m. at the Roman Catholic church of St. John the Evangelist.

The world-famous violinist and composer died in a hospital Monday of heart trouble and old age. He would have been 87 on Friday.

His widow, Harriet, has been seriously ill at home for some time.

Over the years, his name had become almost synonymous with violin music. A man with a huge affection for the common man, he had helped popularize good music among the masses.

Versatile Composer

Kreisler not only was a master performer, but also a versatile composer, his works ranging from chamber music and operetta to folk dances that have become classics.

In the last several years, Kreisler and his wife, Harriet, lived in virtual seclusion in their Manhattan apartment. With his hearing and sight failing, Kreisler seldom appeared in public.

Rarely Practiced

In his performing days, Kreisler could make his Stradivarius sing, or cry, or laugh, with a skill that touched the hearts of millions. But he never took a formal lesson after he was 12 and he rarely praticed.

His mass of unruly white hair and a mustache gave him an appearance of Old World charm. His face was keenly expressive, and his hands — amazingly unveined and unwrinkled in later years—never seemed to rest.

He gave his first concert in his native Vienna, Austria, at 10 and his last in 1950 at 75. His first United States tour, as a gangling teen-ager, earned him $37 a week. Later, he earned thousands per performance.

He made more than $1½ million in royalties from recordings.

Although there was a deep gentleness in Kreisler's music, and in the man, too, his life was marked by several incidents of danger.

Nearly Killed in 1941

He was badly wounded in World War I while serving in the Austrian army, nearly killed by an automobile in 1941, had a serious case of appendicitis in 1946 and had undergone two major operations since 1950.

Born Feb. 2, 1875, in Vienna, Austria, the son of a physician, Kreisler obtained a typically thorough European education, but became typically American in spirit.

At the time of his naturalization as an American citizen, he celebrated by playing the piano in the office of his manager. In a modern age, beset by organization and speed, he liked to talk of the old days.

"We didn't know what hatred was in the old days," he said. "We only knew love."

Kreisler traveled the world, speaking this sentiment with his violin.

He did indefatigable research into the compositions of the old masters, popularizing some of the great ones that had been neglected, including "Humoresque."

CONGRATULATIONS are extended to violinist William Primrose, left, by the eminent violinist-composer, Fritz Kreisler, following the former's performance of "Harold in Italy" at the Festival concert at Tanglewood.

Some Recollections

By JAY C. ROSENFELD
Eagle Music Critic

ON THE OCCASION of his 50th birthday in 1925, the New York musicians' society, the Bohemians, gave Kreisler a dinner and concert. After the meal and several eloquent tributes to the guest of honor, four instruments appeared, seemingly out of nowhere, and then the Schubert A minor quartet music showed up, by equal magic, and an improvised foursome led by Kreisler took the four chairs. He consented graciously. The other three were Sascha Jacobsen, second violin; Louis Kaufman, viola; and Willem Willeke, cello.

* * *

FOLLOWING THE hubbub of enthusiasm that followed the first movement, Kreisler pleaded with Leopold Auer to lead the slow movement. Here Kreisler played second violin; William Kroll, the viola; and Willeke, cello. The guests by this time had caught the remarkable nature of the event and nothing would do but to have Mischa Elman play the scherzo, with Edward Bachman as second, and with Kroll and Willeke filling out the ensemble. After further frantic demonstrations Carl Flesch was impressed into service for the finale, with Kreisler as second and the other parts filled as in the scherzo.

I don't believe anyone marveled at his violinistic technique. You listened to Kreisler. The warmth of his playing was guided by an impeccable sense of refinement and good taste. I always had the feeling that he was telling me a story, and, listening, I was as contented as a child secure in his grandmother's arms.

EVERYTHING about him was distinguished: his promenades on the streets of Stockbridge, where he spent 12 summers at Heaton Hall; his entrance on stage. There was dignity, a complete absence of everything superfluous in gesture or manner. He stood and walked as erect as a military man, but his music and playing were a paradoxical mixture of modesty and the loftiest aspiration.

One of the most significant features in the life of Fritz Kreisler was the reverence and affection everyone in music unreservedly accorded him. No one envied Kreisler, nor compared him to anyone else. He was unique, hors concours, universally beloved.

* * *

THERE IS NO artist on today's platform who did not approach Kreisler with deference, who did not concede him to be the pinnacle as a musician and as a man. I can recall on occasion only a few seasons ago at Tanglewood when as internationally famous an artist as Francescatti had just finished playing the Tchoikovsky concerto. With his native magnanimity Kreisler sought out the soloist of the afternoon and congratulated him on his performance.

They spoke in French. Francescatti acknowledged Kreisler's felicitations saying, "Merci, Maitre," and continuing, with a hopeful plea for leniency, he asked, "But it was too fast, wasn't it?"

"To tell you the truth," Kreisler answered, "Oui." And the soloist was genuinely grateful for the comment.

CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

NIAGARA FALLS GAZETTE
Wednesday, February 7, 1962

Ibert, 71, Dies; Noted Composer

PARIS (AP)—Jacques Ibert, internationally known French composer, died Monday night at his Paris home. He was 71 and had been ill with influenza.

His best known works included Escales, Angelique, le Roi d'Yvetot and le Chevalier Errant. Before his last illness he had been at work on a symphony for Charles Munch and the 76th anniversary of the Boston Symphony. He also composed music for a number of French films.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
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ALBANY TIMES UNION
Friday, February 2, 1962

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Around the Town

Area Mourns Fritz Kreisler

By EDGAR S. VAN OLINDA

The news of the death of the beloved Austrian-born violinist, Fritz Kreisler, last Monday at the age of 86 was received with great sorrow by the citizens of Albany, and particularly by the writer who was one of his greatest admirers, not only as a man but as an unstanding credit to his incomparable art. We have sat beneath the spell of his music many wonderful nights when he played under the management of the late Ben Franklin at the Washington Avenue Armory, Harmanus Bleecker Hall and finally the Palace Theatre where he gave his first concert January, 1942, following his near-fatal automobile accident in New York City the previous year.

We were reviewing the concert for The Times-Union and it was one of the most difficult assignments of our newspaper career. The theatre was crowded with professional and amateur violinists and music lovers for whom the name of Kreisler meant an evening of absolute delight. His New York manager sent him to Albany as the first try-out engagement, following his accident.

However, we recall, vividly, the loss of many of the great attributes of his violinistic art, not only as soloist in the grand manner, but as an executant almost without peer. The spirit was in his playing, but the substance was missing. His subsequent concerts were few and far between. An increasing deafness mitigated against his tonal accuracy and he finally retired from public performance after a full life of adding to the cultural growth of his adopted country.

Summers in Saratoga

Mr. Kreisler spent many of his summers in Saratoga as the guest of one of his countrywomen, Mrs. Elizabeth Winde who operates the Beverly Hotel, formerly the home of the late Senator Edgar T. Brackett in Upper Broadway. Here he could relax after his difficult concert tours and partake of his favorite Viennese foods.

We were privileged to be a guest at a birthday party for Monty Wooley some ten years ago in the Worden Hotel. Mr. Kreisler and his American wife were also prominent among the many well-wishers. When we asked the host to introduce us to the famous violinist, Mr. Wooley mentioned the fact that we were from Albany.

"Did you happen to know Ben Franklin?" was his opening question. We informed Mr. Kreisler that we had been associated with Mr. Franklin, not only in music but during the period he was a display advertising salesman for The Albany Times-Union.

"Mr. Franklin was one of my closest friends," said Mr. Kreisler. "He managed my concerts in Albany, Schenectady, Utica and Pittsfield, Mass. I never had a contract with him. That wasn't necessary. As an independent manager, all that was necessary was a telephone call or letter from Mr. Franklin and the deal was consummated. I was so grateful for his up-state promotion of my concerts that I would have played for him, even without compensation," proving that there is sentiment in business, especially in the realm of commercialized music.

Mr. Kreisler was a regular visitor each summer to the music festival at Tanglewood, occuping the box of the widow of Serge Koussevitzky, former conductor of the Boston Symphony Orchestra, where he was the center of attention during the intermissions.

We stopped one Sunday afternoon and introduced ourself as the close friend of Mr. Franklin, recalling our Saratoga visitation. He was most cordial and we chatted for several minutes. Mr. Charles Munch, the successor to Mr. Koussevitzky, had just finished playing the Fourth Symphony of Brahms.

Kreisler was entranced by the performance. "You will never hear the real Brahms until you have listened to Mr. Munch's interpretation of the works of the great German composer" was his succinct critique. And he couldn't have been more right with us especially as his vocal appraisal coincided with our own mental reservation.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record-American (m-e)
BOSTON, Mass.
Circ. 475,000

FEB 2 1962

THESE DAYS — By GEORGE E. SOKOLSKY

Kreisler's Great Genius

TO HAVE KNOWN Fritz Kreisler was to have tasted of the richness of centuries of human culture. During recent years, he and I spent our summers in the Berkshires and it was a joy to be with a man whose genius knew no limit. He was as much at home in Greek, Latin, and Hebrew as in the modern languages. He could discuss world politics in amazing detail. His knowledge of music was overwhelming and withal he was a modest man who was interested in the aspirations of the simplest Tanglewood student.

During his last years, he was partially deaf and blind, the result of an accident when a truck hit and knocked him down and he lived in darkness. Even so, he did not lose his interest in the affairs of the world and a conversation with him was always an everlasting memory.

Two tragic occasions stand out in my memory. One was at the Dutch Treat Club when Fritz decided that he would try to play the piano and he could no longer strike the right notes. He was full of fun that night and could laugh at his mistakes.

The other was at Fiddletop, the home of Zino Francescatti in Monterey in the Berkshires. Our families were gossiping after lunch. Mrs. Harriet Kreisler always watched over Fritz motherly, fearful that he would be made miserable by his inabilities, but the two violinists got into a corner and had what might vulgarly be called a jam session. They played on and on, Kreisler showing Francescatti how he played Beethoven's violin concerto.

It was probably the last time that Kreisler played either the violin or the piano. He was a very happy man. He loved the Berkshires; he adored Francescatti; he was among friends. He let himself go.

I do not recall Kreisler coming to a Tanglewood concert after that. In fact, when I called on him during the following summer, he was already suffering from the numerous ailments that beset him. But we talked of the many worlds he loved.

TO KREISLER, music was not something apart. It was a manifestation of life in all its richness. He composed perhaps 200 pieces in his lifetime, everything from the noblest music to a light opera, "Apple Blossom." For such a sentence as this, Fritz would have reprimanded me. He would have said that all music that is beautiful and that adds to the richness of life is good and that snobbery is always intolerable.

He loved the United States. Although during the frightful years of World War I, he suffered from a divided loyalty, he really never could think of his beloved Austria and his beloved America as separate or as enemies. In front of the Heaton Hall hotel in Stockbridge, Massachusetts, stands a flagpole, erected in honor of Fritz Kreisler. I was present at the ceremonies and made a short address. The American flag was raised and flew each day during the season. It will be a permanent memorial to a noble soul. It will be his American memorial.

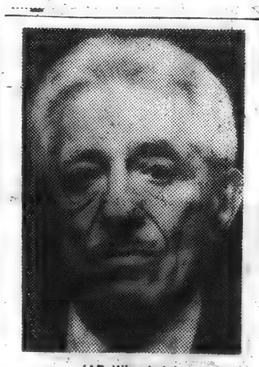
FRITZ Kreisler was beyond doubt the greatest violinist of his day and although younger generations cannot hear him play, the phonograph and radio will continue to bring him to future generations. He loved life and he loved humanity and he knew no rancor or envy, expecting the next generation to be more wonderful than the one he would leave behind. His sense of humor was as rich as his understanding of man was keen.

Copyr., 1962, King Features Synd., Inc.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 178,037

JAN 30 1962



(AP Wirephoto)
FRITZ KREISLER
He loved Boston

Famed Violinist Kreisler Had Fond Memories Of Recitals In Boston

NEW YORK (UPI)—The young Austrian already had been hailed by critics as "supreme among violinists of our time" when, in 1906, he arrived in Boston for a solo engagement. It was with the Boston Symphony Orchestra.

Fritz Kreisler cherished fond memories of Boston. It was the scene of his triumphant American concert debut 17 years earlier. He had been looking forward to this return visit.

Kreisler graciously accepted conductor Karl Muck's invitation to join the violin section during one of the orchestra's rehearsals. But the rehearsal became something of a nightmare for the famed violinist.

Muck made numerous interruptions to criticize Kreisler for his inadequate playing and an uneasy embarassment began to vibrate through the orchestra pit. Stone-faced musicians seemed to be looking at him with the condescending compassion usually reserved for the bungling beginner.

The 31-year-old Kreisler was profoundly baffled. Muck was a conductor whose opinion commanded respect. But nothing like this had ever before happened to the child prodigy who quickly matured into a violinist of immense stature.

What could possibly have gone wrong?

Then suddenly the orchestra pit shook with laughter. Instantly grasping the joke that had been played on him, Kreisler joined in the hilarity.

The story, still a favorite among Boston music lovers, is no doubt apocryphal. It nevertheless illustrates the beloved violinist's warmth and gentle humanity. These qualities are deeply familiar to the millions who have listened to his music these many decades.

For nearly 70 years Fritz Kreisler's music charmed the world. He finally retired from the concert stage in 1950. Since then, he played for an occasional charity, but that was all.

On Jan. 13 he was admitted into Columbia-Presbyterian hospital to undergo treatment for an undisclosed illness. Yesterday, at the age of 86, he died. The cause of death was not revealed.

Funeral services will be held Thursday in the Church of St. John the Evangelist here.

The services, at 10 a.m. in the Roman Catholic church, will be private.

Miscellaneous

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
WED FEB 7 1962

JACQUES IBERT, 71, COMPOSER, IS DEAD

Ex-Head of French Academy in Rome Wrote 'Escales'

Special to The New York Times

PARIS, Feb. 6—Jacques Ibert, internationally known French composer, died last night at his home here. He was 71 years old.

The noted musician became ill with influenza ten days ago. With the exception of the war years, he directed the French Academy in Rome from 1937 until last year.

M. Ibert had been working recently on a symphony that Charles Munch was to have conducted on the forthcoming seventy-sixth anniversary of the Boston Symphony Orchestra.

The holder of many musical distinctions and awards, M. Ibert was also a Commander of the Legion of Honor.

He is survived by his widow and a son, Jean-Claude.

Combined Influences

M. Ibert combined in his music several traditions. He used French impressionism with the dry wit and neoclassicism of more recent French musical thought as well as a more genial humor, sweetness and color that appealed to popular taste.

By far his best-known work was the "Escales," called in English "Ports of Call." It was supposed to have been inspired by a Mediterranean cruise while the composer was in the French Navy during World War I.

His extensive output included eight operas. The best known of his operas are "Angélique" and "Le Roi d'Yvetot," both of which were produced in this country. Two others were written in collaboration with Arthur Honegger; still another was written for radio performance.

His piano work, "Le petit âne blanc" gained wide popularity. Other well-known scores include a Divertissement and a "Suite Elisabéthaine" for orchestra. He wrote a considerable number of other orchestral, vocal, chamber and solo works as well as five ballet scores.

"King Among Craftsmen"

"A king among craftsmen, if not a composer working by divine right" was the way one critic described him. In "Le Roi d' Yvetot" ("The King of Yvetot") a gentle poke at man's preoccupation with the affairs of state, the task involved the flux and shifting patterns of a forty-voice chorus.

Yet M. Ibert's work was little known in this country.

M. Ibert also composed for films, his credits including Orson Welles' "Macbeth" and Gene Kelley's "Invitation to the Dance." His music for "The Italian Straw Hat" by Eugene Labiche and Marc-Michel was heard here when the play was produced off Broadway in 1957.

M. Ibert was born in 1890 and studied at the Paris Conservatory with André Gédalge and Gabriel Fauré. He received the Prix de Rome in 1919 and it was during this first stay at the Villa Medici of the French Academy in Rome that he wrote "Escales."

His father wanted him to be a business man. He wanted to be an actor. He tried acting school, then switched to music, as his mother had wanted.

At the conservatory, finding himself behind the others and in classes with M. Honegger and Darius Milhaud, he rushed to catch up. But his early dreams of being an actor were not forgotten.

'Man of the Theatre'

"I am still a man of the theatre," he said in later life, and his operas, ballets and film scores showed this.

His experimentation grew. In 1950 the Paris Opéra presented his, "The Knight Errant," based on "Don Quixote." It called for a massive orchestra and 120 singers.

The year he went to Rome he married Mlle. Marie-Rose Verber, daughter of Jean Verber, the painter, breaking a tradition that only unmarried persons could work at the academy. His return there in 1937 was also exceptional since he was the first director in the history of the institution not to be either a painter or a sculptor.

M. Ibert visited this country in 1950. He taught at the Berkshire Music Center at Tanglewood, Lenox, Mass. In 1955 he became director of the Paris Opéra and Opéra-Comique but left the post a year later. It was said that he took the position with reluctance and could not fulfill all his duties because of illness.

'New York Is a Dream!'

It took four attempts before M. Ibert was able to come to the United States.

"New York is a dream!" he exclaimed. "It is a dream I have dreamed for thirty years. But New York is like a woman. She is coquettish."

A tall, lithe man, he touched his white mustache and told of being "crazy with activity" since he landed.

With my friends I ride the streets at night, look at the buildings, the enormous traffic, the police sirens," he said. The movement of the city also had an appeal.

"I like this about America," he explained, "it is precise. I, too, am precise. In Italy when you make an appointment for 5 o'clock they come at 7. In France everything is an hour late. In South America it is always 'mañana.' Here everyone is prompt."

He smoothed his white hair.

"You must pardon my English," he said. "I read a great many American books, because I have the same kind of feeling. I like Faulkner and 'The Naked and the Dead.' They are very strong. Henry Miller is also a very strong writer."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 43,669
MAR 1 1962

Women Moving Into Symphony Orchestra Jobs

BY GAY PAULEY
UPI Women's Editor

NEW YORK. — (UPI) — In tune with the times, the women are moving into another province once belonging to the men—the nation's symphony orchestras.

Twenty to thirty years ago, about the only feminine touch to the average orchestra was the girl at the harp. Today, it's an unusual symphony without several female musicians, and some orchestral groups have as high as 50 per cent feminine membership, said Max Aronoff, member of a famous classical musical group and director of a school for musicians.

Aronoff, a Philadelphian, said there are three major factors causing this feminine invasion.

"It's like in any other field," said Aronoff. "Women are all over the place . . . You find them in jobs everywhere they'd never held before."

Also, he said, the nation is on a "culture kick," musical education is expanding, and so consequently is the number of women musicians.

And, as the number of symphonies grows, with almost every city of any size boasting one, the need for musicians grows. Women are helping to meet the demand.

Aronoff said the women are playing instruments a far cry from the gentle harp. The Boston Symphony has a woman flutist, the San Francisco Symphony has a woman bass fiddler, there are women trombonists with the Minneapolis Symphony—and women cellist, bassoonists, trumpeters and tympanists all over the place.

"Time was," said Aronoff, "when a woman wouldn't study the cello . . . It might make her bowlegged. Today, there are several fine cellists."

Husband-Wife Teams

Aronoff said there are numerous husband-wife teams among the more than 1150 symphonies in the United States.

"Boy first meets girl at music school," he said, "and when they marry they decide to keep on making music together, so they join an orchestra."

The musician said there might be a little discrimination against women here and there, but not so far as he and most conductors are concerned.

"You used to hear comments that 'Aw, she plays like a woman,'" he said. "That's applesauce. There are two types of musicians—good and bad, ability has nothing to do with their sex."

Aronoff, 55, is a viola player. He was studying music by the age of seven, by the age of 12 gave his first lesson, and is an original member of the Curtis String Quartet which for 35 years has toured the world.

Directs Music School

He also is founder and director of the New School of Music, Philadelphia, established 20 years ago. Its talented student body ranges in age from a seven-year-old girl prodigy of the violin to a woman in her 60's.

During a business trip to New York, Aronoff explained that the non-profit institution offers orchestra training as it major subject and has placed students in just about every symphony in the country.

Aronoff is a musician's musician, but far from the "long hair" in his genial approach to musical culture.

He confessed plans for attending the next concert in Philadelphia by Peter Seegar, banjo-playing specialist in folk music. He confessed also that the idea came from his 16-year-old son, Benjamin, who is a Seegar fan and plays the banjo, Seegar-style.

"Benjy thinks I'm a square," said Aronoff. "But I might add, my son is a good viola player."

NIAGARA FALLS GAZETTE
Monday, February 26, 1962

Women Move Into Orchestra Field

By GAY PAULEY

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HE CONFESSED plans for attending the next concert in Philadelphia by Pete Seeger, banjo-playing specialist in folk music. He confessed also that the idea came from his 16-year-old son, Benjamin, who is a Seeger fan and plays the banjo, Seeger-style.

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Miscellaneous

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879

Contemporary Music Topic After Week-Long Festival

Does the American symphony orchestra accept its responsibility for contemporary music?

This was the subject of a debate which came towards the end of the week-long festival of 20th century music at Smith College March 11-18.

Taking part were Thomas A. Perry and Leonard Burkat, manager and assistant manager of the Boston Symphony Orchestra; Eric Salzman and Peter Schickele, composers, Kurt Stone, representing the Associated Music Publishers, and Dean Doris Silbert, moderator.

Mr. Salzman, who is also a music critic on the staff of the New York Times, said that conductors are so occupied with rehearsals, performances and cultivation of possible donors that they seldom have time to read new scores. He contended also that leading American orchestras are old and well established and thus tend to be conservative, with conservative boards of directors who are opposed to new music. He called for a "sense of commitment, of involvement" on the part of conductors so that they would find the time to read such music.

Mr. Schickele told the Sage hall audience that in some of the cities outside New York which support symphony orchestras the younger, "alert" people are losing interest because of the "warhorses" on the programs. He said the most conservative musical institution in New York is the Metropolitan Opera, in contrast to such "very vital" institutions in Germany, which are subsidized by the government.

Mr. Stone said that on the other hand, an American orchestra, not subsidized by the government, cannot afford to play music which "will drive the customers away." He added that his firm published probably more contemporary music than any other, but that any piece which is difficult to play and takes a long time to rehearse is apt to go to a college or a community group "where there is plenty of time and no extra expenses involved."

Mr. Perry said that the orchestra does accept its responsibility for presenting contemporary music and that it has a duty to present the music it judges best and not merely what the public might dictate. He told the audience that there exists a strong relationship between an orchestra and composers and that to present music of the latter "should not be considered an obligation, a duty, but should be looked on more as a friendly, informal arrangement — one that has charm rather than one which is a burden."

Mr. Burket read from the list of composers represented in the Smith music festival and said that the Boston Symphony included nearly all of them in its repertoire. He denied that a "healthy" orchestra would be subject to any dicta-

POUGHKEEPSIE JOURNAL
Monday, April 16, 1962

Alice Hughes

Director Defines His Role As Leader of Philharmonic

When NBC's Philharmonic Symphony conductor, Toscanini, was living, there were constant chords of rivalry between his New York orchestra and that of the late Serge Koussevitzky, conductor of the Boston Symphony. Now that both of these most highly regarded baton-wavers are listening serenely to celestial music on high, there is no dissonance between the two director-conductors: Charles Munch of the Boston Symphony and Leonard Bernstein, of the New York Philharmonic. Each reigns unchallenged. Bernstein's concerts are sold out solid, for a year ahead, particularly those delightful musicales he arranges, explains and concertizes for young people. And as for Munch, Friday and Saturday evenings and Sunday afternoons make Symphony Hall almost a shrine in Boston.

Every four or five weeks the Boston troupe travels to New York for a half-week of concerts in Carnegie Hall in the Brooklyn Academy of Music and in Princeton. Last weekend was a particularly emotional one, because it was the New York swan song of Charles Munch. After this coming summer music festival in the Berkshires, over which Munch will wave his baton for the last time as conductor, he will retire, and hand over his famed band to the new man, Erich Leinsdorf. Munch, who comes from Alsace, has given the orchestra a French flavor in his music selection and interpretation. Koussevitzky championed the music of Russia's Rachmaninoff and Stravinsky, and also Finland's Sibelius, among others. Leinsdorf, trained in the Viennese tradition, will undoubtedly inject the sound and flavor of his preferred music.

* * *

THE NEXT TIME the Boston Symphony orchestra plays in New York, it will be this autumn, when the Philharmonic hall at our New Lincoln center will have been opened as our leading concert hall. Its first performance will be that of the New York Philharmonic, on Sept. 23. The next day the Boston Symphony will play to its audience, followed by the Philadelphia on the 25th and the Cleveland orchestra on the 26th. On the 27th through 29 the Metropolitan Opera Company will have its innings. This new concert hall at Lincoln center has 158 fewer seats than Carnegie Hall, which has done stoic service for New York's major musical events since May 5, 1891.

The fact that the above four orchestras have been booked during the week of the world-premiere of the Lincoln Philharmonic hall would seem to point to them specifically as the top-most concert orchestras of the East. California and other states west of the Hudson river have excellent musical organizations, but for the time being, the summit status rests on these four great symphony orchestra. In the April issue of "Town and Country" Charles Munch explains his role in life: "It is to help saddened souls to escape to happier worlds through music."

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CLARKSVILLE, TENN.
LEAF-CHRONICLE
D. 8,671
JAN 15 1962
PAGE ONE CERTIFIED

Virtuoso Tells Of Playing With Boston Symphony

Sigurd Rascher will appear in concert Thursday 7:30 p.m. with the APSC Band in the Clement Fine Arts Building. Dr. Aaron Schmidt, director of bands at APSC, has stated that Rascher is one of the great virtuoso performers in the world today. Rascher has been described as the world's greatest saxophonist.

Rascher here tells of getting to play with the Boston Symphony Orchestra shortly after returning from a 1938 tour in Australia:

"To break established tradition and set a precedent takes conviction and persistence. — Conviction that you are (musically speaking) right and persistence to get through to the man who will understand you.

"Returning to Europe from a tour in Australia in 1938, I felt I had to see the conductors of some of the great orchestras. In Boston, I ascertained the Symphony's rehearsal time and was told at the office to wait for Maestro Koussevitzki in the green room; the manager would tell him about me.

"With great expectations I stood there, sax in hand. In came Koussevitzki, looked perplexed at me and the sax, and said coldly, 'Young man, get out of here!'

(Continued on Page 5, Col. 3)

SAN FRANCISCO, CALIF.
CHRONICLE
D. 278,059 S. 314,832
FEB 11 1962

Only Once Was There The 'Boston Sound'

By Everett Helm

THE Boston Symphony Orchestra occupies a very special place in my affections and musical scheme of things. I was exposed to it week in, week out, for five years during my Harvard days. This was the Golden Age of Koussevitzky, when the orchestra achieved artistic heights that have now become legendary.

The sound the orchestra made in those days is hard to define. Let it be called the "Boston sound"—a combined result of Koussevitzky's particular kind of ear, his insistence upon musical (not merely mechanical) perfection, and his having assembled a body of players that were certainly without peer in the entire world.

Years, many years, have passed since I last heard the B.S.O.—years during which I have listened frequently to other great orchestras: the Vienna Philharmonic, the Berlin Philharmonic, the Philharmonia Orchestra of London, the NBC under Toscanini, the Cleveland, Philadelphia and New York orchestras. As a result, it was with intense curiosity that I bent my ears to two concerts the Bostonians gave in Carnegie Hall in the Borough of Manhattan.

The guest conductor was the bearded veteran of 78, Ernest Ansermet. The performances were, on the whole, rather routine and uninspired. The Bach suite for strings and flute left me wondering whether I had mistaken the day — or the hall. To hear (and see) the Boston strings sawing away perfunctorily was a traumatic experience that hurt. The gentlemanly but uncommunicative performance of Stravinsky's "Symphony in Three Movements" left little impression. Debussy's "Afternoon of a Faun" was decidely an improvement; both conductor and orchestra seemed happier. But only with the Mussorgsky "Pictures at an Exhibition" did things really come to life. The orchestra played with

ALICE EHLERS, harpsichordist, with violinist Eudice Shapiro will give a concert Thursday and next Sunday at 8:30 p.m. in Hertz Hall at U. C.

Virtuoso

(Continued from Page 1)

"An attempt to explain myself was quickly squelched with a brusque movement of his hand towards the door. I had no choice. But I did not give up. Into the hall I sneaked and listened to the rehearsal. In the intermission I sought out Concertmaster Burgin and explained my presence.

"He promised to speak to the maestro and asked me to be ready after the rehearsal. There I stood in the hallway as Koussevitzki rushed by. Seeing me, he said, 'I have no time, but if you can play while I'll dress, go ahead!'

"He disappeared and, as I mounted my mouthpiece, I heard through the half-open door the splashing of the shower. I had not played 32 measures when a figure, all wrapped in a turkish towel, ran across the room and shouted into the hall, 'Come in.' Hear this young man,' and motioned me to continue.

" 'Vot is dat?' he asked me. When told, he would not believe it to be an original composition by Jacques Ibert; seeing the score, he asked for my name. I simply pointed to the dedication. That did it.

"A number of musicians had come in — the score passed from hand to hand. Incredulous headshaking. 'Do you play the Debussy Rapsodie?' —'Indeed I do!'— 'Leave your address with the manager!'

"With that, the man in the turkish towel vanished. The battle had been short, victory assured. My American debut was in October 1939 with the Boston Symphony Orchestra, Sorge Koussevitzki conducting.

"Quipped the Boston Globe: 'The busts of Bach and Beethoven did not topple from their pedestals at the sight of a saxophone in Symphony Hall . . .'"

Boston Symphony

the virtuosity it still, obviously, possesses. The rapport between conductor and players was noticeable, albeit not overpowering.

Only once, however, did the old "Boston sound" manifest itself—in Brahms' second symphony, with which the second concert opened. Not so much because of Ansermet, whose idea of this work is essentially French and a bit academic, but because of Koussevitzky, whose shade seemed to haunt the performance and to materialize at some moments more clearly than at others. Or so it seemed to me. Call it what you will: spirit or tradition. It is by no means inconceivable that one of these was at work (or were they both?) in this performance of one of "Koussy's" favorite works.

The Boston orchestra is not what it used to be. But it is still a very good orchestra. Next season it will have a new conductor, Erich Leinsdorf, whose current success at the Met is formidable. Things are looking up in Boston.

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JAN 19 1962

Stravinsky at 80

The World's Greatest Living Composer

By IRWIN SHAINMAN

WILLIAMSTOWN.

THIS YEAR, Igor Stravinsky, the world's greatest living composer, is celebrating his 80th birthday. Celebrations in the form of special presentations and commemorative concerts are taking place all over the world. A White House dinner last night has honored one of the most active and agile creative minds of the 20th century.

This is as it should be and is a well-deserved tribute to a towering figure. A figure whose music, when first performed in Paris, caused surprise in 1910, shock in 1912, and riots in 1913 but in one half of a century, his works have become accepted and respected classics wherever serious musicians gather. To his everlasting credit, he has won this acceptance without resorting to compromise, simplification, popularization and willing cultivation of either press or public.

* * *

IN SPITE OF his success and a goodly share of "fame and fortune," Stravinsky has never seen fit to rest on his laurels. He has never stopped working, composing and experimenting. He has distinguished himself in virtually every area and form of music from the ballet and symphony to small chamber works, and from the opera house to the concerto and piano sonata. He has never turned his back on a creative challenge and the results have included everything from a Mozart-style opera, a ballet for circus elephants, a concerto for a swing band, music for radio, and a Mass.

It is interesting that a man of such versatility and international acclaim has been called by some historians, "a composer in isolation." Isolated in the sense that even though he was born in Russia, has lived in Italy, Switzerland, France and has a home in California, he is regularly associated with no nationality.

* * *

ISOLATED he is in the sense that he represents no school or style. By the time the public catches up to him in one area, he has shifted gears and gone off on a new stylistic turn. His music has ranged through every "ism" and "neo" and every time the experts agree that "this is it," it turns out that it isn't. At the present time a man of his age might be expected to be enjoying the comfortable retirement his long years of toil have earned him. If still occasionally writing one might well expect something quite sentimental and romantic. On the contrary, he is not only working harder than ever, but his music is austere and calculated. His incisive mind is now probing the depths of the most orthodox forms of serial and dodecaphonic techniques.

Igor Stravinsky

Isolated he is in the sense that he has never had a center of activity, say, a university campus, where he could teach or attract a coterie of pupils. With the exception of his famous Harvard lectures on the "Poetics of Music" he has never held a teaching position. When a young composer suggests that he writes like Stravinsky, one must ask, "Which Stravinsky?"

* * *

LOCAL MUSIC lovers have been fortunate in the fact that the Boston Symphony Orchestra has championed the music of this eminent composer. In fact, Stravinsky wrote his "Symphony of Psalms" to honor the BSO, and we sincerely hope that suitable note of this special birthday will be taken at Tanglewood this coming summer.

Stravinsky has always been a man of humility, sincerity and deep faith in the importance and seriousness of what he was doing. We certainly agree that it has been important, serious and worthwhile and we wish him many more years of life, health and activity.

WITH THE ARTS

Musicians' Future Gloomy

By HAROLD LUNDSTROM
Deseret News Music Editor

SIX OF the nation's most distinguished musical personalities — **Leonard Bernstein, Erich Leinsdorf, Arthur Fiedler, Aaron Copland, Richard Burgin** and **Gary Graffman** — recently participated in a special seminar. The general topic was "The Direction of Music in America."

On the subject of the future of the symphony orchestra and symphony musicians, the panel expressed some gloom. Said **Arthur Fiedler**, conductor of the famed Boston Pops:

"I think we have much to worry about with regard to the young musician seeking to make a career in the symphonic field.

"I believe the main trouble is that the orchestral-symphonic seasons are too short to maintain a young man. The future is too insecure for him. He is particularly fortunate if he can get into the San Francisco Orchestra where he may work for 23 weeks. (In the Utah Symphony it is 20 weeks.) What does he do the rest of the time? If he went into electronics or something like that and he's an intelligent young man as we expect all musicians to be, he is pretty well assured of a year 'round position."

RICHARD BURGIN, associate conductor and concert master of the Boston Symphony, added:

"I think the problem goes deeper. I think a symphony orchestra depends upon the audience. I believe as things stand now, we have a limited audience. We appeal to a certain small middle or upper middle class of people.

"In order to secure the future of symphony, we must make it possible for broader masses to acquaint themselves with our music.

"Then, the surroundings must be right. A white collar worker or laborer may not want to go to a hall where he would have to dress up. Perhaps we should have special concerts where these audiences would feel more at ease, could participate, in a way, with the orchestra."

LEONARD BERNSTEIN, distinguished conductor-composer, stated:

"Almost any problem you can single out in the domain of the symphony orchestras is a financial problem ultimately. Obviously, the money has to come from the government. We are not by nature predisposed to such support for private institutions, although what's so private about museums and orchestras and opera companies beats me.

Mr. Bernstein

"But we still persist in calling them private and any mention of government support on a state, municipal or federal level always meets with shrieks of socialism.

"I think this is unjust. Some of our favorite capitalist allies . . . support the arts to an extraordinary extent including . . . Italy, France, the Scandinavian countries and so on. Obviously nothing is going to improve until we get some national subsidy . . ."

SPEAKING of the aspirations of young symphonic composers, **Aaron Copland**, the moderator, said:

"Young composers are not thinking in terms of symphony orchestras, and the cure is simple. All that has to happen is that our orchestras must start thinking of our young composers.

"Contemporary works of a more advanced kind are becoming less and less played on symphony programs. The young composer who writes a score and has very little hope of having it performed by a major orchestra would normally turn to other forms of musical expression."

MR. LEINSDORF added: "I feel very sad for the young composer of today who does not know for whom he is writing.

"Haydn . . . knew he was writing for Prince Esterhazy for many years. In fact, when somebody asked the old master, 'Why have you written so many quartets, so many symphonies, so many sonatas, so many baritone trios? Why have you never written a quintet?' Haydn thought a bit and replied, 'because nobody ever asked me to write any.'

"Haydn . . . then was writing for an audience whom he knew. I feel very keenly for the loneliness of today's young composer who is writing for an unknown audience."

To the question: "What constitutes originality in composition," Mr. Bernstein stated:

"The good scores are the ones that are original without trying, without the composer necessarily saying 'I am going to write this series of notes precisely because they have never been written before, not because they express something.' That attitude immediately shows up on the paper when you look at a new score."

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APR 5 1962

Monteux Turns 87; Work Goes On

Pierre Monteux, whose conducting has been a high point of the Tanglewood season for the past several years, celebrated his 87th birthday in Rome, Italy, yesterday.

Mr. Monteux was in Rome to conduct two concerts with the Santa Cecilia Academy Orchestra, Italy's national symphony.

From Italy, Monteux goes to London where he will conduct several concerts for the London Symphony. Mr. Monteux recently signed a 25-year contract with the London Symphony, with an option to renew for another 25 after that.

Mr. Monteux announced in Rome that his dog, a 16-year-old poodle named Fif, will have a book coming out in September. It is titled "Everyone Is Someone." The title comes from Mr. Monteux's remark when a Nova Scotian hotel keeper refused his family accommodations when she saw the dog.

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FAUSTO CLEVA
WHAT IS CONDUCTING TECHNIQUE?
FRITZ REINER
CHARLES MUNCH
LEONARD BERNSTEIN
GEORG SZELL
ARTURO TOSCANINI
LEOPOLD STOKOWSKI
EUGENE ORMANDY
PIERRE MONTEUX

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 22,000
JAN 1962

By Elizabeth A. H. Green

The wide-spread twentieth century interest in the conductor's art is being recognized by the publication of many fine articles concerning this phase of musical virtuosity. A turning-point has arrived, as conductor Igor Markevitch of the Lamoureux Orchestra of Paris suggested in the September issue of the *Music Journal* (Markevitch: The Technique of Conducting, pp. 34-35).

To quote: "An exact system of rules on conducting, so clear that the conductor's every gesture will be understood exactly as meant and fully take the place of the spoken word, should and can be created."

Nicolai Malko (1883-1961), eminent European conductor, devoted much of his professional life to the intricate study of this "exact system." He did for the manual technique what other great teachers, such as Scherchen, have done for the score-study aspect of the art. His book, *The Conductor and His Baton* (Wilhelm Hansen, Copenhagen, 1950), contains what is, without exception, the greatest single chapter in print on the manual technique. This magnificent chapter of 126 pages (Chapter V, *The Conductor's Gestures*), deals with the expressive qualities in the conductor's hands, the real technique for making music above and beyond the actual time-beating. The latter (time-beating) Malko deals with thoroughly in his third chapter.

During his long professional career, Malko guest-conducted a large percentage of the great orchestras of the world, both symphonic and operatic. He spent time studying and analyzing his own conductorial gestures, and the reactions to them on the part of the countless professional musicians who played under his baton. The gestures which produced, universally, the desired responses were noted and refined. The gestures which caused unwanted reactions were thrown out. Gradually the technical science of the art emerged.

Teaching continuously throughout his career, Malko also perfected the methods for transmitting the manual technique clearly and accurately to the conscientious student who would patiently devote himself to the necessary study and its accompanying manual practice. Pupils of Malko circle the globe. Shortly before his death, he wrote of a conducting class in Australia, mentioning the interesting fact that among the students there were two talented young oriental women.

The existence of the exact science of the manual technique of conducting is being increasingly recognized in our great country. Consequently, the defeatist fable that "one can teach all there is to the manual side of the art in about twenty minutes" is being relegated to the oblivion it justly deserves.

It is now understood that the young conductor can acquire a professional brand of technique in the classroom: that much *is* teachable. What the student does with it afterwards depends upon himself, his God and his orchestra. No teacher can create musical talent, musical imagination, personal magnetism. A teacher can only unlock these things where they already exist.

So now, what *is* conducting technique? In its most elementary aspect, conducting technique concerns itself with the performance of the unvarying rhythmic beat, strictly in time. Growing up from this "kindergarten" beginning, the beat assumes the professionally-recognized direction (of the most common time-signatures) for each unit of time within the measure. Then, when all beats are performed in the correct direction, regardless of what comes before or after them, the conductor as such begins to emerge by proving his ability to vary the time in accordance with the demands of the musical content, thereby carrying his players along with him.

If he matures beyond this point, he begins to relate the size of his gestures to the dynamic indications stated in the score, not permitting such size-variations to upset by accident his intended time. Here he finds that a large sweeping gesture, accompanied by impulse of will, brings a loud tone from the players, regardless of what may be emphatic "piano" markings on the printed page. He learns, too, that small, calm gestures seldom produce the electrifying double-forte which lifts orchestra and audience to exciting emotional heights.

Having acknowledged the truth of these things, the young conductor next discovers that a "piano" following immediately upon the heels of a forte, requires a *sudden* gesture of the left hand if the drop to piano is to be instantaneous.

Somewhere along the way, this young man with the baton has discovered the value of a clearly stated cut-off in the stick. He may not yet have listened conscientiously enough to hear that his cut-off with too much impulse of will has produced an unpleasant accent at the end of the tone (a simple, psychological reaction on the part of the players). But, if he trains his ear, he will soon begin to hear such things. When he corrects the players by word of mouth he has half-won the battle. But if he corrects his *gesture*, then he is beginning to understand what conducting really is.

Now arrives the state of consciousness that something is wrong: his time-beating is sometimes misread, even by the best of players. A kindly expert explains to him that his arms move naturally in arcs, and that the harder he hits the beat, the higher his hand will bounce. Ah! So the tip of the stick should be trained to move in straight lines, not in horizontal arcs around the conductor's body nor in a perpendicular arc which permits the tip to flick back over the conductor's shoulder (pointing momentarily at the audience) on the last beat of each measure. Perhaps "exercises," like scales and etudes, have to be practiced to get the stick to move in the requisite straight lines. Further, control has to be imposed to prevent the hand from flying up too high after the down-beat, which high rebound spoils the clarity of outline of beats within the measure.

Meanwhile, what about the left hand? This, too, should be able to make the time-beating gestures, but should "know enough" not to do so most of the time. Its independence from the right hand has to be acquired and then trained. The left hand has its own inflections to add to the musical performance and should not chatter along in unison with the right hand. There are exercises for establishing independence and then for perfecting the language of left hand. And so the technique grows.

Cues, fermatas, advanced time-beating patterns in fives and sevens, changes of speed across double bars, changes in meter in consecutive measures—a need for knowing how and for perfecting skill after skill: with all this we have said nothing of the "irregular" time-beating required in the modern fast fives and sevens, nor of the texture of the gesture to match the texture of the tone. We have not mentioned the handling of difficult beginnings, the "how" of the legato, the tenuto, the staccato, accentuation in all of its nuances of meaning, nor the conducting of the wonderful silences of music. We have disregarded any reference to phrasal conducting, to the momentary delineation of the phrase itself instead of the particular beats of which it is comprised.

These are not "matters of experience." They are all genuinely teachable techniques. The young conductor who has patiently acquired them does not have to wonder about the comments made by his players in his absence. He has learned to write a language which amateur and professional alike can read and understand. He can step confidently up to the next rung of the ladder.

The time is fast approching when even the conductors of amateur groups will no longer be able to get by on a meager knowledge of time-beating accompanied by sheer musical enthusiasm and cheer-leading tactics. The science of the manual technique of the conductor is an exact science, teachable, readable, understandable. It is beginning to permeate its own twentieth-century musical world just as the knowledge of atomic radiation has permeated the general consciousness of twentieth-century man.

We cannot afford, any longer, to know too little if we wish to be successful with the baton. THE END

Note: At the time of his death, Mr. Malko was the permanent conductor of the Sydney, Australia, Symphony Orchestra. He was formerly conductor of the Imperial Opera of St. Petersburg, director of the Leningrad Philharmonic, and permanent guest conductor of the Danish State Radio Symphony Orchestra. His concert tours took him throughout Europe, North and South America, Israel and, most recently, Japan. During the summers of 1936 and 1937 he gave "Master Classes" at the Mozarteum in Salzburg, Austria.

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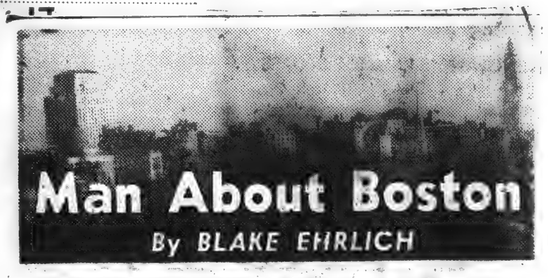
JAN 22 1962



Please Say It Isn't So, Boston Music Lovers

IF THIS WERE a French newspaper I could have a headline here reading: Boston's Golden Age of Music, Is It Gone?

People who ought to know tell me that it is gone, but I don't know enough about either Boston or music to tell for myself. As a reporter, I just can't go on hearsay.

I can ask questions, though. Is it true that great musical artists, aside from soloists with the Symphony, don't flock here as they once did to perform? Is it true that the New England Conservatory has lost its once-leading position as a developer of musical artists?

It seems to me that Boston lives in a sea of music. A covey of FM stations devotes hundreds of air hours a week to good music. Some of our churches—Old North and King's Chapel come readily to mind—have highly developed musical programs.

The Fine Arts and Gardiner Museums give numerous small concerts. The universities burst with music. Everywhere there are amateur groups playing for their own amusement. The schools have impressive orchestras and choirs. We haven't lost the Symphony and the Pops.

ONE OF THE THINGS that raises this whole question is the return of Boris Goldovsky's opera troupe from a tour of the country. In 10 weeks they played 54 cities, and it was literally a triumphal tour.

In every kind of hall, from school gyms to huge civic auditoriums, they played to packed houses. They actually made a profit. And they expect to lose it all and go back into the red in their home town of Boston.

It's not that they're looking for a profit, because it's a non-profit organization, but they are looking for some response. Why should Boston be colder to opera than Kankakee or New York?

At the age of 16, this company, the New England Opera Theater, Inc., is the oldest in Boston, a city of long-lived institutions. There are gas stations here older than this. Does Boston just hate opera?

IF PEOPLE in other towns break down the doors to see this particular troupe, why do Bostonians stay away? I put the question to Mrs. Joyce Newdick, executive director of the company.

I must say that after I met Joyce, I didn't much care what her answer was, because she charmed me right out of my tree.

She is a tiny, comely creature, looking about as executive as a bluebird. With a mind like a chrome steel trap.

She said, "The Boston public should realize that a well done opera is the equal in sheer entertainment of a musical comedy, only that the music is better."

TO HER MIND, a Goldovsky opera is well nigh perfect. "To be with Goldovsky, a performer must have a beautiful voice, be a good actor and a good musician. Our performances—always in English—are always valid and vital theater."

The object is not just to give the public a good time, but to train opera personnel, she said. Their leadership program gives to directors, stage managers, conductors and other off-stage essential workers the living experience of putting on an opera.

"In the past 15 years the number of opera groups in America has trebled—civic operas and university workshops," she said. "The people running these have learned at the master's knee." Master Boris Goldovsky, she meant.

That's a very broad statement, but it's only now that the spell is less intense, that I see how broad it is.

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APR 7 1962

Saturday Chat

Just What and Where Is Music?

By Philip S. Marden

LOWELL—One of the things which physical disability compels me to forego is the regular attendance at the Friday afternoon concerts of the Boston Symphony. I shall miss them, and even the presentation on Channel 2 of the concerts in Sanders theatre at Harvard will not quite fill the gap chiefly because I cannot make my TV set give an adequate reproduction. I don't know whether this is the fault of the machine or of the "mike" at the sending end, but for one reason or another the reception is not good. If I tune up to make the pianissimi really audible, the fortissmi suddenly blasts me out of my easy chair.

Early in my married life, Katrina persuaded me to attend the Friday afternoon concerts, to which she was an addict ever since her school-teaching days in Milton. That must have been around 1906, and I have continued my subscription without interruption ever since. It comes hard to abandon a custom which has become so rooted.

I USED TO wonder whether or not Katrina began her devotion to the Friday concerts primarily because of her love of music or because she felt it would be culturally improving. At any rate that has been the case with me. I have learned to appreciate good music more than I did at starting, and I certainly know more about it, but I cannot say that I like it all, especially the unfamiliar modern compositions of which in recent years I have heard so much. Much of it still seems to me, not music but simply ear-torturing noise. Some of it I have been compelled to listen to several times over, like the sacre du Printemps (the Rite of Spring), without awakening any greater appreciation for it. I confess this with a flush of shame, well realizing that it shows my ignorance; but I fall back on that famous last resort of the Bromide, "I don't know much about art but I know what I like" and I scorn to pretend what isn't so. If that be treason, make the most of it! I suspect that the professed admiration for dissonant modern music is insincere and a highly reprehensible fraud.

I know it is idle to dispute matters of taste. De gustibus non disputandum. I'm not going to claim that anything I don't like cannot be called music but only that I don't see how a thing that sounds like Bedlam in the nursery, which outrages the ordinary ear by a series of squeals and dissonant shrieks, can be called by that honorable name. For music, to me, should at least be pleasant to hear, even if you have to learn to like it.

In my sixty years, or so, of symphony-going I have learned to like a lot of stuff that originally was downright dull. But I have also listened to things I know perfectly well I could never learn to regard as anything but a most God-awful racket without form and void—in short not music at all. I often wonder if the members of the orchestra feel the same repugnance.

In my nearly sixty years I have seen a variety of conductors. The first was a German named Fiedler (not Arthur of that ilk), Rabaut, Monteux, Muck (pronounced Mook) Koussivitzki, and the current Munch who is in his last year and who is usually pronounced "Moonch," which is Bostonian for the "French u."). They were all competent, and some of them rated tops, Dr. Muck I remember had two terms, sadly interfered with by World War I. I recall that on his return to the podium the old Papyrus Club welcomed him back with a "Muck zuruck" dinner. I had a stunt to do—i.e., to programmatize the menu in the style of Philip Hale, bound up with the Symphony program cover. I wish I could find a specimen of that imitation of Mr. Hale's magistereal work, for I regarded it as one of the best things I ever did, and even Mr. Hale liked it enough to have it bound up with the collection of his programs in the New York public library —or so I was told.

I am not qualified to make dogmatic criticisms of the Boston Symphony, but it seems to me to overdo its zeal to keep us informed about what is being done in the world of modern music. Why is that a necessity? We go to the concerts to hear good music, played by the best orchestra in the world. We do it because it gives us pleasure. Why insist on trying to make us tolerate what gives us pain?

"THE MAN WHO hath no music in himself, whose soul is not moved by a concord of sweet sounds, is fit for treasons, stratagems and spoils." But how about the man whose soul is equally moved by a discord of harsh noises? Something worse, I believe—something like homicide or juvenile delinquency. Granted that we ought to be kept en rapport with what is happening in the world of modern music, when it is worth our while. But why inflict it on us when ultimate acceptance is a preposterously unlikely guess?

Of course there is always a chance. The world now acclaims as masterpieces some noble works which once were hissed and booed off the stage. But it does not follow that this will always happen. Once a discord always a discord. It may be justified if it "rushes in that harmony should be prized" but it may be eternally offensive. I feel that there is room for a reasonable amount of common sense in making predictions. A Rachmaninoff concerto may always be more highly rated than a Rhapsody in Blue.

Leonard Bernstein the other night gave a Stravinsky concert and referred to the famous Igor as "the greatest living composer." Some would dispute that because I believe Sibelius is still living, but the fashion now favors the novel defiance of tradition as out of date and accepts everything that would shock your grandmother as true art. I still insist that this may be overdone, as, in the Symphony programs, it long has been, for me.

DOES BOSTON HATE OPERA? She said, "If Boston wants to remake its reputation as the well spring of culture, then it must support those institutions which enrich the arts."

She talked about the deep personal values of music, beyond the mass cultural considerations. The idea, I gathered, was that if man is really headed for the stars, he needs more than a slide rule.

And you know, she never did answer my question.

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Herald (m)
BOSTON, Mass.
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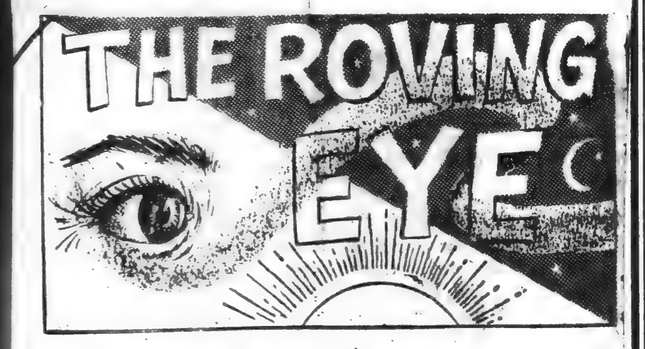
FEB 21 1962

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 22 000
JAN 1962



How It Is in Anytown

By ROBERT TAYLOR

DEAR FOLKS:

I hope you are fine. How is everything in Clapboard, O.? Ma and me are enjoying our trip through the East, though if we had to do it all over again we would choose some other month than February when the roads are slipperier than a hog on ice, as the folks say out here (Ha, Ha).

"Turning across the river into Cambridge, the tourist will probably find that the place answers his expectations, though if he is honest he will admit to himself that parts of it are a little scruffy, a little too much like Anytown, U. S. A."

—Marcus Cunliffe on Harvard in the magazine "Encounter."

Now what I'm really writing you about is this decision Ma and me have reached: I am not coming back to the putty knife factory. Yes, people, we have discovered our dream town here in the so-called sophisticated East—Cambridge, Massachusetts, U.S.A., the spot for our golden retirement years.

So you can tell President Irving S. Fyncche that his star putty knife honer won't be back: I am going to take a job with the Harvard Faculty. I'm not kidding. Remember how we used to say back home that Harvard folks were snobbish? Well, Ma and me have found out different, they are just opposite.

★ ★ ★

FOR ONE THING there is the town of Cambridge which is really a city, and—you won't believe this—the most down-to-earth spot you ever imagined! Sort of like Anytown, U.S.A., you might say. It is prettier than a cover by Norman Rockwell.

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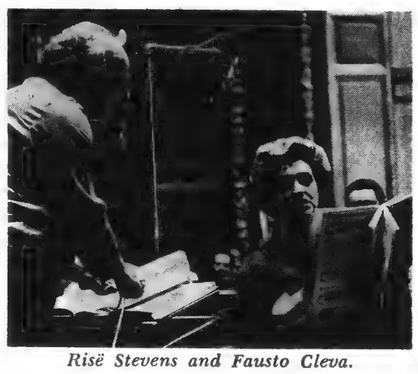

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What is the essence of a living musical culture? Let me say, in general terms, that in reducing musical culture to basic lines we divide it into two main plans.

In the first place there is the plan of general musical development—that is to say, extra-professional musical education, within the reach of everyone and essential in some degree to all. The aim of general musical development is to bring the masses of people closer to music and thereby introduce music into life, not in an accidental manner, but in a cultural way.

I believe that general culture, in a certain measure, plays a more important role than even professional musical education, just because of the participation of the masses, which influences the course of culture and the very process of its development. In the sense in which we understand it, this problem is new to music, and up to now has been little developed. Its solution requires new methods of work because it depends on the sensitiveness of the leader-professionals and on their ability to bring music closer to the general public, but remaining at all times on that higher level, on which art at the given moment stands.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
FEB 21 1962

How It Is in Anytown

By ROBERT TAYLOR

DEAR FOLKS:

I hope you are fine. How is everything in Clapboard, O.? Ma and me are enjoying our trip through the East, though if we had to do it all over again we would choose some other month than February when the roads are slipperier than a hog on ice, as the folks say out here (Ha, Ha).

"Turning across the river into Cambridge, the tourist will probably find that the place answers his expectations, though if he is honest he will admit to himself that parts of it are a little scruffy, a little too much like Anytown, U. S. A."

—Marcus Cunliffe on Harvard in the magazine "Encounter."

Now what I'm really writing you about is this decision Ma and me have reached: I am not coming back to the putty knife factory. Yes, people, we have discovered our dream town here in the so-called sophisticated East—Cambridge, Massachusetts, U.S.A., the spot for our golden retirement years.

So you can tell President Irving S. Fyncche that his star putty knife honer won't be back: I am going to take a job with the Harvard Faculty. I'm not kidding. Remember how we used to say back home that Harvard folks were snobbish? Well, Ma and me have found out different, they are just opposite.

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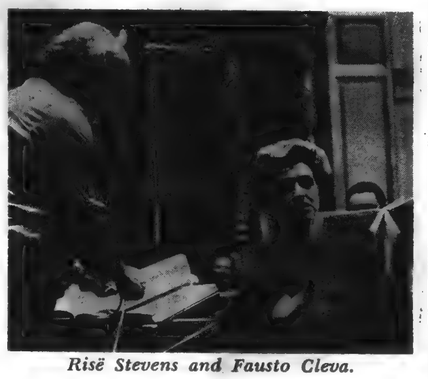

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ERWIN GOLDMAN

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NEW ENGLANDER
BOSTON, MASS.
MONTHLY 12,500
JAN 1962

MUSIC MUSIC MUSIC In New England

SO MANY VARIATIONS ARE THERE on the theme of music in New England that one need only examine a few of them to hear the movements of a symphony of happy business.

The scale runs from jazz at Newport, R. I., which, riots and all, garners for the city $2 to $3 million every year in one swinging weekend, to the Boston Symphony Orchestra, which plays to capacity audiences 50 weeks a year—the longest season of any private orchestra.

In the middle of the scale are the concerns that work at the business of making this musical munificence available to everyone with access to a phonograph or radio—firms involved in one way or another in the highly active field of high fidelity. The best way to hear the high notes in the hi-fi world is to visit one of the retail outlets—modern centers that have replaced the old-fashioned hardware type of operation with glistening supermarket-style functions in which products are displayed in open racks for easy access and attractiveness.

The largest distribution center in New England is Radio Shack Corp., which started out in a tiny basement in Boston and has spread to six locations in three states. As a fair indication of how many people have been bitten by the hi-fi bug, consider that since June, 1960, the corporation has opened three stores, broken ground for a fourth, and made plans for two more.

Center attraction at the stores are the Audio Comparator sound rooms. Designed for acoustic perfection, they allow the customer to listen to literally hundreds of components in direct comparison. Since Radio Shack designed and constructed the first such room in 1947, it has been copied all over the world.

So excellent has the corporation found the field that it has even gone into the manufacture of a low- and medium-priced line of equipment under the Realistic trademark. It's also producing a line of recordings on the Realistic Hallmark label.

Even with all this going, the firm sees no slacking off period ahead. While the national demand dropped somewhat in the general decline (hi-fi equipment still being a luxury, not a necessity), Radio Shack felt no let up. A few figures will show their growth over the past few years: sales in 1958 were $5.5 million, 1960 sales hit $18 million.

With stereo becoming stronger and the advent of multiplex broadcasting, the market should continue to grow. Multiplex is a system recently approved by the FCC for broadcasting stereo that can be received on one FM receiver. Previously a combination of two receivers, one FM, and one AM, was needed.

In hi-fi equipment itself, monaural is definitely on its way out, most sales now are of stereo components. As multiplex goes into operation (WCRB in Boston is broadcasting it already), monaural records will gradually cease to be made. Consequently, monaural owners will have to switch to stereo equipment also—meaning further impetus for the market.

In the vanguard of the companies profiting from that impetus will be the firm that's led the field all the way, H. H. Scott, Inc., of Maynard, Mass. A young company founded less than 15 years ago, and managed by a young group, Scott has made an enviable name for itself by specializing in cultural electronics.

One out of every four hi-fi equipment components sold today is a Scott instrument. The firm manufactured the first hi-fi amplifier by modern-day standards, and was largely influential in industrial designs which brought high fidelity from the hobby room and cellar into the living room.

Peter Dyke of Scott comments, "Our industry has largely been responsible for the resurgence of interest in fine reproduction of fine music. Interestingly enough, I believe the public spends more money on classical records than is spent on professional baseball attendance." David Beckerman of Radio Shack backed that claim by estimating the sale of hi-fi equipment and long playing records at somewhere in the area of $50 million a year—in the New England region alone.

Scott's high standards for equipment and its avant-garde philosophy of business making a cultural contribution have helped make its components the best selling in the country. The firm has grown with the industry: in 1960 its volume was six times that of fiscal 1955 and 60 times that of its first year, 1948.

Its success has led to embarrassment at times, for people generally assume the firm to be 10 or 20 times its actual size, of about 300 employes. Again Peter Dyke: "I think, as the educational and cultural level of the population grows interest in good music and good music reproduction will accelerate even faster . . . it just isn't possible for me to estimate an upper limit. The opportunities literally are unlimited—or at least those with the imagination and courage to risk, innovate, change and grow.

(Continued on page 41

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record-American (m-e)
BOSTON, Mass.
Circ. 475,000
FEB 5 1962

SMART SET By ROSE WALSH

Symphony Luncheon Has Sharp Notes

I'm not a gambler at heart but I would be willing to place a small bet that the Friday Symphony concert subscribers who attended the pre-Symphony Luncheon at the Midtown Motor Inn went right over to Symphony Hall and began looking at all the musicians in a new light.

Harry Ellis Dickson, who has been picturing the human side of the world-famous ensemble in his delightful weekly series of "Inside the Boston Symphony Orchestra" talks at the popular luncheons described some of his colleagues in this fashion:

"The first violinists are the snobs in the orchestra" and they are looked on with awe and disdain by the others, he says. The second violinists (Harry Dickson is one) "are friendly"; the flutists "are the optimists who expect that everything is going to be all right."

In contrast "the horn players are fatalists, always anticipating that anything can happen." And he added, "It sometimes does."

"The oboists are madmen who never talk to anyone except themselves. And the percussionists are happy and contented," he continues.

He is not forgetting the other musicians, but has promised to describe them another time. And you may be sure the ladies who wouldn't dream of missing one of the luncheons will hold him to that promise.

Friday's guests of honor were Junior League committee members of the Metropolitan Opera Regional Auditions. (The auditions are being held next Friday and Saturday at Jordan Hall). Mrs. Brooks Potter, regional chairman, gave a brief talk about the purpose of the project—helping to discover new American talent for the Met Opera.

Ronald Holgate, a previous year's auditions winner, (now ulaying on Broadway in "Milk and Honey",) was seated at the head table as were Mrs. Richmond Holder, Mrs. John Cornish (Junior League president); Mrs. Kimball Powning (who has a busy schedule getting ready for her daughter's wedding Feb. 17); Mrs. E. Anthony Kutten, co-chairman of the weekly luncheons; and Mrs. John G. Cushman.

Globe 4/23

Spare That Tree, Plea Of Newton Neighbors

A group of Newton residents, conducted by the publicity director of the Boston Symphony Orchestra, will render a concert of protest this morning at Newton City Hall against the removal of a tree.

Laning Humphrey of 364 Woodward st., in the Waban section, has accused Public Works Commissioner Willard Pratt of "arboricide" for his directive to saw down a 150-year-old ash tree on Woodward st.

Pratt plans to eliminate the tree because it protrudes into the street, which is being repaved. He requested the forestry division to cut to three days the usual week's notice for a public hearing, so construction work would not be delayed.

Humphrey, accompanied by Mrs. Leo Smith of 344 Woodward st., in front of whose property the ash tree stands, will lead a delegation of neighbors at a hearing at 9:30 this morning.

Humphrey, backed by a record of protecting Newton's tree population, volleyed: "They want to take down a healthy, noble old tree with a wonderful spread of branches and replace it with asphalt. Newton is known as the Garden City because of its trees. They provide our fresh air and shade."

Contractor William P. Capone of West Roxbury, whose firm is resurfacing Woodward st., said the tree "is not obstructing our work at all."

Assistant forestry superintendent George Maguire said even one complaint at today's hearing would cause the matter to be turned over to Mayor Donald L. Gibbs.

Alderman William Hardy Prentice of Waban said he had talked with the director of public works and had urged him to save the tree if possible.

Prentice added, however, that the tree appeared "pretty well dead and shows no signs of life."

That the tree is dead has not been officially determined, but the issue is very much alive.

News-Tribune (e)
WALTHAM, Mass.

Waban Residents Ask That Tree Be Spared

Neighbors on Woodward St. in Waban who have grown accustomed to the shade of a 150-year-old ash tree are urging Mayor Gibbs to spare it.

They appeared at City Hall this morning to protest its removal to Street Commissioner Frank K. Perkins, following a notice that the ancient tree was to be cut down because it protruded into the street which is being repaved.

Groups of neighbors, sometimes as many as 20 at a time, gathered under the four-foot branches yesterday to read the removal notice posted by the city. One of the children took a tape measure and counted 144 inches around the huge trunk.

A charge of "arboricide" was leveled against a city official by Laning Humphrey of 364 Woodward St., a next-door neighbor to the tree. Mr. Humphrey is press representative for the Boston Symphony Orchestra. He and Mrs. Leo Smith of 344 Woodward St. at

(TREE—Page 6)

tended this morning's hearing.

Mr. Perkins promised to send a man from the forestry division to examine the tree and its relation to the road construction, to determine whether it is a traffic hazard. The final count of last resort would be the mayor, Perkins said.

Mr. Humphrey based his protest on Newton's garden city character. "They want to take down a healthy, noble old tree with a wonderful spread of branches and replace it with asphalt," he complained.

"Newton is known as a Garden City because of its trees. They provide our fresh air and shade," he argued.

Whether or not the tree is healthy is in dispute, however. Newton Alderman W. Hardy Prentice, while agreeing that it be spared, said that it showed no signs of life.

However, according to Mr. Humphrey, appearances can be deceiving, and a tree of this type often appears to be dead, then blossoms out again.

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Peter Dyke of Scott comments, "Our industry has largely been responsible for the resurgence of interest in fine reproduction of fine music. Interestingly enough, I believe the public spends more money on classical records than is spent on professional baseball attendance." David Beckerman of Radio Shack backed that claim by estimating the sale of hi-fi equipment and long playing records at somewhere in the area of $50 million a year—in the New England region alone.

Scott's high standards for equipment and its avant-garde philosophy of business making a cultural contribution have helped make its components the best selling in the country. The firm has grown with the industry: in 1960 its volume was six times that of fiscal 1955—and 60 times that of its first year, 1948.

Its success has led to embarrassment at times, for people generally assume the firm to be 10 or 20 times its actual size, of about 300 employes. Again Peter Dyke: "I think, as the educational and cultural level of the population grows, interest in good music and good music reproduction will accelerate even faster . . . it just isn't possible for me to estimate an upper limit. The opportunities literally are unlimited—or at least for those with the imagination and courage to risk, innovate, change and grow."

(*Continued on page 41*)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m-e)
BOSTON, Mass.
Circ. 475,000
FEB 5 1962

SMART SET

Sympho... Has Sha...

I'm not a gambler... to place a small bet th... subscribers who attend... at the Midtown Motor Inn went right over to Symphony Hall and began looking at all the musicians in a new light.

Harry Ellis Dickson, who has been picturing the human side of the world-famous ensemble in his delightful weekly series of "Inside the Boston Symphony Orchestra" talks at the popular luncheons described some of his colleagues in this fashion:

"The first violinists are the snobs in the orchestra", and they are looked on with awe and disdain by the others, he says. The second violinists (Harry Dickson is one) "are friendly"; the flutists "are the optimists who expect that everything is going to be all right."

In contrast "the horn players are fatalists, always anticipating that anything can happen." And he added, "It sometimes does."

"The oboists are madmen who never talk to anyone except themselves. And the percussionists are happy and contented," he continues.

He is not forgetting the other musicians, but has promised to describe them another time. And you may be sure the ladies who wouldn't dream of missing one of the luncheons will hold him to that promise.

Friday's guests of honor were Junior League committee members of the Metropolitan Opera Regional Auditions. (The auditions are being held next Friday and Saturday at Jordan Hall). Mrs. Brooks Potter, regional chairman, gave a brief talk about the purpose of the project—helping to discover new American talent for the Met Opera.

Ronald Holgate, a previous year's auditions winner, (now playing on Broadway in "Milk and Honey",) was seated at the head table as were Mrs. Richmond Holder, Mrs. John Cornish (Junior League president); Mrs. Kimball Powning (who has a busy schedule getting ready for her daughter's wedding Feb. 17); Mrs. E. Anthony Kutten, co-chairman of the weekly luncheons; and Mrs. John G. Cushman.

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...r Force C...

...EENSBORO, N. C... Air Force C47 tr... crashed shortly ...ff yesterday...

Globe 4/23

Spare That Tree, Plea Of Newton Neighbors

A group of Newton residents, conducted by the publicity director of the Boston Symphony Orchestra, will render a concert of protest this morning at Newton City Hall against the removal of a tree.

Laning Humphrey of 364 Woodward st., in the Waban section, has accused Public Works Commissioner Willard Pratt of "arboricide" for his directive to saw down a 150-year-old ash tree on Woodward st.

Pratt plans to eliminate the tree because it protrudes into the street, which is being repaved. He requested the forestry division to cut to three days the usual week's notice for a public hearing, so construction work would not be delayed.

Humphrey, accompanied by Mrs. Leo Smith of 344 Woodward st., in front of whose property the ash tree stands, will lead a delegation of neighbors at a hearing at 9:30 this morning.

Humphrey, backed by a record of protecting Newton's tree population, volleyed: "They want to take down a healthy, noble old tree with a wonderful spread of branches and replace it with asphalt. Newton is known as the Garden City because of its trees. They provide our fresh air and shade."

Contractor William P. Capone of West Roxbury, whose firm is resurfacing Woodward st., said the tree "is not obstructing our work at all."

Assistant forestry superintendent George Maguire said even one complaint at today's hearing would "cause the matter to be turned over to Mayor Donald L. Gibbs.

Alderman William Hardy Prentice of Waban said he had talked with the director of public works and had urged him to save the tree if possible.

Prentice added, however, that the tree appeared "pretty well dead and shows no signs of life."

That the tree is dead has not been officially determined, but the issue is very much alive.

News-Tribune (e)
WALTHAM, Mass.

Waban Residents Ask That Tree Be Spared

Neighbors on Woodward St. in Waban who have grown accustomed to the shade of a 150-year-old ash tree are urging Mayor Gibbs to spare it.

They appeared at City Hall this morning to protest its removal to Street Commissioner Frank E. Perkins, following a notice that the ancient tree was to be cut down because it protruded into the street which is being repaved.

Groups of neighbors, sometimes as many as 20 at a time, gathered under the foot branches yesterday to read the removal notice posted by the city. One of the children took a tape measure and counted 144 inches around the huge trunk.

A charge of "arboricide" was leveled against a city official by Laning Humphrey of 364 Woodward St., a next-door neighbor to the tree. Mr. Humphrey is press representative for the Boston Symphony Orchestra. He and Mrs. Leo Smith of 344 Woodward St. at

(TURN — Page 6)

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Mr. Perkins promised to send a man from the forestry division to examine the tree and its relation to the road construction, to determine whether it is a traffic hazard. The final court of last resort would be the mayor, Perkins said.

Mr. Humphrey based his protest on Newton's Garden City character. "They want to take down a healthy, noble old tree with a wonderful spread of branches and replace it with asphalt," he complained.

"Newton is known as the Garden City because of its trees. They provide our fresh air and shade," he argued.

Whether or not the tree in question is healthy is in doubt, however. Newton Alderman W. Hardy Prentice, while urging that it be spared, said that it showed no signs of life.

However, according to Mr. Humphrey, appearances can be deceiving, and a tree of this type often appears to be dead, then blossoms out again.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105

FEB 7 1962

★ ★ ★

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The usual accompaniment for hymns is an organ, and to make the picture complete, New England even boasts of being the home of the Aeolian Skinner Organ Co., the "Cadillac of the pipe organ makers." In business since 1905 and operating two plants, one in Boston and one in Dorchester, the firm produces full-size organs, not small substitutes.

The organs cost anywhere from $25,000 to $300,000. The company has a constant waiting list for its instruments, each of which is built to order: in fact a customer may wait up to three years.

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Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 178,037

FEB 5 1962

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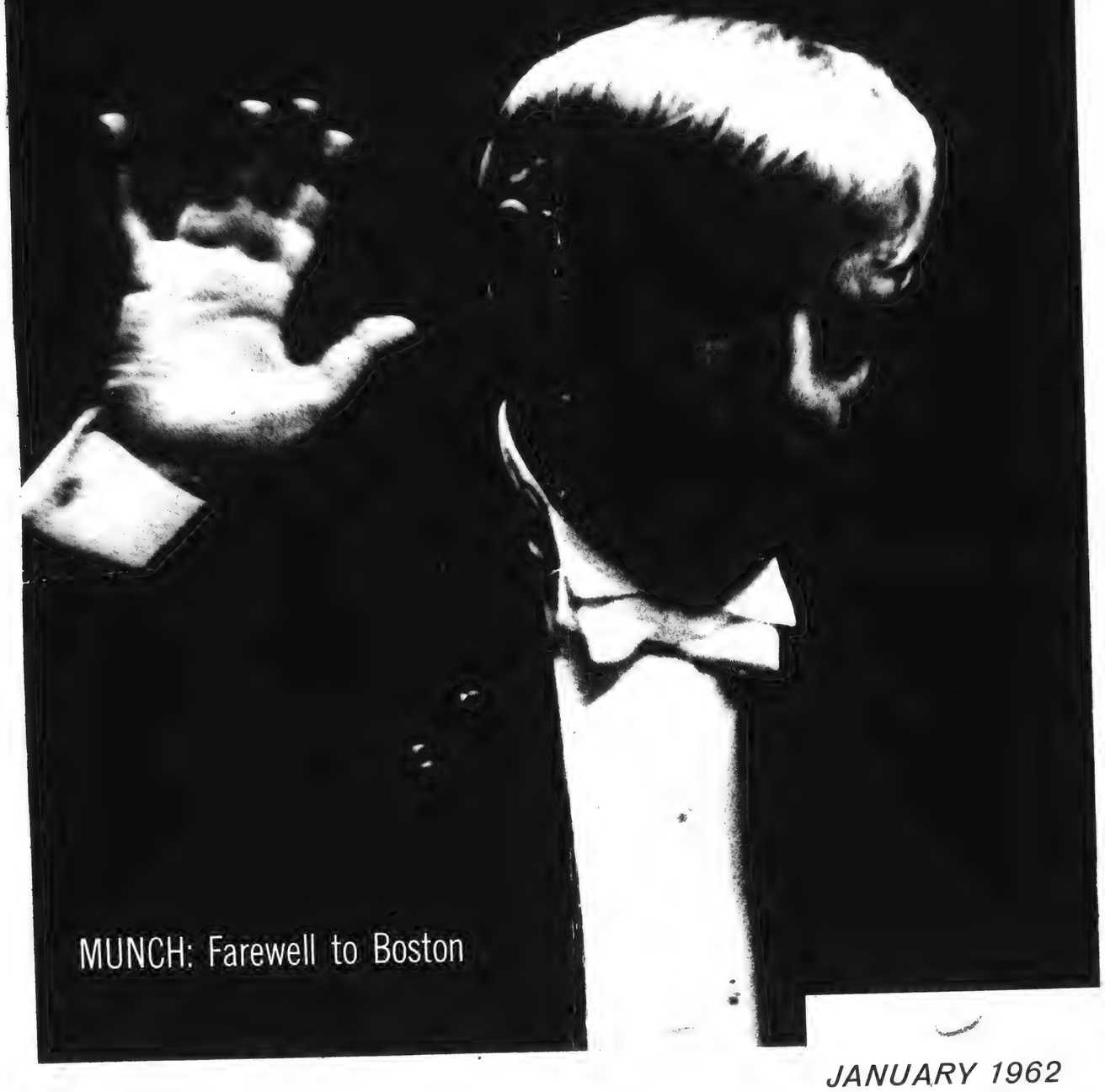
Socially Speaking

254

the music magazine
MUSICAL COURIER

JANUARY
1962
FIFTY CENTS



MUNCH: Farewell to Boston

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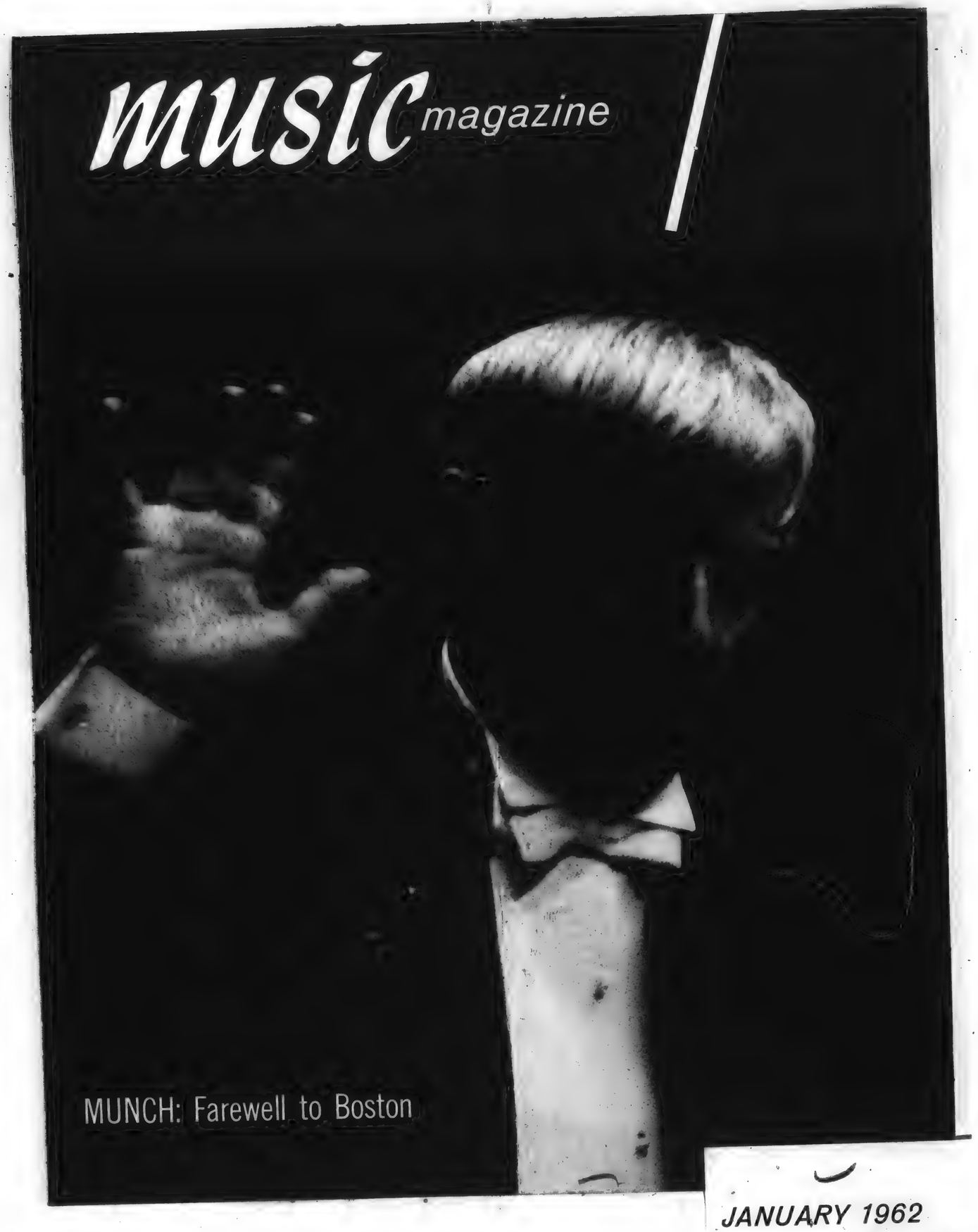
music magazine



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MONTHLY 38,700
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The program seemed usual enough, in print: Copland's music from the *Quiet City*, Debussy's *Iberia*, Beethoven's "Eroica": an American, a Munch specialty, and the long-ordained prophet of world-cohesion. Dr. Munch in this, his last of 13 years with the orchestra, had hardly ever seemed so fit, commanding nothing less than magic from his men. The distinctive hush of the Copland, Debussy's suave sensuality, Beethoven's rigor under the Munch baton gave fresh meaning to the word "style." It was the very symbol of harmony-in-diversity,

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So mused Colonel Henry Higginson at one point in his leadership of the orchestra he had founded. From 1881 to 1919 the farsighted Yankee had fondled and fostered his hobby as other rich men had their painting, or horses, or yachts. His sense of personal mission has led to service after service: summer concerts on the Esplanade, Tanglewood, tours, recordings.

But the indicated next role of the symphony, already splendidly assumed in a tour of the Orient under Munch, is that of world-ambassador of the best in American culture, and that role may yet prove the greatest. Let's have a closer look at an orchestra with a past and a future.

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Boston Symphony, Past and Future

As administrator (dean of the Boston Conservatory of Music), educator, and musician Robert Dumm is in a position to observe well the past and the possibility of his city's orchestra.

osity; they are men who can step forward (and often do) for the solo part in a concerto or can meet their own public in a Jordan Hall recital on a night off. Sitting among the first violins is Joseph Silverstein, recent winner of a Naumburg. Heading the cellos, Samuel Mayes; Joseph DiPasquale, the violas; Doriot Dwyer, the flutes; Roger Voisin, the trumpets, and so around the stage.

Harold Farbermann, percussionist, has his own New Arts Orchestra; Victor Manusevitch, violinist, directs the Cambridge Civic Symphony; Richard Kapuscinski, cellist, founded the Fine Arts Quartet—Boston knows them all well enough to feel personally let down if they have an off day. Such an ensemble requires more of a guide than a goad in its conductor, and woe to the visiting prima donna-type who presses an authority the players do not feel him to possess by "eminent domain."

The fine balances of this 104-man ensemble result from the careful selection of replacements, slow turnover, workable retirement provisions, stimulating association, the lure of Boston. The balances have defined the orchestra ever since Higginson signed his first German emigrés to long-run contracts. The changes in its sound over the years reflect the national styles of its conductors: Georg Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, of its German profile; Henri Rabaud, Pierre Monteux, and Charles Munch for the French; Serge Koussevitzky for a Russo-cosmopolitan savor all its own. What comes next, under the Austrian touch of Erich Leinsdorf, arouses lively speculation.

"THE PUBLIC THAT INHERITS AND THE PUBLIC THAT IS GROPING MAY YET IN THE FOURTH OR FIFTH DECADE MAKE THE WIDEST, WORTHIEST PUBLIC THE ORCHESTRA HAS YET KNOWN."

So opined H. T. Parker in the Boston *Herald* of 1911. If we tune that echo to read "ninth decade," we read its present subscribership of swelling thousands. Boston, it seems, cannot have enough of its symphony. Extra concerts, eight fine music FM stations, stereo enough to whirl away a lifetime of listening have proved habit-forming. The habit, one suspects, is a bit narcotic, and who might blame an urbanite for swathing his nerves in soothing sound, a sort of euthanasia-impromptu.

This very season the orchestra management offered a new Monday evening series, the first addition to the concerts since 1925. This run, with the Thursday open rehearsals, Tuesdays concerts, a longer Tanglewood calendar, brings the orchestra's *performing* year to 50 out of 52 weeks, a severe pace compared to orchestras which count 25 or 30 weeks a full year. From the standpoint of business it was a sure thing for there is no apparent end to the line of standees outside the ticket window. The men rejoice in their full year's work, paid vacation, freedom from occasional odd jobs. It is a pioneer step among orchestras, as was the pension fund plan, which has relieved aging musicians of killing pressure, without preventing them from teaching and performing after they retire.

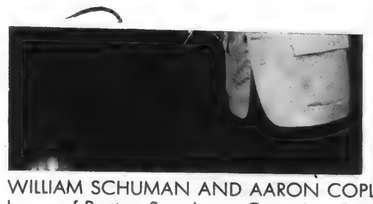
"THIS COMES FROM MY HEART. MAY IT TOUCH THE HEART."

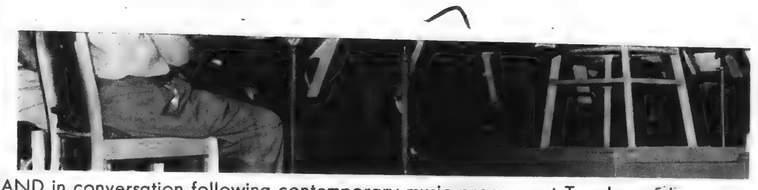
Charles Munch likes to repeat those words, Beethoven's, about his Ninth Symphony. Long after "le beau Charles" steps down from his podium next August, I shall remember him as he once conducted Ravel's *Daphnis et Chloë* Suite. Things were well under way; he had the flutes rustling and the clarinets murmuring. Dawn had just turned into blazing noon when he dropped both arms gently to his side, inclined a bit backwards, and simply let a tidal wave of sound pour gratefully over his head. He willingly stood aside to let the unexpected take over, and we were possessed that night by sheer welling sound.

One of the last practicing Romantics, Munch feels that, for all the calculation one might apply to a piece at rehearsal, it is the moment of performance, with its extra spurt of adrenalin, that counts. "The concert is not the place to form new opinions," he has said. "Concert time is when feelings must be made to reach an extreme of intensity."

SYMPHONY HALL on Huntington Avenue houses the Boston Symphony Orchestra. The Hall's galleries are crammed wth students for "open rehearsals." Some of its seats have been occupied by the same series subscribers for 50 years.

Lenscraft Photos, Inc.





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Munch rehearses his musicians in a spirit of easy cooperation. "The orchestra is not a docile or mechanical instrument. It is a social body, a collection of human beings. It has a psychology and reflexes. It can be guided, but it must not be offended." Once, when the men had got out of hand, Munch called an anguished supplication, "Oh, you're not going to make me a policeman, are you?"

That plea comes from the heart of his concept of conducting; not to act as a teacher, but as an inspirator. The concert must be a bonus paid by the good will invested at rehearsal. What did it mean at rehearsals when Munch would mutter "pas nécessaire" (he has not learned English), "pas nécessaire," as he turned page after page of the score? Or that a recording might be made after a single brush-up rehearsal? Indifference, laxness? Not at all. Munch felt he could count on the good will the men felt towards him, and he has not erred often. (They do not forget the evenings he gave them leave to play elsewhere, and nevertheless recommended full pay, "since it is for the good of the orchestra.")

"THE TELEPHONE MUST AT ANY PRICE BE KEPT FROM RINGING."

Throughout his sojourns in this country Munch has kept as guarded as a publicity-shy movie star, a condition essential to his way of work. "When you go onstage for the first rehearsal, you must already know the score as well as you ever will." His need for the conservation and concentration of forces has dictated a strict inaccessibility, which is policed by a personal staff that intercepts not only calls but mail to his home.

Behind the letter of Munch's words one reads a good man and devoted artist, and a humble man to whom craft came hard, but who has accepted the burden of unending work. His enjoyment of music is personal and total. "Music always suggests something to me; just a color or a landscape or perhaps a sensation that can be felt and expressed only in sound. My taste for painting often brings visual images to mix with the sounds." If then he has not always pressed his musicians to the last heel-click of punctilio and starched elocution of the notes, the musicians have nevertheless "spoken" largely and frequently under his inspired musical impulse. "Au revoir, Charles, et merci!"

"BUT YOU MUST CAN!"

Any talk of Boston Symphony conductors must go on amidst the still fulminous incense of Serge Koussevitzky, whose image lives on in the players and countless members of the Boston and Tanglewood audiences. Many an American composer can date his first "break" with a score he commissioned, and many a musician recalls with half-frightened fascination certain involuntary ulcers that bloomed under that voluntarily endured tyranny. For close to 30 years his name and that of the orchestra were unforgettably fused.

Under his training the ensemble attained a voluptuous, intense sound and a breathless readiness that made each performance a sort of rite. His aristocratic, imperious way hardly could have been bettered by a czar, yet the men took it. They rightly felt that what he asked was in the name of musical perfection, and they felt enlarged by what he was able to make them do. "You can*not*? But you *must* can!" he shouted to a bass player. Then, after a signal for an impossible, but beautiful extreme of tone, "But *you* know what to do—you are the artists." With that, they *were*, and they *did*.

Koussevitzky's vision of building young talent was always the core of his plans for Tanglewood, and his faith in the future of new music lives in the commissions of the Koussevitzky Foundation. Under his imprint the symphony became a national orchestra as well as the pride of Back Bay, and a definitive interpreter on records. There is hardly one of the present not-so-young generation of American musicians who did not have his first hearings of major works through Koussevitzky's prism on the old 78s.

"ONLY A WIENERKIND CAN PLAY SCHUBERT!"

That was what Colonel Higginson had asserted to Wilhelm Gericke when he signed him to conduct in the '80s. Higginson had never stopped loving Vienna and the jewel-pivoted grace of her music. That is the sound the symphony is likely to assume next year under its next conductor, Erich Leinsdorf.

John B. Sanromá *Gus Manos*

SERGE KOUSSEVITZKY conducted the orchestra for nearly 30 years with an "aristocratic imperiousness" through which he obtained a voluptuous, intense sound. Charles Munch, one of the last practicing Romantics, "conceives his part to be that of inspirator." His devotion to his craft has provided for future conductor Erich Leinsdorf a responsive "instrument" to which the latter brings recognized talents and training.

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One thing is certain: he knows the musical capital that has been entrusted to him. At last year's open rehearsal, when he was visiting, he wheeled the men through a first-reading of Schubert's *Rosamunde* music, then turned beaming to the audience: "Where—*where* now, could you find an orchestra to do *that*?"

What can be read in the calm, level gaze, the worldly charm of the man? A lover of tradition, surely, who will understand what the symphony has meant to the city and to its own musicians.

His record is promising. Bruno Walter had already made him his assistant at Salzburg when Toscanini heard him

Whitestone Photo

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Leinsdorf at the helm meant thorough preparation, controlled and energetic delivery, luminosity, and polish. Considering his considerable ambit over the years, one is interested to find him believing that best results grow from a continuous association of a conductor and his orchestra. Given his own orchestra again, we shall find him tuning it as a single instrument, electrically responsive to his lucid intentions.

Whether he will present contemporary music as often as either of his predecessors livens the speculation for Boston would not like to fall behind. The record does not speak as unequivocally on this point although Leinsdorf has introduced operas by Walton, Poulenc, Stravinsky, and Martin to his rounds of repertory. But for that "contemporizing" of the familiar repertoire that results from entirely fresh readings we have high hopes.

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That's what "Symphony" is in Boston —a habit first; in some cases, a way of life. There are Friday afternoon subscribers who have settled into the same seat for 50 years and have tolled their weeks by tickets the way other people use paychecks. Purely habit, purely social? No — at least not in the way of other cities.

Habit does not explain at all the immediate sellout of the new series this year. And wave after new wave of students cram the galleries at the open rehearsals, one of Munch's most popular innovations. Demand to hear the symphony on its home ground has never been so great. If it kept shop seven nights and matinees, Boston would cannibalistically devour it.

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'62-'63 Prospectus

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658

SUN JAN 4 1962

A WRONG START

First Week of Programs at Lincoln Center Lacks Flair and Imagination

By HAROLD C. SCHONBERG

SOME Lincoln Center supporters have been watching recent developments with something of the sinking feeling of a lover discovering that his beloved has false teeth. It was bad enough when the Boston Symphony, announcing its entrance into this citadel of democratic culture, raised its prices in Philharmonic Hall some 50 per cent. But now that the first week's programs at Lincoln Center have been announced, it would seem that commercial considerations have prevailed over artistic ones, and that all the ideals we had been reading about have been set to a singing commercial.

There are many things that Lincoln Center could have done. If the enterprise is to be looked on as an American cultural dream come true, the American elements could and should have been played up. The best of our composers should have been commissioned to write music for the occasion; and the best of world music, appropriate to the occasion, also could have played a part. Or if Lincoln Center had wished to stress its international role, the door should have been thrown open to the great foreign artists and organizations. Gaze upon our handiwork, they could have been told. Perform for us in our new hall, beside the best of our own musicians.

Far From Visionary

But what actually has been announced is a long way from the great vision that Lincoln Center has been talking about. The two New York Philharmonic programs, certainly, are not calculated to inspire confidence among musicians throughout the world, or among those of the concert-going public who have taste.

Lincoln Center is supposed to represent high standards, adventure, the best in the performing arts. The opening concert, one had expected, would be something very special, a symbol of what the center is to stand for. And what does the announced opening program actually stand for? An extravaganza, a big patchwork that has neither the virtue of consistency nor taste, a gaudy affair that rings as hollow as a broken drum.

Choral Beginning

Leonard Bernstein will be leading the Philharmonic and twelve vocal soloists in a movement from Beethoven's "Missa Solemnis," a movement from Mahler's Eighth Symphony, a new work commissioned by the Philharmonic from Aaron Copland (the nature of the score has not yet been announced, but presumably it is for chorus and orchestra) and Vaughan Williams' "Serenade to Music."

Presenting single movements of masterpieces is a disservice to the composer and the kind of esthetic amputation one would not expect from the director of a major orchestra in one of the world's musical capitals. It is the kind of program that will make a big noise, and will parade many faces, but its content has elements more of the circus than of idealism and imagination.

Bad as this program is, the second Philharmonic program is even worse: a vaudeville that will have thirteen soloists trooping on and off in music by Strauss, Haydn, Vivaldi and Bach. A gesture to the twentieth century will be made with the inclusion of Stravinsky's "Sacre du Printemps." Stravinsky, on his eightieth birthday, deserves better.

From Philadelphia

The Philharmonic is not the only organization with opening-week programs that are making musicians giggle. Eugene Ormandy and the Philadelphia Orchestra will come up with a routine in which Adlai Stevenson is narrator in Copland's "Lincoln Portrait." Is it nasty cynicism to suggest that the juxtaposition has more of a publicity than a musical angle? ("So what'll we have on our first program?" "Well, fellers, we gotta make a big splash. Now there's this here Adlai Stevenson. . ." "Gad, what an idea! You've blown the lid off the pressure cooker with that one!")

On this program, Van Cliburn will play the Rachmaninoff Third Piano Concerto (isn't he *ashamed?*). Walter Piston will be represented with a pièce d'occasion, the "Lincoln Center Overture." This is the only work commissioned by Lincoln Center during the opening week. Ravel's well-worn "Daphnis and Chloe" ends this program.

The Boston and Cleveland orchestras will present new works by Samuel Barber and Alvin Etler. Otherwise the selections are traditional: "Eroica" Symphony, Brahms Violin Concerto and the like. At least these are respectable programs. But it cannot be said that there has been much of a special effort to do something memorable.

Fortunately the opening week will have at least one event worthy of the occasion, and it is coming from the most conservative organization on the premises—the Metropolitan Opera. On Sept. 29 and 30, Ernest Ansermet will direct the American première of Manuel de Falla's "Atlantida." This is a major work by a major twentieth-century composer. Here, then, will be the excitement and adventure promised by Lincoln Center.

The ironical part of the first week is in the three popular-priced concerts, with seats from $4 to $1. (The opening concert on Sept. 23 is a benefit at a $250 top, $100 bottom; and the other concerts during the week have a $30 top. All of these are benefits.) But are the Metropolitan Opera and the big orchestras being offered to the public at popular prices? No; in the cheaper series are the Juilliard String Quartet, the New York Pro Musica and the two-piano team of Gold and Fizdale.

It so happens that these are among the finest organizations in America. But they normally attract an audience of connoisseurs. What Lincoln Center in effect is saying is that the organizations everybody wants to hear are being priced out of average reach during the first week of benefits, and that the only popular-priced concerts being offered are those that have the least glamour and the least audience appeal.

Money Problems

Now, the need for money is pressing, and nobody would begrudge Lincoln Center any number of benefits for whatever the traffic can bear. And one is certain that the opening week of concerts are not going to set the pattern for the future operation. But it is equally certain that Lincoln Center has made a bad start, sacrificing ideals to what it may consider necessity. Though, really, where's the necessity? The audience will come, on this auspicious occasion, no matter what is played. It could have been just as easy to search out, with imagination and resource, fine and unusual pieces of music of past and present that would have been appropriate to the occasion, and to present them with all possible honesty and dignity.

It is true that the first week will probably bring Lincoln Center a few hundred thousand dollars. But there are other considerations. See Mark, viii, 36.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 427,983

FEB 25 1962

Symphony to Play At Sept. Opening Of Lincoln Center

The Boston Symphony Orchestra, conducted by its new music director-designate, Erich Leinsdorf, will be one of five orchestras which will perform during the first week of the new Lincoln Center for the Performing Arts in New York city.

Mr. Leinsdorf will conduct the Boston Symphony Monday evening, Sept. 24, in Brahms' "Academic Festival" Overture, Beethoven's "Eroica" Symphony, a new Piano Concerto by Samuel Barber, commissioned by G. Schirmer, Inc., with John Browning as soloist, and Richard Strauss' "Till Eulenspiegel."

The actual opening concert at Lincoln Center, Sept. 23, will be given by the New York Philharmonic under Leonard Bernstein.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658

SUN FEB 18 1962

THE WORLD OF MUSIC

By ROSS PARMENTER

EARLIER this month the Boston Symphony Orchestra sent its subscribers notice of the prices it will charge at Philharmonic Hall next season.

They were all higher than those it has been asking at Carnegie Hall. A spokesman for the orchestra, when asked to explain the increase, said one reason was that Lincoln Center would charge more rent for the new hall.

But there were two other reasons. The orchestra's other costs have also gone up, and, quite frankly, the orchestra felt it could get more for its tickets.

When concert managers were queried if they, too, would be charging more at Philharmonic Hall, a good deal of indecision was revealed about just how much more they would ask. One manager said they were all watching one another and what one asked was likely to affect what the others asked. What they haven't discovered yet is what the traffic will bear.

Sol Hurok said he would keep his Carnegie Hall price scale at Philharmonic Hall. He has decided he can make up the rental difference — $1,185 a night at Philharmonic as opposed to $825 at Carnegie—because Philharmonic will have more higher-priced seats. Herbert Barrett expects to charge about 10 per cent more at Philharmonic.

Not So Bad

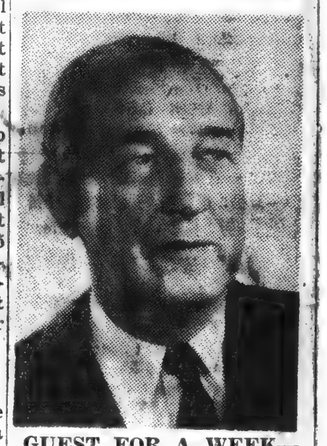
The Boston Symphony's rise averages nearly 50 per cent a ticket. In percentage terms this seems a lot, but Thomas D. Perry, Jr., the orchestra's manager, points out that the Boston has not raised its New York ticket prices in more than ten years. In justice to the orchestra, too, it needs to be said that $12 is not really very much for five symphonic concerts. This is the lowest-priced subscription. The new top figure for five concerts is $32. The second of the Boston's subscription series at Philharmonic, incidentally, will be on Friday nights, replacing the old Saturday afternoon series at Carnegie.

Carlos Moseley, manager of the New York Philharmonic, says the Philharmonic's jump will not be nearly so steep as the Boston's. For one thing, the Philharmonic has been lifting its Carnegie prices in anticipation of a move to Lincoln Center. Thus the new prices will not be such a shock. And the top prices will not be essentially higher. The average will go up because there will be more higher-priced seats and fewer low-cost ones.

Philharmonic's ground floor will have 1,378 seats in contrast to Carnegie's 996. But, in contrast to Carnegie's 838-seat balcony, Philharmonic Hall will have no fourth tier at all. At Philharmonic, the physically highest seats will be a floor lower than at Carnegie, and they will be on what is to be called the Second Terrace.

TUBA PLAYER: When the Amsterdam Concertgebouw Orchestra wants a new tuba player it does not spare expense. Witness what it did to get its latest one. The player in question is Roger Bobo, 23-year-old tuba player from Los Angeles, who will leave the Rochester Philharmonic to go to the Netherlands. First the Concertgebouw heard Mr. Bobo's artistry via tape, then it asked Mr. Bobo to come to Europe to audition in person. And it offered to pay his round-trip plane ticket. So he left Rochester on a Friday, auditioned in Amsterdam over the week-end, won the job, and was back in Rochester by Tuesday to rehearse for the Rochester Philharmonic's Thursday concert.

WIDOW: Mrs. Fritz Kreisler has received hundreds of messages from all over the world expressing regret at the death of her husband. Her health is poor and she has found herself unable to cope with the flood of correspondence. Accordingly she turned to this paper to convey an omnibus appreciation. She asked that this be said: "I can not tell how much these expressions of sympathy have meant to me. They have not assuaged my grief, but have given me strength to bear my loss. My regret is that I can't respond to all of them personally."



GUEST FOR A WEEK—Alfred Wallenstein takes over Philharmonic podium at Carnegie Hall Thursday.

HEMIDEMISEMIQUAVERS: Massenet's "Werther," which has not had a New York performance with orchestral accompaniment in a dozen years, will be given a full revival by the Opera Theatre of the Manhattan School of Music on March 2 and 3. Carlton Gauld will stage the production and Emerson Buckley will conduct it. . . . Pablo Casals was recently elected to the American Society of Composers, Authors and Publishers as a composer. . . . The Montreal Symphony is going to Russia, and the Canadian artists it has invited to go along as soloists are Ronald Turini, pianist, and Teresa Stratas, soprano. . . . Say what you will, things do change in Boston. The Boston Symphony has elected its first woman to the board of trustees. She is Mrs. James H. Perkins. . . . The Park Avenue Synagogue has commissioned Jan Meyerowitz to compose a new Friday Evening Service. It will have its première at the synagogue on May 4.

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HOUSTON, TEXAS
POST
D. 278,013 S. 235,855
JAN 5 1962

Some Program Notes: Boston Orchestra in Prospect for Spring?

By HUBERT ROUSSEL

THE evening affording no theatre subject inviting of anybody's lengthy regard, your correspondent surrenders the critical prilege for this issue and resorts to a few notes and impressions. It may be of some interest to mention that the Boston Symphony Orchestra, planning a southern tour in April, is seeking a Houston engagement. Erich Leinsdorf, conductor-elect of that famous assembly, will be along as the generalissimo. The fee being asked is a very stiff one indeed, but the offer is getting consideration. It used to be an axiom here that the interest of the Houston musical audience is worn thin by April, but last season's turnout for the Amsterdam Concertgebouw Orchestra, a spring visitor, did something to change that idea.

Roussel

Incidentally, when Joseph Silverstein, the excellent Boston orchestra violinist, was here recently to perform with our own Symphony, he asked me whether we'd yet had Danny Kaye as a guest conductor. I presumed this to be a musician's humor and replied with a little joke of my own. But he was in earnest. The movie comedian, he assured me, is serious about his conducting and not at all bad at the job. Perhaps we should have him some time—with Jack Benny as violin soloist.

* * *

I am also reminded that Van Cliburn confided to me on his last visit to town that he wants to get into conducting, preferably in the operatic field. This ought to suggest something to the Houston Grand Opera Association. I do not think Cliburn would look unfavorably on a proposition offering him a chance to try his hand at the new job in his home region. Why not make him a bid to take over one opera production as a guest? Small chance that anything could be lost on a venture of that kind.

A suite for flute, 'cello and harpsichord written by Arthur Hall, the excellent Houston composer and head of the Shepherd School of Music, Rice University, will have its premiere at a concert of the Lyric Art Quartette in the university's Hamman Hall on Friday, Jan 12. Appearing in the special number will be Byron Hester, solo flute of the Houston Symphony, and Klaus Speer, harpsichordist, with Marion Davies, of the Lyric group, as the 'cello performer.

And while we're passing out tips to the wise, this seems a good moment to remind everybody that the next balletic event scheduled for town should be a premium affair. The occasion will be the appearance, under the patronage of Mrs. Edna W. Saunders, of the American Ballet Theatre. The date is Jan 31—one regular performance only, after a morning show which is strictly for students.

The note is here entered because the two programs presented by this organization at the Music Hall last winter were the finest ballet Houston has been privileged to witness in many years. Completely fresh in decor and beautifully staffed, the productions represented in every way the highest standards and style of the art, and were perfectly thrilling to encounter. It was ironical that they had the thinnest attendance of our dance season.

Lucia Chase has done a wonderful job in the reorganization of her company (which lost most of its properties in a fire while touring in Europe two years ago), and Houston's dance public should catch on.

* * *

APPARENTLY this is to be a season of no touring drama whatever. Productions of "A Thurber Carnival" and "The Sound of Music" were announced as possibilities for Music Hall visits when bookings were arranged in the fall, but nothing more has been heard of the projects and I find no evidence that the shows in question are still making the rounds. Though our own play season has been a pretty good one, the winter has been dramatically thinner for the collapse of the Broadway Theatre League series, a good effort that deserved to succeed.

Should your attention wander a little from the music in forthcoming performances of the Symphony, you may find it amusing, as I have done a few times, to observe that James Austin, the orchestra's first trumpet, bears a somewhat striking resemblance to certain pictures of John F. Kennedy. Or does it just look that way from my side of the hall?

The Alley's splendid success with its production of Ben Jonson's "Volpone" has rather valuably demonstrated that a classic work of the drama is not barred from becoming a popular hit in the local houses by reason of being a classic, as some people appear to believe. "Volpone" is a riot in Nina Vance's arrangement, and the characterizations of its major performers are the juiciest acting the local stages have offered in many a turn.

And I note that the skeleton of the mastodon they discovered near town the other day has been proved to be only 18,000 years old. That reminds me of the last joke I heard on television.

LANSING, MICH.
STATE JOURNAL
D. 66,493 S. 65,765
FEB 24 1962

WMSB Highlights

Boston Symphony Plans 5 Concerts

A rare musical treat awaits Channel 10 viewers in five superb performances by the Boston Symphony orchestra. Scheduled for Friday showings at 11 a. m. and reruns on Sundays at 2 p. m., the series begins this Friday on Michigan State university WMSB-TV.

Under the direction of Charles Munch, the quality of the famed orchestra is enhanced in these performances by unexcelled camera work. Each concert, recorded in Sanders theater in Cambridge, Mass., is presented in its entirety. In addition, each includes an intermission interview with a distinguished musician or composer.

Dr. Munch has led the Boston Symphony orchestra to international fame in tours of the United States, Europe, the Soviet Union, Japan and other countries of the far east. During this period he also has been a regular participant in the annual Berkshire Music Festivals.

The first program of the series consists of three symphonic works: Haydn's Symphony in B-Flat Major, No. 98; Walter Piston's "Three New England Sketches," and Beethoven's Symphony Number 7 in A-Major, Op. 92.

During intermission, William Pierce, who acts as commentator, interviews Walter Piston about his "Three New England Sketches," his early years as a painter and restaurant piano player, and his musical studies in America and Paris.

Other WMSB highlights:

PHILOSOPHY

"What does it mean to be human?" The attempts of existentialism to answer this puzzling question will be the substance of a new program.

The program, to be presented at 12:30 p. m. Sunday and again Thursday at 11:30 a. m., is the first of a 10-part series entitled "Self-Encounter." The series has been designed to explain and illustrate the principles if existential philosophy.

Viewers who find such questions interesting might also like to sample the series entitled "Eastern Wisdom and Modern Life," presented at noon Sunday and 11:30 a. m. Wednesday. This week, Alan Watts, distinguished interpreter of eastern philosophy, explains how self-contradiction is involved in our ideas of man's nature.

PUBLIC AFFAIRS

A wide variety of viewing on public affairs will be offered during the week.

Rob Downey's "Convention Report," an analysis of what's going on as a new state charter is written at the constitutional convention, is a regular offering at 7 p. m. Mondays.

For the longer view, the "Great Decisions" program continues at 1 p. m. Sunday and 12:30 p. m. Monday. This week's offering is entitled "Nigeria, Democracy in a New Climate." Howard K. Smith and Ron Cochran will examine the fledgling African state and its possible role as a model for yet-to-emerge African nations.

A global problem coming more and more to our attention is water—which is precisely the title of a documentary to be presented at 3:50 p. m. Sunday. The global water crisis, the program contends, can only be dealt with through scientific and economic co-operation on an international scale.

CHILD EDUCATION

In "Why Johnny Reads Junk" at 11 a. m. Wednesday, Maria Piers explores what books are best for different age groups. Kay Eyde, at 1 p. m. Monday and Tuesday, interviews Jean Le Pere, who describes "necessary reading" for the adolescent girl (Monday) and the adolescent boy (Tuesday).

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
TUE FEB 20 1962

ORCHESTRA ADDS A CONCERT SERIES

Philadelphians Will Give 7 Extra Programs in '62-63

Special to The New York Times.

PHILADELPHIA, Feb. 19—To satisfy the ticket demands of music lovers, the Philadelphia Orchestra has added a new series of seven Thursday evening concerts to its program for the 1962-63 season, which opens in mid-September.

The series will be the first on Thursday nights in the orchestra's sixty-two year history. It will supplement the previously scheduled twenty-eight Friday afternoon and twenty-eight Saturday evening concerts, and fourteen Monday night performances.

C. Wanton Balis Jr., president of the Philadelphia Orchestra Association, announced the series' addition today, saying it "was arranged in view of the heavy demand for tickets to the Saturday and Monday evening series, which are virtually sold out by subscription."

The directors believe, Mr. Balis explained, that the orchestra can better serve the public by increasing the number of concerts offered at the Academy of Music here.

Prices for the series range from $10 to $31.25. They will be given on Sept. 20, Dec. 6, Jan. 3, Feb. 21, March 7, April 11 and May 2.

Eugene Ormandy will conduct all but the March 7 concert, which will be under the direction of Charles Munch, retiring music director of the Boston Symphony.

The soloists will include Robert Cassadesus and Philippe Entremont, pianists, and Lorne Munroe, the orchestra's first 'cellist. On April 11 a special choral program of Beethoven's oratorio "The Mount of Olives" and Bach's Easter Oratorio will be presented.

During the thirty-five-week season, the orchestra is giving forty-seven concerts out of town and eighty-four at the academy. In approximately the same amount of time, next season's program calls for forty-seven performances in the former category, and about ninty-five here.

The orchestra association's contract with the American Federation of Musicians requires members of the orchestra to perform a specified amount of services during a season. A service can be either a concert or a rehearsal.

"Since we have to raise money locally," a spokesman said, "we will have to play more locally."

"If the demand for tickets comes up to expectations, he added, the Thursday evening series probably will be continued in future seasons."

CHICAGO, ILL.
TRIBUNE
D. 868,958 S. 1,186,625
FEB 9 1962

N. Y. Concert Tickets to Go Up 50%

Tickets for the five New York City concerts of the Boston Symphony Orchestra next season will average nearly 50 per cent higher when the orchestra moves from Carnegie hall to the new Philharmonic hall in Lincoln Center. The increase in subscription concert admission amounts to between $1 and $1.00 a ticket in all price categories for each concert, with subscription cost ranging from a low of $12 to a high of $32.

A symphony spokesman said that Lincoln Center's higher rent fees were a definite factor in the price increase. Basic cost of renting Philharmonic hall is $1,185 a night as against $825 for Carnegie. Lincoln Center also is asking much higher fees for box office services.

According to managers, other orchestras expect to raise prices and tickets for recitals and other musical events also are likely to cost more in the new hall.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
TUE FEB 20 1962

STEVENSON CAST AS CONCERT 'STAR'

U.N. Aide to Narrate at First Week of Philharmonic Hall

Adlai E. Stevenson will be a soloist with the Philadelphia Orchestra in the new Philharmonic Hall, Lincoln Center for the Performing Arts, two days after the official opening on Sunday, Sept. 23.

The Chief United States Delegate to the United Nations will take on a role new for him—as a narrator with orchestra in Aaron Copland's "A Lincoln Portrait."

The concert, under the direction of Eugene Ormandy, will be part of the series of twelve orchestral, operatic and chamber programs that will fill the first week of center activities. The opening event of the week will be a concert by the New York Philharmonic under Leonard Bernstein that President Kennedy may attend. The President has been officially invited and there are strong hopes he may attend.

Details of the arrangements for this first week were announced yesterday by William Schuman, president of the center. There will be seven benefit performances with a variety of major performing organizations, conductors and soloists, all contributing their services. Also announced are ticket prices ranging from $1 to $250.

The week's programs will include new works by Samuel Barber, Aaron Copland and Walter Piston, commissioned especially for the occasion. There will also be a New York première of an orchestral composition by Alvin Etler.

Tickets for the opening night Philharmonic concert will cost $250 for loge seats and $100 for all other places. Prices of $5 to $30 a seat will prevail for the six other large-scale benefit programs.

Bostonians to Play

These last-named consist of a Boston Symphony Orchestra program under Erich Leinsdorf on Monday, Sept. 24, the Philadelphia program the following evening, a second Philharmonic concert under Mr. Bernstein on Wednesday, the Cleveland Orchestra under George Szell on Thursday and performances of Manuel de Falla's "Atlantida" by the Metropolitan Opera company under Ernst Ansermet on Saturday and Sunday evenings.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
FEB 22 1962

Compose Works for Lincoln Center

Aaron Copland

Walter Piston

Samuel Barber

CHICAGO, ILL.
TRIBUNE
D. 854,085 S. 1,157,232
APR 22 1962

List Opening Bills for Lincoln Center

Seven benefit concerts, three one hour chamber music programs at popular prices, and three special educational concerts and recitals for invited audiences are on the Lincoln Center for the Performing Arts' opening week agenda, beginning Sept. 23. The New York Philharmonic, the Boston Symphony orchestra, the Cleveland orchestra, and the Metropolitan Opera company will take part. World premieres of commissioned works by Barber, Copland and Piston are scheduled as well as the previously announced American premiere of Falla's posthumous opera "Atlantida" in concert form. All will be held in Philharmonic hall, first of the center buildings to be completed.

• • •

Here is a brief rundown of the benefit programs:

Sunday, Sept. 23 — New York Philharmonic, conducted by Leonard Bernstein. Excerpts from Beethoven's "Missa Solemnis" and Mahler's Eighth Symphony, Vaughan Williams' Serenade to Music, new work by Copland. Schola Cantorum and 11 soloists including Dorothy Kirsten, Eileen Farrell, Shirley Verrett-Carter, Richard Tucker, John Vickers, George London, Robert Merrill.

Monday, Sept. 24 — Boston Symphony orchestra, Erich Leinsdorf. Premiere of Barber's Piano Concerto, John Browning, soloist; Brahms, Beethoven, and Strauss.

Tuesday, Sept. 25 —Philadelphia orchestra, Eugene Ormandy. Premiere of Piston's "Lincoln Center Overture," Copland's "A Lincoln Portrait," Adlai E. Stevenson, narrator; Rachmaninoff's Third Piano Concerto, Van Cliburn, soloist, Ravel's "Daphnis and Chloe" Suites.

Wednesday, Sept. 26—New York Philharmonic, Mr. Bernstein. Strauss' Festival Prelude for Great Orchestra and Organ, Stravinsky's "Le Sacre du Printemps," concertos for multiple instruments by Haydn, Vivaldi, and Bach.

Thursday, Sept. 27—Cleveland orchestra, George Szell. New York premiere of Etler's Concerto in One Movement, Brahms' Violin Concerto, Isaac Stern, soloist.

Saturday and Sunday, Sept. 29 and 30.—Falla's "Atlantida," Metropolitan Opera orchestra, chorus, and soloists including Rosalind Elias and George London.

• • •

The Juilliard String Quartet, the New York Pro Musica, and Gold and Fizdale, duo-pianists, present popular priced concerts the afternoons of Sept. 24, 26, and 28, respectively.

Concerts for invited audiences include the Juilliard orchestra, Sept. 28, for school and college teachers, the New York Philharmonic, Sept. 29, for young people, and an organ recital Sept. 30 under interfaith auspices.

Lincoln Center Gala Opening To Feature Tanglewood Stars

Tanglewood stars will glitter among the host of performers who will appear during a series of benefit concerts that will take place in the week following the official opening of the new Lincoln Center for Performing Arts in New York City on Sunday, Sept. 23.

There will be seven benefit performances with a variety of major performing organizations, conductors and soloists, all contributing their services. Ticket prices will range from $1 to $250.

The week's programs will include new works by Samuel Barber, Aaron Copland and Walter Piston commissioned especially for the occasion. There will also be a New York premiere of an orchestral composition by Alvin Etler.

There will be a Boston Symphony Orchestra program under Erich Leinsdorf, two New York Philharmonic concerts under Leonard Bernstein, the Cleveland Orchestra under George Szell and the Metropolitan Opera Company under Ernst Ansermet.

There will be chamber concerts featuring the Juilliard String Quartet, the New York Pro Musica under Noah Greenberg and due pianists Gold and Fizdale.

The opening night Philharmonic concert will have Adele Addison, Irene Dalis, Eileen Farrell, Dorothy Kirsten, Jennie Tourel, Shirley Verrett-Carter, Donald Bell, Charles Baessler, George London, Robert Merrill, Richard Tucker and Jon Vickers as soloists with the Schola Cantorum under the direction of Hugh Ross.

Adlai E. Stevenson, chief U.S. delegate to the United Nations will serve as narrator with the Philadelphia Orchestra in Aaron Copland's "A Lincoln Portrait."

HOUSTON, TEXAS
CHRONICLE
D. 205,824 S. 231,922
JAN 14 1962

Fine Arts

Between the Lines

BY DIANNE COPELON

THAT saucy Aussie at the Playhouse Theatre, the pixy brunette, Lyle O'Hara, is a show-stopper both on and off stage. When she makes a "Bell, Book and Candle" entrance in a moth-eaten old fur coat (which she insists came from the Playhouse's own wardrobe) there's a full five-minute pause for audience laughter.

LYLE O'HARA

Backstage she delights in receiving visitors but is disturbed when some knock on her door and ask to see the Siamese cat, Pyewacket. "He's a boy, and you'll find him in the boy's dressing room," she tells them.

If you meet her on the street during these cold days she'll be wearing a kangaroo coat, one a bit more stylish than her stage coat. Stop her and ask for a few verses from the song about the cuckoo and you, too, may roll down the street laughing.

THE WORD FROM BOSTON: Edna W. Saunders is negotiating with the Boston Symphony Orchestra management to bring that great orchestra here in April, 1963—not this year. The group would make Houston one of the stops on an eight-city flying tour. It's an expensive orchestra, but the rewards of hearing it—in any hall—are beyond dollars.

Boston Symphony Coming Here Next Fall under Terms of Spooner Will

The full Boston Symphony Orchestra will present a concert at Memorial Hall during Thanksgiving Week, on Monday, Nov. 19 of this year. The concert will be free and open to the public.

The Nov. 19 symphony program was announced today by Charles H. Randall, Jr., trust officer of the Plymouth Bank, and trustee of the concert fund of the James Spooner will.

James Spooner, who died in 1954, was a lifetime resident of Plymouth and Cordage official. He was an ardent music-lover a member of the Plymouth Choral Society, Plymouth Men's Glee Club, Plymouth Philharmonic Orchestra, Phinney's Pilgrim Band and the Plymouth Cordage Band.

The Spooner Trust provided by Mr. Spooner's will, furnishes the money to pay for "high-grade public concerts in Plymouth to which the public shall be admitted without charge." He specifically mentions the Boston Symphony Orchestra and concerts by outstanding singers.

Mr. Spooner's will also provides a fund to provide for "professional musicians" at the First Parish in Plymouth. He also left his house on North St., to be preserved as a museum, and a fund to maintain it.

An advisory committee, consisting of Philip S. Barnes, Harold A. Boyer and Alfred Volta, has met with the trust department of the bank from time to time over the past several months making preliminary arrangements for the concert. A full announcement will be made when further arrangements for the concert have been completed.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S: 488,161
THU FEB 8 · 1962

Bostonians Raising Prices Of Concerts Here

Patrons of the Boston Symphony Orchestra will find listening to its music more costly next year, when the orchestra will give its series of five concerts in Philharmonic Hall at the Lincoln Center for the Performing Arts instead of Carnegie Hall.

New York subscribers to the concerts have just received the new schedule of prices per seat which, compared with last year's, is as follows: $32 instead of $24; $26 instead of $21; $22 instead of $15; $18 instead of $12; $14 instead of $9, and $12 instead of $7.50.

While the New York Philharmonic and the Philadelphia Orchestra have not set their price scales, they, too, are expected to charge more.

One reason for the additional expense given was that Philharmonic Hall would cost more to rent than Carnegie — $1,185 compared with $825—a concert. Another is that owing to the difference in construction features (the Lincoln building will have a second terrace instead of a balcony) there will be fewer of the less expensive seats and more of the expensive ones.

260

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 126,055 S. 184,493

FEB 11 1962

Boston Symphony To Bypass City

By STEPHEN HAMMER

For the first time in years, the Boston Symphony Orchestra will bypass Rochester next season.

And its new conductor, Erich Leinsdorf who spent a decade leading the Rochester Philharmonic, will not be available for a guest appearance here next year either.

This is the kind of information you are apt to run into in spending a day behind the scenes of the Civic Music Association where the atmosphere is as devoid of artistic glamor as that of any other business office.

This came to light — more or less in passing — during a day spent in the office of Thomas Iannaccone, executive secretary of the CMA.

The Boston Symphony is passing up all Eastern appearances next fall in favor of a West Coast tour. And Leinsdorf had to turn down a bid to conduct the Rochester orchestra early in 1963 because his schedule permits no guest appearances.

Opening for Orchestra

Iannaccone did not hid the fact that he is disappointed because the Boston Orchestra can't come. But at the same time, he added, this will open the opportunity to fit into the Artists Series another of the world's great orchestras for which negotiations are under way. He would not reveal its identity.

Visiting artists are not selected by Iannaccone and his staff; they just take care of the mechanics of bookings. Philharmonic soloists are chosen by the conductor, Iannaccone explained, and a CMA committee, headed by Arthur L. Stern and Dr. Andreis Roodenburg, determines who should be brought in for other concerts.

To Iannaccone and the rest of the CMA staff, the operations they're involved in are almost totally devoid of the glamor associated with the arts.

"This is a busy operation," he said. "We're not exposed to the glamor end. I think it's fair to say that hardly any of the artists I have booked in here are my friends—I hardly have the chanec to sit down with them in private conversation.

"Both the artist and the manager have their special area of responsibility," he continued. "The artist, of course, is responsible for performing at the highest level of his ability. The manager is responsible for providing what the artist needs while he is here."

5½-Inch High Stool

As if on cue, the telephone rang, with Andres Segovia — scheduled that night to play a guitar recital—on the other end. After a brief exchange of pleasantries Iannaccone easily slipped into the role of manager.

"A stool exactly 5½ inches high?" he said into the phone. "I understand, sir. We'll have one ready.—It's good to have you here again, sir.—Goodbye."

He next called Merritt Torrey, the stage manager responsible for such items.

"Get Mr. Segovia a stool exactly 5½ inches high," he requested, "no more and no less. If you can't find one, make one.

"But," he added, anticipating the artist's possible need, "don't be surprised if he wants something else when he sees what you have. Just give him what he wants."

The current CMA campaign for $237,000 to overcome the boxoffice deficit is, of course, important to Iannaccone and his staff, but it does not keep them from their managerial functions. February, it happens, is the traditional time for concluding negotiations for outside talent to be brought in the following season.

Negotiations by Phone

Most of the negotiations are done by telephone, the manager said, because "it's easier to dicker that way. Besides, you can get a lot of answers in one phone call that it would take weeks of correspondence to get by mail."

Just the same, Iannaccone was displaced from his office that afternoon by a group of auditors tallying the first totals on the fund drive. The manager yielded cheerfully and set up shop in the nearby office of his assistant, Herbert Yates.

In the course of the day, he dealt with numerous problems brought to him by his staff. Yates wanted guidance on the distribution of literature and campaign announcements during concerts while the drive is on. Mrs. Inez Reedy, the public relations director, stopped by to ask him to lunch with a visiting ballerina; he declined. Mrs. Leonore Humphries, the bookkeeper, needed decisions on the meaning of contract language, and his signature on checks for the ballet. His secretary, Mrs. Marie Jukes, came in with a variety of problems and questions.

Picture of Calm

Even while dealing with several issues simultaneously, Iannaccone is a picture of calm. This could be the result of his background—after all, what are a few minor civilian crises compared to the turmoil of the Normandy beachhead on D-Day, 1944, when he was an infantry officer leading one of the first landing parties ashore. He fought from there to Leipzig, many months and battles later, and did not come home until the war was over—after winning a Purple Heart and a Silver Star.

Iannaccone has lived in Rochester since early childhood. His first contact with the CMA was in 1937 when—aged 18—he was hired as an office boy just out of East High School. But he did not consider a career in the organization until 11 years, two colleges and a war later.

As he neared his 1948 graduation from Syracuse University (journalism and political science, Phi Beta Kappa, summa cum laude), he was asked to come back by the late Arthur M. See, then executive secretary, as his assistant.

"I had other plans at the time," he recalls, "but I decided to take the job. I've never regretted it."

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,2[illegible]

BURRELLE'S PRESS CLIPPING SERVICE PAGE ONE

THU FEB 8 1962

Ticket Cost to Rise At Lincoln Center

By ROSS PARMENTER

Tickets for concerts of the Boston Symphony Orchestra at Philharmonic Hall next season will average nearly 50 per cent higher than the orchestra's tickets have been at Carnegie Hall.

Other orchestras, too, expect that the average of their ticket prices will be raised at the new auditorium in the Lincoln Center for the Performing Arts. Tickets for recitals and other musical events in the new hall are also likely to be higher. One reason is that it will cost considerably more to rent Philharmonic Hall than Carnegie.

The new Boston Symphony price scale is the first concrete evidence of just what prices at Philharmonic Hall will be. The scale tends to confirm recent fears and also suggests the future general pricing pattern.

Philharmonic Hall will have no balcony. Those who used to sit in the balcony for the Boston Symphony's concerts at Carnegie Hall will have to move down a tier to sit in what will be called the "Second Terrace." Instead of being able to buy a balcony subscription for five concerts for $7.50, the minimum-priced subscription buyer will have to pay $12 for a subscription in the Second Terrace.

The percentage of the lowest price raise—60 per cent—is higher than the other percentages, but they are also substantial. A $9 subscription will cost $14 next season. A $12 subscription will be upped an even 50 per cent to $18 and $7 is being added to the $15 subscription, $5 to the $21 series and $8 to the $24.

The New York Philharmonic has not yet settled what its subscription prices will be at the hall bearing its name. In principle, it does not intend to alter its highest or lowest prices. That is, $100 will remain its highest price for a subscription ticket and there will still be $1.50 tickets for Sunday afternoon concerts. But the average will be higher because, owing to the nature of Philharmonic Hall, there will be more of the expensive seats and fewer of the less expensive ones.

The Philadelphia Orchestra has not yet established its price scale at the new hall. A spokesman said yesterday he thought all the tickets would be "a little bit higher." He also spoke of the need to adjust to a hall with fine accommodations downstairs, but less upstairs.

Carnegie Hall's balcony holds 838 persons and its Dress Circle 414. This gives it an upstairs accommodation — as distinct from the 512 box seats—of 1,252. And this lower-priced accommodation considerably exceeds that offered by the 996 higher-priced seats in the parquet.

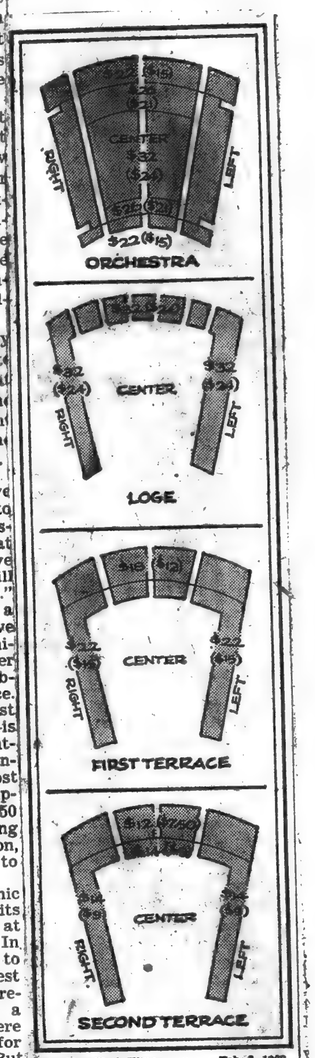
With Philharmonic Hall, the proportions are reversed. The upstairs accommodation — including the loges—comes to 800 seats, which is much smaller than is offered downstairs by the 1,378 seats in the orchestra.

Sol Hurok said yesterday that he did not intend to charge more for attractions he booked into Philharmonic Hall than for those he presented at Carnegie. He said he felt he could meet Philharmonic's higher rental costs because at the new hall he could sell more top-priced tickets and there would be more first-class seats to offer the public.

Other concert managers were not so hopeful of retaining old ticket scales at the new hall. They said they thought they would be forced to pass on to the public some of the extra costs of renting Philharmonic Hall. A spokesman for the Boston Symphony said that the Lincoln Center rent fees were a definite factor in the orchestra's move in raising its prices.

Fees are Listed

The basic fee for renting Philharmonic Hall for a night has been set at $1,185. Carnegie's basic rent is $825. Carnegie also offers a concert lease for $550 provided it can have a third of the profits above $1,650. Lincoln Center is offering no profit-sharing leases. Lincoln Center, too, is asking much higher fees for box-office service than Carnegie Hall. How much higher its fees for personnel will be has not yet been established.



The New York Times Feb. 8, 1962

PRICES UP: Diagrams indicate prices of subscriptions to five concerts by Boston Symphony Orchestra. First figure in each case is for subscriptions at Philharmonic Hall, second figure is for comparable series at Carnegie Hall.

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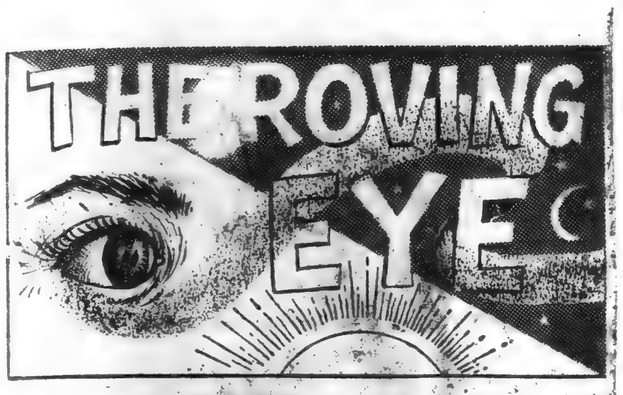
Fiedler



Oh, That Crazy Boston

By ROBERT TAYLOR

LET'S SAY YOU'RE from Kansas or some other remote heartland, and you've never been to Boston, and you're trying to form a mental picture based on what you've heard and read. It might assume this shape.

Boston is "the most English of American cities," not unlike Samuel Johnson's London. The population, residing in red-brick Georgian mansions situated along Beacon street, which winds around a place called Louisburg square, consists of Brahmin aristocracy and Irish immigrants newly arrived in America. There are no other ethnic groups, strangely enough.

But these two manage to communicate through use of the magic phrase "Park the car in Harvard Yard." Going to Harvard is immensely important in Boston, because there are no other male colleges thereabouts save for MIT which is located in Massachusetts somewhere.

Anyhow, it doesn't make much difference, because everyone in Boston, including the poorest Brahmin, attended Harvard where they teach you how to speak with a broad "a" and be President of the United States.

★ ★ ★

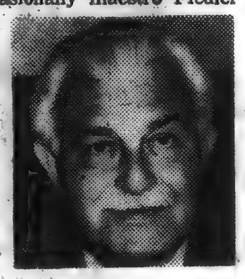
BOSTON HAS A TERRIBLE bookie problem, which is rather, odd, considering that the public lives in all those lovely brick houses and is steeped in culture and all. You can probably trace the bookies to the mayor, an engaging rogue named Frank Skeffington, who quotes Shakespeare and never lets down a pal. People quote Shakespeare in Boston, even the traffic cops, because everyone is so crazy about culture, including the bookmakers who must be in trade in order to make enough money to open an art gallery.

There is one hotel in Boston called The Ritz, and the elevators are sprayed with a squirt gun of Chanel No. 5 There are two restaurants. At Locke-Ober's, where all the market men sit around in their straw hats and aprons, the people eat from long trestle tables, American-style. At Durgin-Park's, the Harvard undergraduates arrange private parties with actresses in the upper dining rooms, and quaff champagne out of slippers.

★ ★ ★

A COW LAID OUT the Boston streets. She may still be seen grazing on The Common where Bostonians quarter their livestock. It is the hardest city in America to get lost in, what with the streets meandering every which way. Considering there are only two streets, Beacon and Louisburg square, it's a feat, but the Bostonians manage to do it.

Boston may well be proud of its Boston Symphony Orchestra and its conductor, Arthur Fiedler. Occasionally maestro Fiedler takes the orchestra on tour under the name of Boston "Pops." Other Boston institutions include a reverence for a distinguished past and the baked bean. Pots of baked beans are consumed at every meal around the clock. Respect for the past takes the form of dressing the way one's grandfather dressed and being frugal.



FIEDLER

Famous sons of Boston include Ted Williams, the late George Apley, Calvin Coolidge, Robert Frost, and the entire Kennedy family, Jacqueline especially. They have never gone west of Dedham.

★ ★ ★

YOU CAN ALWAYS get a laugh on Boston by quoting the old toast about the Cabots and Lodges. Another one that tickles the risibilities of the local gentry is the line about the women who "has her hats." Still another anecdote that Bostonians consider funny, and will make even the gruffest burgher explode into inordinate mirth, is the query: "Why should I go anywhere when I'm already here?"

The leader of Boston society is a woman called Mrs. Jack Gardner who promenades lions. She built a palace for herself in the Back Bay, which is in back of Louisburg square. The other things about Boston are trivial. The people tend to be cold, but warm up in summer, the codfish is authentic. In all, a quaint experience. It must be a swell place to visit; I'd think twice before I lived there.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 427,983

OCT 22 1961

Londoners Pack Hall For Fiedler's Debut

LONDON, Oct. 21 (UPI)—Boston Pops conductor Arthur Fiedler made his English debut tonight before a wildly enthusiastic audience in London's Royal Festival Hall.

He won the hearts of Englishmen with the first note.

Conducting the Philharmonic Orchestra, Fiedler began the program with the overture to Rossini's "La Gazza Ladra," which features a slow opening drum roll.

The audience instinctively stood up expecteing the national anthem "God Save the Queen," then laughed heartily and sat down with some embarrassment as Fiedler launched into the body of the work.

"I didn't know what all the fuss was about," Fiedler admitted later in his dressing room. "They told me they never played 'God Save the Queen' in a concert.

But the "error" struck a warm note with the audience, which filled every one of the over 3000 seats in the hall. Hundreds of concert-goers were turned away at the door.

"I only got one free ticket, and that was for my wife," Fiedler said. "I'm amazed at the reception. They can only have heard of me through the Boston Pops records!"

Fiedler dedicated the second half of the concert—which featured American pianist Julius Katchen—to the late Sir Thomas Beecham, the famed English conductor.

New England Newsclip Agency, Inc.
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Monitor 4/11/62

Fiedler the Barnstormer

By Harold Rogers

Arthur Fiedler, wearing an enviable sun tan, has returned to his Symphony Hall office after completing his seventh transcontinental barnstorming tour with the Boston Pops Tour Orchestra. This time his travels took him 11,000 miles through 20 states to 58 cities where he played 59 concerts in 62 days.

During this tour Ozan Marsh, the featured soloist, played Kabalevsky's Piano Concerto No. 2 in 36 performances, each a première in the cities where it was heard. When he was not playing the Kabalevsky, he did the Liszt in E-flat, No. 1.

Mr. Fiedler recruited his 70 players through audition during the year preceding the tour, drawing his musicians from New York, Chicago, California, Bulgaria, South America, and Czechoslovakia. One violinist broke his leg while touring, spent four days in a hospital, and then rejoined the tour. The ensemble included four women — a second flute, two bassoons, a first violinist.

★ ★ ★

He played only one program with variations to full houses; and one of his audiences—at Raleigh, N.C.—included 13,000 listeners.

He attended 52 parties given in his honor after concerts.

The musicians traveled in two air-conditioned buses, while Mr. Fiedler rode in his own car with William Shisler at the wheel. His tours with his Boston Pops Tour Orchestra are probably the first major barnstorming journeys since the turn-of-the-century days when Theodore Thomas took his orchestra around the country by non-air-conditioned trains.

★ ★ ★

Mr. Fiedler is now hard at work preparing for the coming Boston Pops season, scheduled to open at Symphony Hall on Tuesday evening, May 1. He will have two new medleys—"No Strings" and "State Fair." He plans something on "Moon River" and "West Side Story"; also something that twists.

His soloists will include at least one newcomer — Vera Tishoff Jagel—and some of his regulars like Ozan Marsh, Earl Wild, and Agustin Anievas.

Mr. Fiedler has now been connected with the Boston Symphony Orchestra for 47 years.

Boris & Milton
Arthur Fiedler

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
CLINTON, Mass.
Circ. 3,416

FEB 3 1962

Seventh Tour Of Boston Pops To Start Tuesday

BOSTON (UPI) — Arthur Fiedler, famed Boston maestro, will put his show on the road again next week.

When the dapper, 67-year-old conductor lifts his baton in the Community Theater at Kingston, N.Y., Tuesday night, he will signal the start of the seventh annual tour of the Boston Pops Tour Orchestra.

In May, Fiedler will open his 33rd Boston Pops season, with a 97-piece orchestra composed of Boston Symphony Orchestra musicians. The 71 members of the tour orchestra are not associated with the Boston Symphony.

This year's tour will cover nine weeks, 10,000 miles, 58 cities in 18 states and the District of Columbia—an unbroken sequence of one-night stands except for two concerts scheduled for East Lansing, Mich., Feb. 15-16.

"On these tours," said Fiedler, "we try to appeal to all musical tastes in one program—from the classics to very light stuff."

There will be selections, he said, from Saint-Saens, Rossini, Bach, Khatchaturian, Liszt, Dimitri Kabalevsky and Bernstein.

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Box 2078, Boston 6 • RIchmond 2-4200

Lisbon Enterprise
LISBON FALLS, Me.
Weekly Circ. 5,000

FEB 15 1962

High-Lines of the Week

It Happened in Maine:

The richest municipality in the state is the pleasant hamlet of PLEASANT RIDGE PLANTATION with a population of 108 and a property valuation of $3.3 million-or $13,872 for every man, woman and child. . . . Arthur Fiedler, of Boston Pops Orchestra fame, recently conducted the PORTLAND Symphony Orchestra and was made honorary Chief of the Fire Department, nothing new to fire buff Fiedler; he holds the title with 88 other departments here and abroad . . . . William Fields, of HARDINGS, has built a new henhouse 100 feet by 20 feet. He has about 500 hens and chickens-big business forty years ago . . . . A racing fi[illegible]

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 40,409

NOV 2 1961

Fiedler On Tour Of Japan

BOSTON (UPI)—Conductor Arthur Fiedler of the Boston Pops Orchestra left by plane Wednesday for Tokyo and a concert tour.

Before leaving he had praise for the lady concertmaster of Ireland's national symphony orchestra and the island nation's musical development.

Returning this week from appearances in Ireland, Fiedler said it was "a pleasure" to find the 'Treorai' of the Radio Eireann Symphony was "a very pretty colleen." He added that "her name was Geraldine O'Grady and she is an excellent violinist."

Fiedler said the orchestra played "very well" and that Ireland had begun to develop "her own symphonic composers," notably Dr. Archibald Potter.

"My program in Dublin included his ballet suite, 'Careless Love'. He was delighted with the performance."

Fiedler returned home with a gold seal from Lord Mayor Robert Briscoe of Dublin making him an honorary member of the Dublin fire brigade.

Associated Press Wirephoto

Brass Band of Tokyo Fire Department Picks Up Downbeat for Boston's Arthur Fiedler

Wearing a coat similar to the type worn by Japanese fire fighters in the 19th century, Arthur Fiedler, conductor of the Boston Pops Orchestra, leads the Tokyo Fire Department's band after arriving in Japan recently for a series of performances in Tokyo and Osaka. Mr. Fiedler was made an honorary member of the band.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

JAN 19 1962

Pops Concerts Go Back to '85

Arthur Fiedler's tenure on the podium for the Boston Pops concert has been called the most successful, the most exciting, the most fun of any of the 17 conductors. Fiedler will conduct the Springfield Symphony in a concert Tuesday night at Municipal Auditorium.

The Boston Pops started in 1885, the brainchild of Wilhelm Gericke, Boston Symphony conductor, whose aim was to keep the orchestra at top performance level during the usually inactive summer months.

The series was labeled "Promenade Concerts" after a similar series in London in which the audience strolled about while listening to the music.

The tag later was changed to "Popular Concerts" and then simply to "Pops."

Feidler's program here will feature many of his favorite selections. Tickets are on sale at Forbes & Wallace.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Daily Record-American
BOSTON, Mass.
Circ. 475,000

DEC 7 1961

IT'S ENOUGH TO MAKE YOU EAT YOUR HEART OUT

By LARRY CLAFLIN

Silverman, Cam Draw Knives in Food Feud

The loyalties of a boxing writer often undergo severe strain, but at noon Thursday the situation reaches the breaking point. Rival promoters in Boston have often batted their heads against a stone wall by running fights in opposition to each other. Thursday they reach new peaks by running fight luncheons at the same time four miles apart.

At Marie's Keyboard on Haviland st. in the Back Bay, Sam Silverman, one of Chelsea's leading citizens, will be host. Sam will introduce the press to Joey Giardello and Joe DeNucci who meet at the Garden Dec. 12 in a 10-round middleweight fight. At the same time, at the Lucerne in the North End, Nuno Cam, an East Boston resident, will be host to former welterweight champ Tony DeMarco who meets Don Jordan at the Garden Dec. 19.

Obviously, before Christmas arrives Boston is either going to be a ghost town as far as fights are concerned or is going to be roaring. First Peter Fuller mismanaged Tom McNeeley into a knockout at Toronto. Now DeNucci and DeMarco both face zero hour. DeMarco will be trying another comeback after an absence of almost two years and DeNucci will be meeting by far the toughest opponent he has ever faced.

The best match of all, however, may be the one for money between Cam and Silverman. One-time buddies who used to watch the TV fights together over a couple of rye and waters in the Silverman living room, Sam and Nuno now are enemies. Every time Sam runs a show Nuno slaps a lien on the dough and sues Sam for money he claims Silverman owes him. It reached the stage where everything but Sam's rent money was held in escrow.

Nuno is in for a tough match competing with Silverman when it comes to fight luncheons. One time Sam had Rory Calhoun fighting at Revere and he discovered that Calhoun—a music lover—was pals with Arthur Fiedler of the Boston Pops Orchestra, a fight lover. Sam promptly invited Fiedler to a luncheon at Marie's Keyboard and Fiedler showed up. During the conversation, Sam turned to Fiedler in a friendly way and asked:

"Say, Arthur, is Charles Munch with your outfit?"

Mr. Fiedler's moustache twiched a little, before he politely replied:

"In a manner of speaking, yes. Mr. Munch of the Boston Symphony Orchestra and I are with the same outfit, Sam."

Mr. Fiedler is not expected at either luncheon this time, possibly because not even the distinguished conductor possesses the wisdom to discern between luncheons and go to one without hurting the feelings of the people at the other. It would be sort of like if both Mr. Fiedler and Mr. Munch had invited Subway Sam to their homes for New Year's Eve and Sam couldn't make up his mind which place to go.

The luncheon which Fiedler attended nearly ended in the sudden, but not lamented, death of one of Boston's fight writers. Calhoun was late in arriving because of bad weather at the airport. To add to his temper, he had just been knocked down several times in a violent fight with Spider Webb at San Francisco.

As Calhoun, whose given name is Herman, arrived, the fight writer said to him:

"Say, Herman. What happened in the Webb fight? I lost five bucks betting on you."

"DON'T call me Herman. I hate that name. And if you lost five bucks what the h—— do you think I lost," said Herman with a deadly sound in his voice.

The interview ended immediately and I started a conversation about music with Arthur Fiedler who seemed like a much less violent person.

No matter which luncheon I attend Thursday, I will be certain not to argue with Joey Giardello. A gas station attendant in Philadelphia tried that once while Giardello was on crutches because of injuries suffered in an automobile accident. Joey promptly lambasted the guy with the crutch. Joey got six to 18 months for the rap.

Joey always was a big Dodgers fan. After he got out of the can on the crutch rap he attended a Dodgers-Phillies game at Shibe Park. He was pals with Duke Snider, so after the game he invited Spider out for Italian food.

"Have you got gas in your tank?" Snider asked Giardello.

"Yeah, a whole tankful. But what do you care?" Giardello replied.

"Okay, I'll go with you. But I just wanted to be damn sure we didn't have to stop at any gas stations," Snider said.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 427,983

DEC 17 1961

Globe Concert

Tonight, Sunday, Ch 4 viewers will have the pleasure of attending another Globe concert, number three in the series, from 8:30 to 9 o'clock, under the direction of Arthur Fiedler.

Mr. Fiedler will conduct 55 members of the Boston Pops Orchestra in a program of contrasting moods and tempos, characteristic of his famous "Pops" concerts.

John Scott, host, will announce the following numbers:

Prelude to "Carmen" ..... Bizet
Excerpts from "The Nutcracker" ..... Tchaikowsky
Fantasia on "Greensleeves" ..... Vaughan Williams
Irish Washerwoman from "Irish Suite" ..... Anderson
Selections from "West Side Story" ..... Bernstein

Once a month, the Globe presents "The World of Arthur Fiedler" in prime evening time. The concerts are taped in the main ballroom of the Sheraton-Plaza. Ch 4 utilizes four TV cameras to give viewers intimate closeups of the concerts as seen both from the position of conductor Fiedler and various sections of the orchestra.

Here is another view of Arthur Fiedler as he conducts 55 members of the Boston Pops Orchestra in a Globe-sponsored music telecast. Note the TV camera atop the structure where it captures an over-all picture of the orchestra and conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
MALDEN, Mass.
Circ. 10,215

APR 3 1962

MUSIC

Pops Opening Night Admirable--as Usual

By ROBERT TAYLOR

They really should do something about lighting the "S" on the electric sign aboard Symphony Hall. Right now it looks like an advertisement for a product known in New England as "tonic." And, of course, the commodity dispensed by Arthur Fiedler is purest ambrosia.

As it was in the beginning, so the 77th season of the unique and admirable Boston Pops under the unique and admirable Mr. Fiedler opened last night. "Among those present" were the New England Conservatory Association, and, not unnaturally, the Music Lovers Club.

Same Fiedler

Mr. Fiedler made his appearance at precisely 8:30 and no micrometers of a second. He resembled the same punctual man I saw conduct the Pops of a quarter-century ago, rubicund and distinguished and eminently clubable—except that I, lackaday, have aged and he has stayed the same. He is the same fine musician, too.

The marquee outside was weighted with the same flowers, the hall was the same shade of green, the orchestral sound the same vibrant blend. Less traditional, perhaps, the balance of the Pops orchestra is almost the reverse of the Boston Symphony season, with Mr. Fiedler seating his violins, harp and double bass on stage right and the kettledrums and other percussion instruments at stage left. In any case, he attains wonders of richness, and if the volume occasionally seems loud, sound has to cut through the gossipy relaxed atmosphere of the boulevardiers present.

Once again Mr. Fiedler divided his program into a brisk opening section of delightful semi-classic numbers, a serious inner segment and the final swatch of specialties featuring the Pops brand of arrangement. Ralph Votapek was the young soloist in the tuneful Prokoieff Third Concerto, and if he made more of the rhythmic and digital element than the lyric side, it seemed proper enough and a remonstration of a talent not to be overlooked. Mr. Votapek has a many-colored tone when he wants to call upon the poetic rather than the brittle Prokofieff of this period.

First Encore

The first encore of the season was the Bach-Caillot "Little Fugue," and the Mason arrangement of "The Twist" won immense favor, though the Twist without the actual dancing, considered as music, may have been written with a corkscrew. My nomination for the most popular arrangement of the season is a medley of tunes from TV westerns, scheduled later this week, but one never knows. Lhude sing, Fiedler! Lhude sing Pops!

The Program

The Boston Pops Orchestra, Arthur Fiedler conducting, opened its 77th season last night in Symphony Hall. Ralph Votapek, piano, was the soloist. The program:

Entrance of the Guests into the Wartburg "Tannhauser" ..... Wagner
Suite from "The Water Music" ..... Handel-Harty
Fantasia on "Greensleeves" ..... Vaughan Williams
Overture to "William Tell" ..... Rossini
Piano Concerto No. 3, in C major, Op. 26 ..... Prokofiev
Soloist: Ralph Votapek
Bacchanale, from "Samson and Delilah" ..... Saint-Saens
Suite from "No Strings" ..... Rodgers
Moon River, from "Breakfast at Tiffany's" ..... Mancini
Mack the Knife, from "The Three-Penny Opera" ..... Weill

Fenway Park Primed For April 10 Opener

Harvard University's famed band once again will feature the opening game of the American League season in Boston when the Red Sox greet Cleveland's Indians at Fenway Park a week from Tuesday, April 10.

Game time will be at 2 p.m. as it will be for all afternoon games. The band will start its concert at 1:30 to be concluded with the playing of the National Anthem at game time.

Arthur Fiedler, world-wide famed director of the Boston Pops orchestra, will direct the band in the playing of the Anthem which will be sung by John Holloway.

Gov. John Volpe will throw out the first ball for the game.

Mayor John Collins and a retinue of city officials will also be in attendance.

Aiding in the flag raising will be an eight man Color Guard made up of men from the four branches of service, the Army, Navy, Marine Corps and Air Force.

the opener. The excellent weather of the past couple of weeks following the snowy month of February gave Groundskeeper Connie Sullivan the opportunity he needed to get the grass fertilized, rolled and ready.

The entire park has been repainted. A change was made last year in the shade of green used on the walls and it is practically the same for this year. But the green which formerly covered the grandstand seats has been changed to a brownish shade.

A change also has been made in the scoreboard on the left field wall. Starting this year, the lineups and batting orders of the two teams will be posted by numbers on the scoreboard.

—...days argued that "it is

Page Eight

Boston Still Boston: 77th Pops Season On

By MARJORIE W. SHERMAN

Full of fervor, Fiedler and flower girls, with a touch of the twist on stage and off, Symphony Hall put on its Summer look last night in spite of the chilly mercury, and light music, with wine to match, was served at small tables in the hallowed bailiwick of Beethoven and Brahms.

It was the 77th opening of that unfailing delight, Pops season, and it would be a surfeit of statistics anywhere but in Boston—Arthur Fiedler's 32d year behind the stage row of peach gladioli, the New England Grenfell Assn.'s 21st benefit night at Pops and, for many a Boston citizen, 20th or even 30th year of attendance.

In last night's big pleased audience, which included the Music Lovers Club as well as the Grenfell Assn., were students from many countries, fascinated with their first Boston Pops.

There was India's Tibs Tafel, here on a medical study fellowship, and China's pretty Soo Li Chin, studying to be a nurse.

POPS

Page Seventeen

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Sunday Herald
BOSTON, Mass.
Circ. 287,665
NOV 12 196

Daily Record-American
BOSTON, Mass.
Circ. 531,565
APR 20 1962

MUSIC SWELLS

ELLIOT NORTON WRITES:

Leader Fiedler Sizzles: Wants Pops Air-Cooled

Having led the Boston Pops Tour Orchestra across the country, from coast to coast and border to border, Arthur Fiedler is preparing for the regular Pops season,

which begins Tuesday evening, May 1. Since he conducted 59 concerts in 58 cities on an 11,000 mile jaunt that lasted 62 days, you might expect to find him looking pale and peaked. Not leader Fiedler, who has some hidden inner source of energy. He looks wonderful. Come to think of it, he always looks wonderful, and he is, furthermore, one of the few leaders who looks as a maestro should.

HIS TOUR was an unqualified success. His upcoming Pops season will be, too; most of the scheduled concerts are already sold out. That's good news for Fiedler, bad for those who won't be able to buy tickets.

Elliot Norton

Everything is fine with Fiedler, or almost everything. The management of Symphony Hall still hasn't agreed to install air-conditioning, and that irks him. He resents the fact that Popsgoers, on hot nights, have to make fans of their programs to keep cool, and that his musicians appear coatless because of the heat. "The men should wear coats," he believes. "Without coats, they look like a lot of barbers!"

But Symphony Hall has never had air-conditioning, and the management seems to distrust these new-fangled notions such as making the summer audience comfortable. Did they do it in Major Higginson's day? No. Then let's not be radical.

If the hall were air-conditioned, it might even be possible to have a second Pops series in August, to accommodate thousands of Bostonians and enormous numbers of tourists.

That people would come to such a series of light pleasant concerts in a comfortable hall stands to reason. The notion that "everyone is away" in August is just so much poppycock: who are all those people in the streets?

Fiedler, who is not conducting any campaign for an August series, concedes that such a series might well attract a large audience. When he last guest-conducted the San Francisco Symphony, in August, they played to 9000 people.

In August, the Boston Symphony Orchestra would, of course, be in Tanglewood, and that would make it necessary to recruit players elsewhere. That could be done, however. The seventy members of the Boston Pops Tour Orchestra were recruited from all part of the country.

SEASONAL WORK

Most musicians don't have an opportunity to work in the summer, Arthur Fiedler points out. This is a weakness of the present musical situation in the United States, and a reason why too many talented young people who could make a career of it are turning elsewhere.

That there is a great interest in music all over the country is true, but Arthur Fiedler is witness to the fact that a good many of the symphony orchestras are manned by part time players, because their seasons are short and they can't pay a man a year's salary.

"Some of the orchestras I have conducted are composed for the most part of schoolteachers, doctors, professional men. Their work is not necessarily distinguished. When you conduct them, they just scramble through the music, and you just hope they'll make it."

In some cities, professional musicians work as cab drivers or in other comparable jobs during most of the year. "They can't support their families as musicians," says Fiedler.

WOMEN IN FIELD

In many places, women are taking over from the men. The San Francisco Symphony now has "about twenty-five women," the reason being that a woman can support herself on less than a man needs for a family.

"Young men who might have careers in music are going instead into such fields as missiles and electronics, because they know that these pay well. You can't persade them to stay in music. People are not fools! They have to earn enough money to support themselves and their families all year long."

The Boston Symphony Orchestra is attractive to musicians not only because of its artistic quality, which is unmatched, but because it offers a full year's work, between the regular symphony season, the Pops, the Esplanade Concerts and Tanglewood, plus the income from recording. No other orchestra anywhere has such a long season.

Other cities could do something comparable, in Arthur Fiedler's opinion, to lengthen their orchestra's season. "What it takes," he says, "is somebody to go out and do the work—plan the season, raise the money. I punched doorbells in Boston for two years to get the Esplanade Concerts under way. That's the way it has to be done."

SOUNDS—Music lovers from across New England annually flock to the Esplanade concerts held at Hatch Shell by the Boston Symphony Orchestra. Thousands daily sit under the stars or sun to hear the world's greatest conductors.

A Summer Evening's Relaxation

A KETTLEDRUM rumbles and the Boston Symphony to a man leans toward the music while thousands of classical addicts relax beside the Charles.

Such is the picture of a warm summer evening at Hatch Shell where the sounds drown out traffic and leap across the tiled roofs of Beacon Hill.

Those who have been call it the world's greatest bargain, for it is free but donations are gratefully accepted.

There is a certain kind of peace next to the river with Beethoven or Grieg to envelop the self with a warm bath of creativity.

If the chairs are a bit too hard, there is a blanket of grass with a tree for a backrest. Music in such a setting was meant to be enjoyed, not endured.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
GLOUCESTER, Mass.
Circ. 9,530
DEC 6 1961

Cape Symphony Presents Young Pianist—

At 9, Lisa Has Played with Fiedler and the Pops

By JACKIE DARCY

Nine-year-old Lisa Goldman, who will be guest pianist with the Cape Ann Symphony this Thursday, is a fourth grader who loves Beethoven, skiing, Denmark and southern fried chicken.

A DOLL COLLECTOR and an ardent reader, she first played [illegible] her hobbies, and Haydn as just about her favorite composer.

Thursday's concert, highlighted by her playing of the Beethoven concerto, will include Mozart's "Haffner Symphony" No. 34, Verdi's "La Forza del Destino" and selections from "Camelot."

the piano at the age of three. According to her mother, Mrs. Joseph Goldman of Quincy, "Lisa started going to the piano and playing with all 10 fingers. She never banged—and she learned harmony before she learned to read."

She began taking lessons at the age of five. When she was seven, she made her orchestral debut with the Quincy Symphony Orchestra. Soon afterward she performed with Arthur Fiedler and the Boston Pops Orchestra at the Hatch Memorial Shell in Boston.

Under the guidance of her teacher, Boston's Leo Litwin, she has become one of New England's most sought-after soloists—at the age of nine.

AT THE FREE Christmas concert, to be given at Gloucester High School this Thursday at 8:15, she will play Beethoven's Concerto No. 2. Her family learned how strongly she liked this composer last summer, when the family, including the four children, took a hostel trip through 3,000 miles of Europe.

Lisa, who has more nicknames than fingers, insisted that they visit Bonn, Germany, the home of Beethoven.

Their nine-week tour included a month in Denmark, where a

See AT NINE Page 7

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58 A THE BOSTON SUNDAY HERALD, APRIL 29, 1962

Boston Pops Concerts Open 77th Season

Conductor Fiedler's 33rd Year

On May Day evening—Tuesday at 8:30—Arthur Fiedler, conductor, will open the 77th season of the Boston Pops at Symphony Hall. It will be Mr. Fiedler's 33rd season as conductor.

There will be concerts throughout May every night except Mondays with both matinee and evening performances on Sundays.

This week's programs will include perennial Pops favorites, hit tunes from "Breakfast at Tiffany's," "State Fair" and "No Strings" and this season's special piece, "Pops Roundup," in which Richard Hayman threads together the theme tunes of eight TV westerns.

Solists this week will be Ralph Votapek in Prokofieff's Third Piano Concerto, Denis Bacon in Schumann's Piano Concerto and Mildred Miller in arias from "Samson and Delilah" and "The Barber of Seville." The calendar:

Tuesday

ARTHUR FIEDLER AT REHEARSAL

THE BOSTON SUNDAY GLOBE—APRIL 29, 1962

Arthur Fiedler Begins 33d Year as Pops Conductor

The Spring Concerts Open Tuesday Night At Symphony Hall

Arthur Fiedler will begin his 33d year as conductor of the famed Boston Pops in Symphony Hall, Tuesday night. This will be the 77th season of the unique Spring concert series.

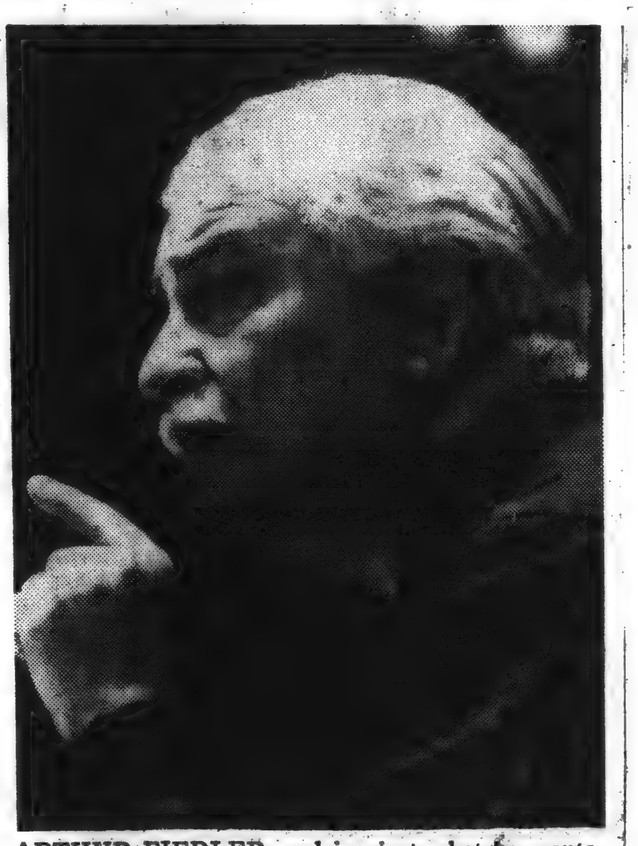
Symphony Hall will be somewhat re-decorated, as usual, for the series—the lower walls of the auditorium washed over in light green, and tables and chairs placed on the floor. There light refreshments and smoking may be enjoyed.

Concerts will be given every night except Mondays. During May there will also be Sunday matinees at 3, in addition to the Sunday evening programs.

Mr. Fiedler's additions to the lighter side of the musical repertory will represent tunes from the film "Breakfast at Tiffany's" and the recent Richard Rodgers musical, "No Strings." Melodies from "State Fair" will be included. The season's especial fun-piece will be "Pops Roundup," in which arranger Richard Hayman has strung together the theme tunes of eight TV horse operas.

Soloists the first week will be Ralph Votapek, in the Third Piano Concerto by Prokofiev; Denise Bacon in the Piano Concerto by Schumann, and mezzo-soprano Mildred Miller in arias from "Samson and Delilah" and "The Barber of Seville."

... will begin



ARTHUR FIEDLER explains just what he wants at a rehearsal of Boston Pops Orchestra. Pops season at Symphony Hall begins Tuesday night.

THE CHRISTIAN SCIENCE MONITOR, WEDNESDAY, MAY 2, 1962

Pyrotechnics at the Pops

Prokofiev Shares Bill With 'Twist'

By Harold Rogers

"Big bands are coming back!"

Such was the sly observation of two Harvard boys last night when Arthur Fiedler concluded the opening program of the 77th season of the Boston Pops. Symphony Hall had just been loosened on its foundations by the big-band sound of "Mack the Knife." The joint rocked, twirled, twisted, and jumped.

But the Boston Pops is one big band that never left, and Mr. Fiedler has had the privilege of facing his own torrent of music for the past 32 years. Last night he began his 33d.

For his program Mr. Fiedler swung lightly to the left; his opening nights tend to the conservative, perhaps because the Music Lovers Club is always to be found in the audience. A rundown of the first two sections included music by Wagner, Handel, Vaughan Williams, Rossini, Prokofiev, Bach, and Saint-Saëns, an august company if there ever was one.

In the third and final section Mr. Feidler turned to Richard Rodgers' latest score, "No Strings," for a touch of novelty. He also gave us Mancini's "Moon River" from "Breakfast at Tiffany's," and Kurt Weill's aforementioned "Mack the Knife." This section was further enhanced by a new Mason arrangement called "The Twist," which doubtless caused many listeners to exercise the utmost in control to keep themselves from dancing in the aisles.

The highlight in an evening of pleasantries came when Ralph Votapek—a young, good looking, and studious pianist—came forward to dazzle us in Prokofiev's Concerto No. 3. He has a prodigious technique, and ability to send notes flying with astonishing speed and clarity.

This being essentially a display piece, the composer offers little by which one can judge a soloist's musical soul—except, perhaps, in some of the variations in the second movement. Perhaps Mr. Votapek can dig deeper into the heart of the music when he has such music to dig into. This concerto, however, is mainly contrived to display the coruscations of the piano, and to this end Mr. Votapek rose to magnificent heights.

(Globe Photo by Charles Carey)

OPENING NIGHT—Awaiting cue to begin Pops season are conductor Arthur Fiedler, daughters Johanna (left) and Debbie and son Peter.

Fiedler Begins The Pops With Twist Encore

By CYRUS DURGIN

It didn't come until just before the last number on the program, but there it was: "The Twist, arranged by Mason." And this at the Pops, whose 77th season Arthur Fiedler began at Symphony Hall last night!

Fiedler took it awfully fast—someone in the audience said "You couldn't twist to that!—but it was twist, simple if not pure, and pure if not simple. This reporter did his best to ascertain whether, according to the terms of Fiedler's published agreement, $10,000 had been paid to a charitable institution. No dice, no soap, no information. It seems that Fiedler did it free! Well, anyway, The Twist has made The Pops.

The evening began differently, like a symphony concert ,only louder—very, very much louder. First, the "Entrance of the Guests Into the Wartburg" from Wagner's "Tannhaeuser," and then Sir Hamilton Harty's Suite from Handel's "Water Music," Vaughan Williams' Fantasit on "Greensleeves," and Rossini's Overture to—well, I was going to say "Heigho Silver," but the opera is "William Tell." For his beautiful playing of the cello solo in this number, Martin Hoherman was bidden by conductor Fiedler to rise and take a merited bow.

Soloist of the evening was a very talented youhg pianist, with a large technic, who performed a notable Piano Concerto, the C Major, No. 3, by Sergei Krokofieff. This was Ralph Votapek, whom Arthur Fiedler first heard in Milwaukee, I soon.

Like the well-known beer that made Milwaukee famous, Votapek may rove the musician who brought fame to that city. His performance of a difficult and demanding work was admirable, and added to the stature he already has gained from earlier appearances at the Pops.

With a potpourri from Dick Rodgers' new musical, "No Strings," the Bacchanale from Saint-Saens' "Samson and Delilah," "Moon River" from the film "Breakfast at Tiffany's," and the ever-popular "Mack the Knife" from "The Three-Penny Opera," the stated program was completed.

Now that The Pops have begun, Spring is here. Pay no attention to the weather! Perhaps you are freezing, but Spring is here, just the same!

POPS

Continued from the First Page

Renewing an acquaintance that began when the Fiedlers were in Uaris, M. and Mms. Jean Serville, here on their way to Washington, where they'll visit their son at Georgetown University, were at the Ritz for dinner before the opening.

Mrs. Robert M. P. Kennard, chairman of the Grenfell benefit night, had a table of guests, and she and Mr. Kennard had given a dinner party for them before the opening.

The Fiedler family, after a visit backstage to wish daddy luck, had two tables of guests for the Pops opening. Johanna and Deborah shared one table and their attractive mother and young Peter Fiedler, the other.

Others in the big audience that often interrupted with enthusiatic applause were Mr. and Mrs. Sam H. Wolcott and a group of Milton friends, Dr. and Mrs. Charles Donovan and North Shore friends, Gertrude Peabody, Mrs. Lloyd Allen and her daughter Melody and guests Mr. and Mrs. Paul Tarbell, the Winthrop Wallaces, Mr. and Mrs. Robert Morris, Mr. and Mrs. Peter Thompson and many more.

Others of the Grenfell committee, carrying on a tradition that began with a visit by Sir Wilfred Grenfell in the interests of his life-saving Labrador mission, include Mrs. W. Lloyd Allen, Mrs. Joel Goldthwait, Mrs. Wyman Shaw, Mrs. Harold Keller, Mrs. Mortimer Pratt Jr., Ann Badger, Mr. and Mrs. Thorwald Ross, Mrs. William Bullard, Mrs. Edwin Maynard 3d, Mrs. Graham Ganger, Mrs. Robert Stone, and Mrs. Ludlow Griscom.

For the white-coated Symphony men on stage, who this week completed Symphony's 81st season since Henry Lee Higginson gave up his concert ambitions to found the world's finest symphony orchestra, Pops is th entr'acte between the Winter series and the Esplanade.

Then they go to the Berkshires for the wonderful green-lawned, tall-pined Tanglewood festival, founded by Boston's late, great Serge Koussevitzky.

Before they go, they will have played a 61-day season shared by 104 organizations, from the American Physical-Therapy Assn. to the Weymouth Teachers, including alumni from about every major college in the East.

Some Buy Out House

Harvard's 25 and 35th reunion classes will have separate nights at Pops, and so will the Harvard Business School. Many of the groups have taken the whole house (N.E. Conservatory of Music, M.I.T. Baton Society, John Hancock Mutual Life Insurance Co.). Others will take all the 1186 floor seats, some only a few hundred balcony seats, but to each this special occasion will mean not only personal enjoyment, but also a sizable sum raised for scholarships, hospital equipment, music fellowships and civic projects.

Unique in the United States since it gas-lighted and gala beginnings in the old Boston Musci Hall in 1885, the Boston Pops more or less followed the pattern of the oLndon Promenade Concerts.

In Boston, however, the punctuating pop of the champagne cork has always been accompanied by the sedate tinkle of the Boston institu-claret lemonade.

Beer is anotner favorite, and most of the tables average at least one reorder on whatever they're having during the evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
CONCORD, Mass.
Weekly Circ. 3,000

APR 5 1962

"The World of Arthur Fiedler," the seventh in a series of monthly concerts by the famed conductor and 55 members of the Boston Pops Orchestra, will be televised by WBZ-TV Monday, April 16 from 8:30 to 9 p.m.

Radio and T.V.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 141,660
APR 26 1962

Radio-TV Wrap-Up

Report on Resumption Of Nuclear Testing

By ELIZABETH L. SULLIVAN

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SULLIVAN

There will be interviews with Arthur Dean, our representative at the Geneva Disarmament talks, and his predecessor, James J. Wadsworth, now director of the Peace Research Institute in Washington, is opposed to the new tests. Mr. Collingwood will interview Mr. Wadsworth in Washington; Daniel Schorr will query Mr. Dean in Geneva, and again in Washington, Mr. Collingwood will interview Edward R. Murrow, director of the U.S. Information Agency.

Britain's reaction to the tests will be given by author J. B. Priestley, opposed; and Lord Boothby, in favor.

Marvin Kalb, CBS newsman in Moscow, will give the Soviets' reaction. Rep. Chet Holified (D-Calif.) chairman of the Joint Committee on atomic energy, will give his views on the resumption of the tests.

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Berlin is delighted.

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SCHENECTADY, N.Y.
GAZETTE
D. 47,136
MAR 13 1962

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553
MAR 25 1962

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SCHENECTADY GAZETTE
Thursday, March 22, 1962

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Charles Munch, who conducts the concerts in the new television series, has been the orchestra's music director since 1949, when he succeeded the late Serge Koussevitzky.

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BOSTON SYMPHONY ORCHESTRA

Full length concerts in stereo from Boston's Symphony Hall conducted by Charles Munch
Wednesdays, 8:00 to 10:00 p.m.
***presented by* Japan Air Lines**

SCHENECTADY GAZETTE
..., January 10, 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
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Circ. 189,553
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RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 10,727
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Radio and T.V.

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047

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Circ. 189,353
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28

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4206
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
MAR 9 1962

"The 21-Inch Classroom"

May Ask Govt. OK Educational TV Extension To Western Mass.

Favored At Educators' Meeting

By IRENE R. MICHALEK

Leaders in the arts and sciences such as Margaret Mead, the anthropologist, and Charles Munch, the director of the Boston Symphony Orchestra, may come into the classrooms of Western Massachusetts public and private schools next September.

Their medium would be "The 21 Inch Classroom," the educational TV program supported by 165 school systems in Eastern Massachusetts.

Thirty - seven representatives of public schools and eight from private schools from an area as far north as Shelburne Falls and as far south as Suffield, Conn., discussed the possibility Thursday afternoon.

They gathered at the South Hadley Intermediate School for an informal luncheon meeting of the Hampden - Hampshire County school superintendents group.

Most expressed a hope that their school systems would approve bringing educational TV into the classroom. Only one definite "no" was written in a poll.

May See FCC Approval

Alan R. Stephenson, director of "The 21 Inch Classroom" broadcast over WGBH-TV, Channel 2, in Boston, said that he would bring the written opinions of the school superintendents before a meeting of the Massachusetts Executive Committee for Educational TV this afternoon in Boston and they would decide whether to apply to the FCC for extension of the station here.

Such approval from FCC would take about 60 days and the committee would require firm commitment that at least 20,000 students out of the 100,000 in Western Massachusetts would take part. The committee would want the commitment for its April 6 meeting.

The cost to the school systems will be 25 cents for each pupil per year regardless of how many enroll. That is the charge made in the Eastern Massachusetts schools, Stephenson said, adding that the extension of the TV signal from WGBH would be made by setting up one or two translators in this area.

Each 100 watt translator costs about $20,000 to install and $2500 a year to operate. It gives excellent reception in a 25 mile area and possibly good reception in a 30 mile area.

WMB Council Offers Aid

Horace W. Hewlett, secretary of Amherst College, and president of the Western Massachusetts Broadcasting Council, said his council which has facilities for broadcasting at its educational radio station WFCR-FM would make its transmitter and tower building available for installation of the translator.

The council is operated by Mt. Holyoke, Smith, and Amherst Colleges, and the Univ. of Massachusetts.

Stephenson said that if a translator is set up on Mount Lincoln, educational TV coverage would be brought to the Amherst-Northampton area. Another translator could be set up at three possible points to extend coverage to this area. They are Mount Holyoke, Mount Tom, Provin Mountain.

South Hadley, Holyoke, Springfield, Longmeadow, Ludlow and perhaps Palmer and Williamsburg would be covered by the latter translator.

Stevenson said that other translators could be added later to extend coverage to North Adams.

Please Turn To Page 12

WILL STUDENTS WATCH TELEVISION IN SCHOOL? Helping to bring a "yes" answer to this question for students in Western Massachusetts was Thursday's discussion at the Hampden-Hampshire County school superintendents group. **Left to right:** Walter J. Vorse, superintendent of the South Hadley public schools; Horace W. Hewlett, president of the Western Massachusetts Broadcasting Council, secretary of Amherst College, and newly appointed member of the Massachusetts Executive Committee for Educational TV; Prof. John C. Osgood of Mount Holyoke College, a speaker; Alan R. Stephenson, director of "The 21 Inch Classroom," and William Barry, superintendent of the Northampton public schools and chairman of the superintendents' group.

The cost of setting up these translators will be taken from a contingency fund set up by "The 21 Inch Classroom" for this purpose since it went into operation in March 1958, he said.

Stephenson emphasized that the philosophy of the project is one of supplement and enrichment.

"It is planned as an adjunct to what the schools are doing, not repetition of what teachers do," he said.

By next fall, he expects 25 different series of programs to be on the air covering grades one through 12. Most elementary school programs last 15 minutes, secondary school programs from 20 to 30 minutes, and special progrmas, such as four performances by the Boston Symphony Orchestra, one hour.

Some students view the programs once weekly and others twice a month. In "Parlons Francais," a three year sequence in conversational French from grades five through six, the students meet twice a week for 15 minutes.

The TV classrooms which begin at 10 a.m. and end at 4 p.m. boast the best educators from the Boston area as teachers.

A syllabus is provided to the classroom teacher so that she can conduct the class, answer questions, supervise tests, and asign collateral reading in the individual classroom.

One hundred and sixty-five school systems in Eastern Massachusetts subscribe to the educational series which may also be viewed at home over ordinary TV sets.

Chicopee School Head See Need

Both Supt. John L. Fitzpatrick of the Chicopee public schools and Frederick Robinson, director of the Museum of Fine Arts in Springfield, feel strongly the need for the extension of educational TV to this area.

Also on Thursday's speaking program was Prof. John C. Osgood, assistant professor of psychology and education at Mount Holyoke College who discussed aspects of cooperation between area colleges and the public schools in their communities.

The speakers were introduced by William Barry, superintendent of the Northampton public schools and chairman of the superintendents' group, and Walter J. Vorse host to the group.

Representing private schools at the meeting were:

George A. Flagg, assistant headmaster of the MacDuffie School for Girls; Mrs. John Stelika of the Mary A. Burnham School; Constant Watrons of the Eaglebrook School; A. W. Craig of Mount Hermon School; Howard Jones, president of the Northfield Schools; S. W. Randolph of Williaham Academy; E.E. Bradford, Jr., of Williston Academy; and Edward Emerson of the Stoneleigh-Prospect School.

NEW YORK, N.Y.
MIRROR
D. 836,760 S. 1,195,553
MON MAR 19 1962

I See by TV

. . . JOHN DAVID GRIFFIN

Ready TV Concert Specials

SEVEN ARTS ASSOCIATED, the television distributor of Warner Bros. post-1950 motion pictures, as well as other feature films, in association with the Boston Symphony Orchestra, have readied 13 one-hour concert specials for TV release. This will be the first property, other than feature films and cartoons, to be distributed by Seven Arts and the series also marks the 81-year-old Symphony's first commercial affiliation other than its exclusive recording contract with RCA Victor.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 427,983

MAR 4 1962

Koussevitzky's Voice Heard in BSO Report

WCOB listeners will hear a repeat of the Boston Symphony Orchestra concert of Mar. 31, 1945, next Thursday beginning at 9 a.m. The voices of Serge Koussevitzky, late conductor of the orchestra, will be heard discussing the role of music in the strife-torn world of the mid-'40s.

Among the numbers in the concert are Rachmaninoff's "The Isle of the Dead"; "The Enchanted Lake" by Liadov and Rimsky-Korsakov's "Russian Easter" overture.

These Thursday night concerts are drawn from a collection of broadcast recordings in the Library of Congress.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Friday, December 29, 1961

Munch Leads Symphony on WAMC Today

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* * *

THE CONCERT, carried direct from Symphony Hall in Boston, will include Dr. Munch's arrangement of Bach's Choral Prelude, "The Old Year Is Past," the Bach Suite No. 3 for Orchestra, Mozart's Symphony No. 40 in G minor, and the Mozart Piano Concerto in B-flat, K. 482. Evelyne Crochet will be soloist in the piano concerto.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

MAR 22 1962

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Herald News (e)
FALL RIVER, Mass.
Circ. 40,493

MAR 27 1962

Petite Pianist To Appear

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The pianist is Nicole Henriot-Schweitzer, an artist whose prodigious technique and sensitive interpretive ability have won bravos from audiences throughout the world.

Under the direction of Charles Munch she will perform Prokofiev's Second Piano Concerto.

To open the concert Munch has chosen "Pieces for Orchestra" by Irving Fine. This will be followed by the Prokofiev Concerto, and then after intermission, Richard Strauss' "Death and Transfiguration."

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.. NOT AVAIL.

JAN 1962

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ALBANY TIMES UNION
... February 28, 1962

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Minute Man
LEXINGTON, Mass.
Weekly Circ. 5,979

MAR 15 1962

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NewEnglandNewsclipAgency,Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

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RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 11,677

BURRELLE'S PAGE ONE CLIPPINGS

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

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270

Recordings

HI FI/STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 164,688
JUL 1961

Ⓢ Ⓜ **MENDELSSOHN:** ***Symphony No. 3, in A Minor, Op. 56 ("Scotch"); Scherzo from Octet in E-flat, Op. 20.*** Boston Symphony Orchestra, Charles Munch, cond. RCA VICTOR LSC 2520 $5.98, LM 2520 $4.98.

Interest: **Felix in the Highlands**
Performance: **Big-scaled**
Recording: **Big hall sonics**
Stereo Quality: **Adequate**

Because it juxtaposes so many elements of Mendelssohn's style, the "Scotch" Symphony has always been a tough nut for conductors to crack. In general, interpretations of the "Scotch" Symphony tend to fall into one of two categories—the atmospheric-transparent or the romantic-dramatic. Munch's is quite definitely of the latter persuasion. This gives us an impressive introduction and a splendidly turbulent storm episode in the first movement. The heady scherzo, however, has none of the electrifying excitement and nervous tension that it should have to make its full effect. The somber slow movement achieves impressive drama, but the finale seems a bit heavy-handed, and the processional epilogue (always a problem to interpret) sounds more pompous than solemnly exultant.

Some of the blame must be laid to the recording, which seems unduly affected by the highly colored reverberation characteristic of Symphony Hall. This is especially noticeable whenever the timpani are called upon to reinforce the bass line in the climaxes of the first and last movements.

As far as alternate stereo recordings of the "Scotch" Symphony go, there seems little doubt that Peter Maag's, with the London Symphony (London CS 6191), is the best available choice. The mono disc by the late Dimitri Mitropoulos and the New York Philharmonic (Columbia ML 4864) is also very exciting. *D. H.*

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 153,116
OCT 8 1961

Currently Classical

By GEORGE W. STOWE

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Not to be confused with the earlier version by this soprano on the same label, this is a brand new recording with Franco Corelli, Christa Ludwig, and Nicola Zaccaria in the principal roles. In the pit is the always dependable Tullio Serafin, conducting the La Scalla chorus and orchestra.

Callas remains a commanding interpreter of the Druid priestess, infusing the part with the passionate dignity that so aptly befits her character. And vocally, it is only in the topmost range that the singer is disappointing (in the high tessitura of the Casta Diva, for instance, she produces some downright ugly sound). Otherwise, Callas is wholly satisfying.

As Pollione, Corelli is responsible for some exciting moments, despite occasional vocal crudities. And I found Zaccaria much more gratifying than Rossi-Lemeni on the earlier version, mainly because he sings more securely on pitch. The Adalgisa of Miss Ludwig is excellent in every respect.

Serafin, who is the most authoritative conductor in the Italian repertory since the demise of Toscanini, is an ideal choice for this opera, for he knows how to draw the utmost from this continually exciting score. The Angel sound is excellent.

RAVEL: Daphnis and Chloe (Complete), with the Boston Symphony under Charles Munch (Victor). There will undoubtedly be many who will prefer a less massive sound in Ravel than the Boston orchestra produces but there are certain advantages in having Munch, an acknowledged interpreter of the French repertory, in this music. In addition, this version uses a full chorus (in this case, the New England Conservatory Chorus under Lorna Cooke de Varon) to make it a complete version in every sense of the term. For those who like a more coloristic approach to Ravel I would recommend the Angel recording of the Daphnis Suite No. 2 with the late Guido Cantelli, which remains this conductor's finest phonographic achievement and a reminder of the great loss to music when this young conductor died so prematurely in 1956.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 16,710
SEP 15 1961

BOOK REVIEW DIGEST
NEW YORK, N.Y.
MONTHLY 9 841
DEC 1961

MANOS, CONSTANTINE. Portrait of a symphony; texts & phot; foreword by Aaron Copland. $10 Basic bks.
785 Boston Symphony Orchestra. Musicians —Portraits
60-13144

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+ Library J 86:577 F 1 '61 150w

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+ N Y Times Bk R p7 N 13 '60 230w

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
SEP 1961

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By Sherman Gottesman

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Recorded MUSIC

Edited by **PHILIP L. MILLER**

Guest Reviewer: James B. Coover
Music Librarian, Vassar College
Poughkeepsie, N. Y.

All records reviewed are 12", 33.3 rpm, MONOphonic ($4.98) or STereophonic ($5.98), except as indicated: CAS—Camden (ST, $2.98); DGM—Deutsche Grammophon (MONO, $5.98); LSC—Victor (ST); MG—Mercury (MONO); MS—Columbia (ST); S—Angel (ST); SG—Capitol (ST); SR—Mercury (ST); West ST—Westminster (ST) ($4.98); XWN—Westminster (MONO).

ORCHESTRAL MUSIC—OUTSTANDING

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HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY '64 688
JAN 1962

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MONTHLY 164,688
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NEW REPUBLIC
WASHINGTON, D.C.
W. 35,931

DEC 4 1961

RECORDS

Outstanding Records of 1961

Bach: Brandenburg Concertos; Menuhin and Bath Festival Orchestra (Capitol). Cantata No. 4; Wagner Chorale (Capitol).

Beethoven: Piano Sonatas Opp. 110 and 111; Richter-Haaser (Angel). Sonatas Opp. 26 and 57; Richter (Victor). Piano Concertos; Fleisher with Cleveland Orchestra under Szell (Epic). Concerto No. 5; Cliburn with Chicago Symphony under Reiner (Victor).

Berlioz: Overtures and *Royal Hunt and Storm;* Munch and Boston Symphony (Victor).

Chopin: Piano Concerto No. 1; Pollini with Philharmonia under Kletzki (Capitol).

Gabrieli: Sacrae Symphoniae and Canzone; Gabrieli Festival Choir under Gillesberger (Vanguard).

Handel: *Ode for St. Cecilia's Day;* Bernstein and Rutgers University Chorus, Addison, McCollum, New York Philharmonic (Columbia). *L'Allegro ed Il Penseroso;* Delman, Harwood, Morison, Pears, Alan, St. Anthony Singers and London Philomusica under Willcocks (London).

Mahler: Symphony No. 4; Solti and Amsterdam Concertgebouw Orchestra (London).

Mozart: Piano Quartet K.478; Schnabel and Pro Arte Quartet (Angel). Piano Concerto K.467; Lipatti with Lucerne Festival Orchestra under von Karajan (Angel).

Musorgsky: *Pictures at an Exhibition;* Richter (Columbia).

Prokofiev: Piano Concerto No. 3; Cliburn with Chicago Symphony under Hendl (Victor).

Scarlatti: Sonatas; Landowska (Angel).

Schubert: Trio Op. 100; Busch-Serkin Trio (Angel). *Trout* Quintet; Schnabel, Pro Arte Quartet and Hobday (Angel). *Die schoene Muellerin;* Pears and Britten (London).

Schumann: *Papillons* and Symphonic Etudes; Casadesus (Columbia).

Stravinsky: *Petrushka* and *Le Sacre du Printemps;* Stravinsky and orchestra (Columbia).

Tchaikovsky: Symphony No. 4; von Karajan and Berlin Philharmonic (Angel). Violin Concerto; Grumiaux with Amsterdam Concertgebouw Orchestra under Haitink (Epic).

Vivaldi: *The Four Seasons:* Virtuosi di Roma (Angel).

Wagner: Excerpts; Klemperer and Philharmonia (Angel). Scenes from *Walkuere* and *Goetterdaemmerung;* Toscanini with NBC Symphony, Traubel and Melchior (Victor).

Collections: Arias by Handel, Mozart, Bellini, Rossini, Verdi and others, Joan Sutherland (London A-4241 and OSA-1214). Arias from *L'Elisir d'Amore, L'Africaine, Rigoletto, Carmen* and others; Bjoerling (Capitol G-7329). Arias from *Faust, Aida, Il Trovatore, Rigoletto* and others; Bjoerling (Capitol G-7248). Songs of Scarlatti, arias of Gluck, Bellini, Donizetti and others; Schipa (Angel). Arias from *L'Africaine, Le Prophète, Don Carlo* and others; Matzenauer (Collectors Guild). Arias from *Eugene Onegin, Don Pasquale* and others; Sobinoff (Collectors Guild).

Those who love Berlioz's music cherish his *L'Enfance du Christ,* but without accepting W. J. Turner's estimate of it as Berlioz's most beautiful score: it is in the earlier *Les Nuits d'Été, Romeo and Juliet* and *The Damnation of Faust* that Berlioz's powers operate incandescently to produce his most beautiful writing. In *L'Enfance du Christ* Part 1 is in the bland style of much of his late writing; but in the Overture of Part 2 one begins to hear the individual Berlioz mind in fascinating operation; and this is followed by the lovely *Shepherds' Farewell* and *Rest of the Holy Family,* and by moving and beautiful passages in Part 3: the Narrator's description of the journey to Sais, Joseph's appeals for refuge, and the conclusion. London OL-50201/2 (mono) and SOL-60032/3 (stereo) offer an excellent new performance conducted by Colin Davis, with Peter Pears and Elsie Morison among other soloists, the St. Anthony Singers and the Goldsborough Orchestra. On two machines my copy of the stereo version reproduced Pears' voice with distortion; on a third it did not.

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Mozart's Piano Concerto K.466, with its opening movement that is one of his most powerful utterances, and its incandescent perpetuum-mobile finale, and the Concerto K.491, with its magnificent opening movement, are played by Clara Haskil with the Lamoureux Orchestra under Markevitch on Epic LC-3798 and BC-1143. The combination of strength and sensitiveness in her enunciation of the piano's first statements in K.466 continues to make her playing in the two works highly satisfying, except in the finale of K.466, which calls for a driving momentum and energy that she doesn't provide (she omits the cadenza indicated in this movement). The piano, as recorded, obscures orchestral detail that should be heard.

B. H. HAGGIN

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268

SEP 1961

"More Classical Music for People Who HATE Classical Music." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LM 2470, $4.98 (LP); LSC 2470, $5.98 (SD).

This is Fiedler's second recorded effort to combat aversion to classical music. The first, which appeared in 1954 as RCA Victor LM 1752 and is still in the catalogue, offered a great number of short snippets of music. This new album strikes me as much more sensibly planned. Each item played is either a complete entity, or a complete section of a larger composition. Two old Fiedler favorites, the overtures to Hérold's *Zampa* and Suppé's *Fatinitza,* should certainly appeal to even the most unreceptive listener, and Tchaikovsky's Waltz from the Serenade for Strings and Grieg's *The Last Spring* should quickly break down any resistance that's left. I'm less enthusiastic about the inclusion of Liszt's bloated *Hungarian Rhapsody No. 6.*

The performances have all the usual Boston bustle, and they have been recorded in brilliant sound, the stereo edition in particular being a dazzler. And if you do like classical music, don't be put off by that title; this is a musical treat for you too.

J.F.I.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268

OCT 1961

RAVEL: *Daphnis et Chloë*

New England Conservatory Choir, Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LPM 2568. LP. $4.98.
• • RCA VICTOR LSC 2568. SD. $5.98.

Since by the time this appears in print visitors to fall high-fidelity shows will probably already have been bowled over by the scintillant power of Command's Ravelian spectacular, I need only say that it does indeed represent the latest *ne plus ultra* in sensational technology and add that it proves anew the phenomenal dynamic and frequency range, as well as signal-to-noise ratio, capabilities of 35-mm magnetic film medium for original masters (first explored, although the present notes neglect to mention this fact, by Everest several years ago). Furthermore this recording's boldly vibrant *Alborado,* cynically sensual *Valse,* and shatteringly brilliant *Daphnis* Suite No. 2 (admirably including the relatively brief but vital choral parts) delineate every detail of the scores in crystalline microscopic detail. What it does *not* do is to suggest the poetic sensibility which is as essential to this music as its kaleidoscopic coloring and stupefying dramatic impact, or to provide an experience that is at all akin to normal well-back-in-the-hall concert audition. Here we are thrown right into the heart of an orchestral blast furnace and consumed by its incandescence.

Music, rather than sensation, lovers will find a restorative in retiring from this blinding glare to the hidden recesses of a Mediterranean grotto, shimmering with cool wave-reflected radiance, only. Munch's earlier version of the complete *Daphnis et Chloë* ballet appeared in SD form only just over a year ago, but it was recorded at least as early as 1955 with more marked separation and solo-instrument spotlighting than is considered desirable today. The present seamlessly spun sonic fabric is no less brilliantly but more subtly interwoven; the sweeter color nuances of the voices—as well as of solo woodwinds—are better integrated into the over-all texture; and the dynamic range has been expanded (if not quite as fabulously as in the Command spectacular) to encompass some of the most ethereal pianissimos on record. (These unfortunately also come dangerously close to the surface-noise threshold, especially in the SD version, yet despite that occasional handicap, and lovely as the work is in monophony, it is only in stereo that its combined sonic delicacy and sumptuousness can be fully appreciated.) Munch's reading itself has similarly ripened. Some of its previously impassioned tension has been relaxed, to be sure, but the gain in refinement, restraint, and poignancy (as well as in sheerly aural polychromaticism and plasticity) enhances immeasurably the magic of Ravel's masterpieces—of which the concert suite's highlights disclose only a fraction.

SAN FRANCISCO, CALIF.
EXAMINER
D 280,307 S. 458,274

JUN 18 1961

Munch Makes Rich Sounds

NEW YORK (HTNS)—Charles Munch's latest recordings for Victor are of two romantic symphonies, Mendelssohn's "Scotch" (No. 3 in A minor) and Schumann's "Spring" (No. 1 in B-flat), both, of course, with the Boston Symphony.

Munch's enduring contribution to the record catalogue lies mostly in the music of Berlioz. But these new Schumann (LSC-2474) and Mendelssohn (LSC-2520) recordings are highly respectable jobs, with a romantic flair, rich sound and the superb execution of the Bostonians. The "Spring" Symphony record is filled out with Schumann's "Manfred" Overture, while the "Scotch" has the scherzo from Mendelssohn's Octet in E-flat, played with a suavity and lightness that is utterly dreamy.

—Herbert Kupferberg.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096

1961

MENDELSSOHN: *Concerto in E minor, Op. 64;* PROKOFIEFF: *Concerto No. 2 in G minor, Op. 63;* Jascha Heifetz (violin); Boston Symphony Orchestra conducted by Charles Munch. Four Track 7½ ips. Stereo Tape, RCA Victor FTC-2046, $8.95.

[T]THE playing here is simply elegant. The Mendelssohn Concerto is carried off with swift-paced ease, while the Prokofieff is incisive and assured. Victor's sound—spacious, but well focused—leaves little to be desired. The stereo disc version is reviewed in the April 1960, ARG.

—P.C.P.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096

JUN 1961

less revealing in significant detail, though beautifully proportioned in the round. Comparative study of such fine but quite different recordings provides, above all, a keener awareness than ever of what a sheer and undiluted masterpiece the Fourth is, and I liberally recommend such study.

—J.D.

MENDELSSOHN: *Symphony No. 3 in A minor, Op. 56 ("Scotch"); Scherzo from Octet in E flat, Op. 20;* Boston Symphony Orchestra conducted by Charles Munch. RCA Victor Stereo LSC-2520, $5.98.

(Op. 56)
Maag, London Sym. . . . . London CS-6191

Ⓢ MUNCH'S interpretation of the Symphony is decidedly inconsistent. The opening *Andante* is moody and impressive, but the *Allegro* which follows is far too fast and nervous to make the movement hang together in logical fashion. The tripping second movement is likewise too jittery to preserve its delicacy. Munch is at his best in the final two movements. The *Adagio* is flowing and exquisitely lyrical,

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268

JUL 1961

SCHUMANN: *Symphony No. 1, in B flat, Op. 38 ("Spring"); Manfred Overture, Op. 115*

Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LM 2474. LP. $4.98.
• • RCA VICTOR LSC 2474. SD. $5.98.

Munch gives a fairly straightforward account of the *Spring* Symphony, though he does not overlook its romantic qualities. He seems more conscious of these, however, in the *Manfred* Overture, which he invests with greater interpretative fire. The spacious acoustics of Symphony Hall occasionally intrude upon the clarity of sound in the LP; in stereo, the space appears to be better filled by the lateral sense of direction.

P.A.

NEW REPUBLIC
WASHINGTON, D.C.
W. 35,931
DEC 4 1961

RECORDS

Outstanding Records of 1961

Bach: Brandenburg Concertos; Menuhin and Bath Festival Orchestra (Capitol). Cantata No. 4; Wagner Chorale (Capitol).

Beethoven: Piano Sonatas Opp. 110 and 111; Richter-Haaser (Angel). Sonatas Opp. 26 and 57; Richter (Victor). Piano Concertos; Fleisher with Cleveland Orchestra under Szell (Epic). Concerto No. 5; Cliburn with Chicago Symphony under Reiner (Victor).

Berlioz: Overtures and *Royal Hunt and Storm;* Munch and Boston Symphony (Victor).

Chopin: Piano Concerto No. 1; Pollini with Philharmonia under Kletzki (Capitol).

Gabrieli: Sacrae Symphoniae and Canzone; Gabrieli Festival Choir under Gillesberger (Vanguard).

Handel: *Ode for St. Cecilia's Day;* Bernstein and Rutgers University Chorus, Addison, McCollum, New York Philharmonic (Columbia). *L'Allegro ed Il Penseroso;* Delman, Harwood, Morison, Pears, Alan, St. Anthony Singers and London Philomusica under Willcocks (London).

Mahler: Symphony No. 4; Solti and Amsterdam Concertgebouw Orchestra (London).

Mozart: Piano Quartet K.478; Schnabel and Pro Arte Quartet (Angel). Piano Concerto K.467; Lipatti with Lucerne Festival Orchestra under von Karajan (Angel).

Musorgsky: *Pictures at an Exhibition;* Richter (Columbia).

Prokofiev: Piano Concerto No. 3; Cliburn with Chicago Symphony under Hendl (Victor).

Scarlatti: Sonatas; Landowska (Angel).

Schubert: Trio Op. 100; Busch-Serkin Trio (Angel). *Trout* Quintet; Schnabel, Pro Arte Quartet and Hobday (Angel). *Die schoene Muellerin;* Pears and Britten (London).

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Stravinsky: *Petrushka* and *Le Sacre du Printemps;* Stravinsky and orchestra (Columbia).

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B. H. HAGGIN

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268
SEP 1961

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The performances have all the usual Boston bustle, and they have been recorded in brilliant sound, the stereo edition in particular being a dazzler. And if you do like classical music, don't be put off by that title; this is a musical treat for you too.

D.F.L.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268
OCT 1961

RAVEL: *Daphnis et Chloë*

New England Conservatory Chorus, Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LPM 2568. LP. $4.98.
• • RCA VICTOR LSC 2568. SD. $5.98.

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SAN FRANCISCO, CALIF.
EXAMINER
D 280,307 S. 458,274
JUN 18 1961

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—Herbert Kupferberg

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,098
JUN 1961

MENDELSSOHN: *Concerto in E minor, Op. 64;* **PROKOFIEFF:** *Concerto No. 2 in G minor, Op. 63;* Jascha Heifetz (violin); Boston Symphony Orchestra conducted by Charles Munch. Four Track 7½ ips. Stereo Tape, RCA Victor FTC-2046, $8.95.

THE playing here is simply elegant. The Mendelssohn Concerto is carried off with swift-paced ease, while the Prokofieff is decisive and assured. Victor's sound—spacious, but well focused—leaves little to be desired. The stereo disc version is reviewed in the April 1960, ARG.

—P.C.P.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,098
JUN 1961

less revealing in significant detail, though beautifully proportioned in the round. Comparative study of such fine but quite different recordings provides, above all, a keener awareness than ever of what a sheer and undiluted masterpiece the Fourth is, and I liberally recommend such study.

—J. D.

MENDELSSOHN: *Symphony No. 3 in A minor, Op. 56 ("Scotch"); Scherzo from Octet in E flat, Op. 20;* Boston Symphony Orchestra conducted by Charles Munch. RCA Victor Stereo LSC-2520, $5.98.

(*Op. 56*)
Maag, London Sym. . . . . London CS-6191

SMUNCH'S interpretation of the Symphony is decidedly inconsistent. The opening *Andante* is moody and impressive, but the *Allegro* which follows is far too fast and nervous to make the movement hang together in logical fashion. The tripping second movement is likewise too jittery to preserve its delicacy. Munch is at his best in the final two movements. The *Adagio* is flowing and exquisitely lyrical,

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268
JUL 1961

SCHUMANN: *Symphony No. 1, in B flat, Op. 38 ("Spring"); Manfred Overture, Op. 115*

Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LM 2474. LP. $4.98.
• • RCA VICTOR LSC 2474. SD. $5.98.

Munch gives a fairly straightforward account of the *Spring* Symphony, though he does not overlook its romantic qualities. He seems more conscious of these, however, in the *Manfred* Overture, which he invests with greater interpretative fire. The spacious acoustics of Symphony Hall occasionally intrude upon the clarity of sound in the LP; in stereo, the space appears to be better filled by the lateral sense of direction.

P.A.

272

WASHINGTON, D.C.
STAR
D. 273,405 S. 310,373
AUG 27 1961

RECORD REVIEW

Schoenberg Can Be Easy on the Ears

By HERMAN SCHADEN
Star Record Critic

It takes a pianist who knows what he is doing, such as Charles Rosen, to make a dubious or reluctant music lover begin to comprehend and enjoy Arnold Schoenberg.

Even a neophyte gets the feeling that Rosen is an incomparable interpreter of both Schoenberg and Igor Stravinsky on a new Epic release.

Of Stravinsky he plays the Serenade in A for Piano and Sonata for Piano (1924). The Schoenberg selections are Two Piano Pieces, opus 33a and 33b and Suite for Piano, opus 25.

Schoenberg has been dead a decade but many still shudder at his 12-tone classics as something forbidding and jarring to ears attuned to conventional modes.

But so perhaps was Stravinsky once jarring to some. Listen to Rosen play his now almost romantic-sounding pieces in beautifully-controlled, exquisitely-phrased, richly-textured fashion.

Then turn the record to the Schoenberg side and learn to your surprise that this Twentieth century pioneer is not so hard to take, after all. Again it is Rosen, obviously mentally as well as physically equipped for this assignment, who gently leads us by the hand to unsuspected, if somewhat cerebral, delights.

This is a record of great performance, sound and merit—filling a void in the current catalog.

* * * *

Daphnis and Chloe

Maurice Ravel's sumptuous ballet score, Daphnis and Chloe, rates with the finest orchestral works. By Ravel's own admission it is more symphony than ballet, but under any name whatever, it is worthy of RCA Victor's new complete version by the Boston Symphony and New England Conservatory Chorus, Charles Munch conducting.

From Munch it gets lush, warm-colored treatment, and the kind of playing one expects from this orchestra (hear the flute work of Doriot Anthony Dwyer).

Those who recall Ernest Ansermet's London record may feel it hung together better, and there is Pierre Monteux's later London record to consider. But Munch knows his French music, too.

* * * *

Les Preludes, etc:

A Mercury record brings Antal Dorati and the London Symphony in Liszt's Les Preludes, Mussorgsky's Night on Bald Mountain, Smetana's The Moldau and Sibelius' Valse Triste.

War horses all. But Dorati gets inside the music, breathes fresh life into it, lets lyricism have its day and permits no brashly sensational effects. The end product is a remarkably fine disk, proving again Dorati's superb way with orchestral detail, and the London's growing prowess.

* * * *

St. Paul Oratorio

Felix Mendelssohn is almost everybody's second favorite. And most of us never knew much about such items as the St. Paul Oratorio. We have heard it twice now, via Vox's splendid two-record album, and Mendelssohn's stature grows with every note.

Vox has a habit of doing well with such things, and this is no exception. It has four good soloists to work with the Vienna Pro Musica Symphony and Akademie Kammerchor under Ferdinand Grossmann. Mendelssohn could write part-music for chorus, he could write spiritual music of the highest quality, yet as melodic and unweighted as his more familiar work. You'll love Felix more for hearing this.

ROGER VOISIN
In Trumpet Classics

* * * *

Ye Olde Trumpet

Kapp Records has another in its excellent Trumpet Music series featuring Roger Voisin, the Boston Symphony's first desk man. There is nothing but joy and uplifted spirit emanating from this baroque program of Fantini, Purcell, Stradella, Lully, Monteverdi, Fischer and Petzold.

Emanuel Vardi's capable direction and the Kapp Sinfonietta give these gems complete realization. Purcell's Symphony from "The Fairy Queen" alone is worth the price of the record. From the first of three rousing fanfares, the beautifully diversified program of strings and horns is one to cherish.

* * * *

Image of America

Leopold Stokowski gets another gold star from this corner for his Vanguard record of Virgil Thomson's The Plow That Broke the Plains and Suite from The River. Conducting the Symphony of the Air, Stokey has never been more impressive.

The playing is simply beautiful. Stokey must have a genuine feeling for his adopted land, for all the good old tunes like A Hot Time in the Old Town Tonight, We Won't Get Home Until Morning, and touches of many others bits of Americana flow with a smoothness that makes this a tremendously desirable record.

* * * *

More Americana, Etc

Something fresh and rewarding from Mercury: Charles Loeffler's rhapsodies for piano, oboe and viola (The Pool and The Bagpipe); William McCauley's Five Miniatures for Flute and Strings; Wayne Barlow's Night Song.

These are all easy-going, quiet, unpretentious pieces that are just nice to listen to. Howard Hanson and the Eastman-Rochester Orchestra help to make them so. They'll help you relax.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268
FEB 1962

STRAVINSKY: *Jeu de cartes*
†Poulenc: *Concerto for Organ, Strings, and Timpani*

Berj Zamkochian, organ (in the Poulenc); Everett Firth, timpani (in the Poulenc); Boston Symphony Orchestra, Charles Munch, cond.
• RCA Victor LM-2567. LP. $4.98.
• • RCA Victor LSC 2567. SD. $5.98.

Jeu de cartes—The Card Game, or *The Poker Game*, as Stravinsky was likely to call it when it was new—is one of that master's wittiest, most effervescent, tuneful, and learnedly allusive scores. It clicks its heels, marches column left and column right in the most spirited, spic-and-span manner, and is in general a major contribution to the joy of living in a troubled time. Munch's performance underlines its colorful good humor superbly, although it is not as strong, rhythmically speaking, as it might be. The recording, in both versions, is excellent.

There has been a bit of a run in recent record lists on the Poulenc Concerto, doubtless because the combination of organ, timpani, and orchestra lends itself well to stereo. The works starts out well, but before long it reveals itself as Saint-Saëns brought up-to-date—which is to say it is pompous, empty, and, in the last analysis, a windy bore. A.F.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096
NOV 1961

RAVEL: *Daphnis and Chloe* (complete). Boston Symphony Orchestra and New England Conservatory Chorus conducted by Charles Munch; RCA Victor Stereo LSC-2568, $5.98. Same; New York Philharmonic and Schola Cantorum Chorus conducted by Leonard Bernstein; Columbia Stereo MS-6260, $5.98.

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Selection based on recording so important is conveying the demi-tints of this score—is not easy to make, either. Although Columbia cannot begin to match Victor's sonics, which are superb in range of frequency and dynamics and in impressive stereo spread, its sound nevertheless is somewhat better balanced (the Boston violins are often hard to hear in passages where they should be clearly audible). Then, too, the Victor pickup is too distant for this taste, whereas the Columbia sound reaches the listener from a point that is not only pleasing to the ear but consistent with clarity of texture.

One of the landmarks of LP was Munch's earlier recording of the complete *Daphnis*. In its stereo version (Victor LSC-1893), it still strikes me as the supreme version of Ravel's masterwork. Because it is now apt to be withdrawn, it should be acquired at once. —C.J.L.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI MONTHLY 19,155
MAR 15 1962

find in these performances. Technically, they are spotless but they require more than that and certainly deserve more. The sound is very good.

CONCERTOS—RECOMMENDED

MUSIC FOR TRUMPET AND ORCHESTRA, v. 3. STANLEY: Trumpet tune; PURCELL: Yorkshire Feast song, Symphony; Duke of Gloucester Birthday Ode, Overture; Indian Queen, Trumpet overture; Trumpet tune and air "The Cebell"; C.P.E. BACH: March 3 trumpets & tympani; LEGRENZI: Sonata, "La Buscha"; TELEMANN: Concerto, D. DAQUIN: Noël Suisse; ALTENBURG: Concerto, 7 trumpets & tympani. Roger Voisin, John Rhea, trumpets; Kapp Sinfonietta, Emanuel Vardi, cond. KCL9050.
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WITH RESERVATIONS

BACH: Concerto, D minor. Joerg Demus, pf.; Concerto, E. Paul Badura-Skoda, pf.; Vienna State Opera Orch.; Kurt Redel, cond. WST-14109 (vol. I)
Great performances of Bach are the result of a thoroughgoing knowledge and understanding of his music and its style rather than a mere interest in performing it. I suspect the latter to be true in the case of these two pianists whose forte to date has been mainly in the keyboard music of the Romantic Era. The music is played cleanly enough and with spirit but lacks that certain something that easily points out its great interpreters. Sound is not of the very best.

BEETHOVEN: Concerto no. 3, op. 37, C minor. Clara Haskil, pf.; Orchestre des Concerts Lamoreux; Igor Markevitch, cond. BC-1097.
The late Clara Haskil has left as one of her memorials a neatly designed but small-scaled concept of this masterwork. It is a poetic and delicate reading but at a tempo slower than standard, and also of greatly reduced power. This is no heaven-storming performance but one of nuance and a highly individualistic interpretation. The sound is not always what it should be.

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This is the third collaboration of Serkin and Ormandy on this concerto in the last 15 years and it is a heroic, dramatic conception. It is Serkin's usual "play it big" method which has great power and little or no subtlety. It is an improvement over the second recording in the last three movements but the beginning lacks the thrust and feeling of continuity that the music demands. Instead, it is filled with little phrases and sharp accents. The piano is recorded close up and the cover carries a most unflattering pencil sketch of Serkin.

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Graffman's performance on this record is one of his better efforts. It is technically assured and cleanly played but, unfortunately, it is played at a feverish pitch from beginning to end, and even though Graffman has the technique to carry it through, the music cries out for a gracious, more relaxed approach. This type of playing is much better suited to the little Mendelssohn opus which needs this style and in which he shines. As in most recordings of the Chopin, the orchestral introduction is cut.

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DVORAK: Concerto, op. 104, B minor. Gregor Piatigorsky, cello; Boston Sym. Orch.; Charles Munch, cond. LSC2490.
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(*continued on p. 1154*)

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WASHINGTON, D.C.
STAR
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AUG 27 1961

RECORD REVIEW

Schoenberg Can Be Easy on the Ears

By HERMAN SCHADEN
Star Record Critic

It takes a pianist who knows what he is doing, such as Charles Rosen, to make a dubious or reluctant music lover begin to comprehend and enjoy Arnold Schoenberg.

Even a neophyte gets the feeling that Rosen is an incomparable interpreter of both Schoenberg and Igor Stravinsky on a new Epic release.

Of Stravinsky he plays the Serenade in A for Piano and Sonata for Piano (1924). The Schoenberg selections are Two Piano Pieces, opus 33a and 33b and Suite for Piano, opus 25.

Schoenberg has been dead a decade but many still shudder at his 12-tone classics as something forbidding and jarring to ears attuned to conventional modes.

But so perhaps was Stravinsky once jarring to some. Listen to Rosen play his new almost "romantic"-sounding pieces in beautifully-controlled, exquisitely phrased, richly textured fashion.

Then turn the record over to the Schoenberg side and learn to your surprise that this Twentieth century pioneer is not so hard to take, after all. Again it is Rosen, obviously mentally as well as physically equipped for this assignment, who gently leads us by the hand to unsuspected and somewhat cerebral delights.

This is a record of great performances, of originality and merit, filling a void in the current catalog.

Daphnis and Chloe

Maurice Ravel's sumptuous ballet score, Daphnis and Chloe, rates with the finest orchestral works. By Ravel's own admission it is more symphony than ballet, but under any name whatever, it is worthy of RCA Victor's new complete version by the Boston Symphony and New England Conservatory Chorus, Charles Munch conducting.

From Munch it gets lush, warm-colored treatment, and the kind of playing one expects from this orchestra (hear the flute work of Doriot Anthony Dwyer).

Those who recall Ernest Ansermet's London record may feel it hung together better, and there is Pierre Monteux's later London record to consider. But Munch knows his French music, too.

* * * *

Les Preludes, etc.

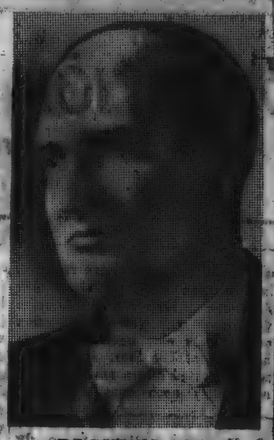
A Mercury record brings Antal Dorati and the London Symphony in Liszt's Les Preludes, Mussorgsky's Night on Bald Mountain, Smetana's The Moldau and Sibelius' Valse Triste.

War-horses all. But Dorati gets inside the music, breathes fresh life into it, lets lyricism have its day and permits no brashly sensational effects. The end product is a remarkably fine disk, proving again Dorati's superb ways with orchestral detail, and the London's growing prowess.

St. Paul Oratorio

Felix Mendelssohn is almost everybody's second favorite. And most of us never knew much about such items as the St. Paul Oratorio. We have heard it twice now, via Vox's splendid two-record album, and Mendelssohn's pleasure flows with every note.

Vox has a habit of doing well with such things, and this is no exception. It has four good soloists to work with the Vienna Pro Musica Symphony and Akademie Kammerchor under Oberdorfer.



ROGER VOISIN
In Trumpet Classics

tures, the beautifully diversified program of strings and horns is one to cherish.

* * * *

Image of America

Leopold Stokowski gets another gold star from this corner for his Vanguard record of Virgil Thomson's The Plow That Broke the Plains and Suite from The River. Conducting the Symphony of the Air, Stokey has never been more impressive.

The playing is simply beautiful. Stokey must have a genuine feeling for his adopted land, for all the good old tunes like A Hot Time in the Old Town Tonight, We Won't Get Home Until Morning, and touches of many others bits of Americana flow with a smoothness that makes this a tremendously desirable record.

* * * *

More Americana, Etc.

Something fresh and rewarding, from Mercury: Charles Loeffler's rhapsodies for piano, oboe and viola (The Pool and The Bagpipe); William McCauley's Five Miniatures for Flute and Strings; Wayne Barlow's Night Song.

These are all easy-going, quiet, unpretentious pieces that are just nice to listen to. Howard Hanson and the Eastman-Rochester Orchestra help to make them so. They'll help you relax.

* * * *

Ye Olde Trumpet

Kapp Records has another in the excellent Trumpet Music series featuring Roger Voisin, the Boston Symphony's first desk man. There is nothing but joy and uplifted spirit emanating from this baroque program of Fantini, Purcell, Stradella, Lully, Monteverdi, Fischer and Petzold.

Emanuel Vardi's capable direction and the Kapp Sinfonietta give these gems complete realization. Purcell's Symphony from "The Fairy Queen" alone is worth the price of the record. From the first of three rousing fan-

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HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268
FEB 1962

STRAVINSKY: *Jeu de cartes*
†Poulenc: *Concerto for O... Strings, and Timpani*

Berj Zamkochian, ... (in the Poulenc); ... (in the Poulenc); ... Orchestra, Charles Munch, cond.
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•• RCA ... SD. $5.98.

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HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 164 688
APR 1962

HIFI/STEREO REVIEW'S THE TOP RECORDINGS

BEST OF THE MONTH

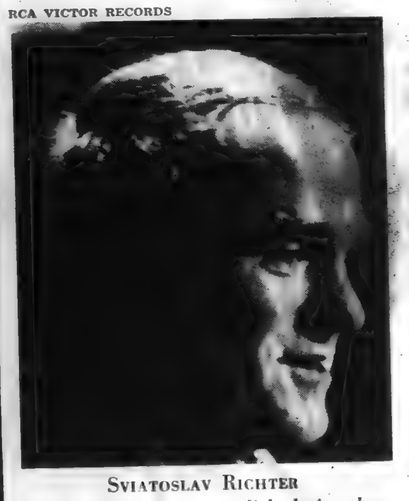
CLASSICAL

RICHTER ON BEETHOVEN—THE SHINING LIGHT, OF TRUTH

The great Russian pianist provides some revelatory readings

FEW PERFORMANCES present astonishing revelations of the authentic nature of a composition, and in view of the wealth of cataloged recordings of Beethoven's First Piano Concerto, one might have thought that new light could not be thrown upon the work. Yet the new RCA Victor recording with the redoubtable Sviatoslav Richter and the Boston Symphony Orchestra under Charles Munch's baton, shows it in all its pristine beauty.

RCA VICTOR RECORDS



SVIATOSLAV RICHTER
Tone as translucent as a polished wine glass

It is not that Richter departs from the tradition or attempts some dramatic coup to give the work a novel interest, but that he has superbly presented every detail with just relation to the whole with a virtuosity that is everywhere relevant to this joyful score. His tempos and dynamics are wonderfully adjusted, his tone translucent as a polished wine glass, the articulation of each phrase precise and vital, the dialogue of the two hands alert and vivacious. The character of each movement is admirably defined; the ceremonial stateliness, the objectiveness of the opening Allegro con brio, with its touch of martial pomp; the reflective lyricism of the Largo, never burdened with alien pathos; and the sparkling wit and rhythmic bite of the Rondo. Surely the last movement was never performed with such natural delight. And the excellence is not only that of the soloist. Charles Munch has fashioned the orchestral part so that it emerges as vital as the music that shines from the piano.

The recording, too, is very good in both stereo and monophonic versions, in that it presents a Beethoven score as it should sound, with solidity and impact but with no post-classical tonal emphases. The hand-maiden clarinet in

(continued overleaf)

DOWN BEAT
CHICAGO, ILL.
E..O.WEEK 37,960
APR 12 1962

Beethoven/Richter

BEETHOVEN — RCA Victor LM/LSC-2544: *Piano Concerto No. 1 in C Major; Piano Sonata No. 22 in F Major, Op. 54.*
Personnel: Sviatoslav Richter, piano; Boston Symphony Orchestra, Charles Munch, conductor.
Rating: ★ ★ ★

It may come as a surprise to some that Richter, the indubitably first-rate Russian pianist, does not storm through Beethoven and chase all competition from the field. Sometimes, indeed, he sounds like a surprisingly finicky pianist.

There is evidence to support the belief that Munch expected a more full-bodied interpretation in the concerto, for he presents the opening tutti with characteristic bravado only to have Richter take over and firmly scale down the entire performance to more modest conception.

Theoretically, Richter is right, for the *C Major* is a Mozartian work and can stand simplicity and restraint. But somehow the effect is less than stunning. Richter, of course, plays with dazzling thrusts and with spirit, but there are too many swooping phrases and other distracting mannerisms to permit continuity to develop. Richter plays Beethoven's long cadenza to the first movement, but cuts the last 27 bars.

The *F Major Sonata*, a Richter favorite, receives the best performance here that he has given it on records, far cleaner than the Carnegie Hall live performance on Columbia. (D.H.)

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110 268
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†Poulenc: *Concerto for Organ, Strings, and Timpani*

Berj Zamkochian, organ; Everett Firth, timpani (in the Poulenc); Boston Symphony Orchestra, Charles Munch, cond. ●● RCA VICTOR FTC 2077. 44 min. $8.95.

Munch's lucid, unexpectedly humorous reading of *Card Game* reminds us how unjustified is the neglect of this ballet. Surely Stravinsky has never been more gleeful and infectiously sparkling, and his bubbling, small orchestra score is a delight throughout, in this spicily piquant Bostonian performance.

The Poulenc Concerto (anticipated by Capitol last December as a reel "first," coupled with his *Gloria*) is particularly valuable for its proof that Zamkochian's fine organ playing in the Saint-Saëns Symphony No. 3 was no flash in the pan. His is a more incisively forceful reading than that by the expansive Duruflé, but one feels no necessity here to judge one performance superior to the other. There is fascination enough in comparing the distinctive tonal qualities of the instruments of Symphony Hall and St. Etienne du Mont, and in noting the difference in the acoustical ambiences of the Boston concert hall and the Paris church—markedly unalike, but each ideal of its kind. I give an edge of superiority in recording and processing to the Victor reel, but a choice between the performances must depend on individual taste.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139
MAR 31 1962

Schubert Mass and Quartets By Mozart Lead Hi-Fi Listing

By DELOS SMITH

Discoveries still are possible among the works of the old masters. Have a listen to the recording of Franz Schubert's E flat Mass made by the Berlin Philharmonic and the St. Hedwig's Choir of Berlin, Erich Leinsdorf conducting (Capitol-8579).

Schubert here worshipped God with melodious simpleness. He was not profound but he was engrossed, characteristically, with sheer beauty. Leinsdorf conducted exquisitely.

HIGH FIDELITY
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"Vienna Night." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LM 2548, $4.98 (LP); LSC 2548, $5.98 (SD).

These are certainly the finest performances of light Viennese music that Fiedler and his Bostonians have ever presented on records. Throughout the whole program the orchestral work is sheer delight—brilliant and crisp in the four short polkas by the Strauss Brothers, warm and soothing in the waltzes of Lehár, Waldteufel, and Vollstedt. The Lehár waltzes are virtually potpourris of music from *The Merry Widow* and *The Count of Luxemburg*, the latter one of the composer's most melodious scores; Waldteufel is represented by *The Skater's Waltz*; and Fiedler rounds out his quartet with a superb performance, complete with whistling chorus, of Vollstedt's *Jolly Fellows Waltz*, long a Boston favorite. The stereo edition eclipses the mono at all points, but nowhere more effectively than in the reverberant rumblings of *Thunder and Lightning Polka*, a real sonic dazzler. J.F.I.

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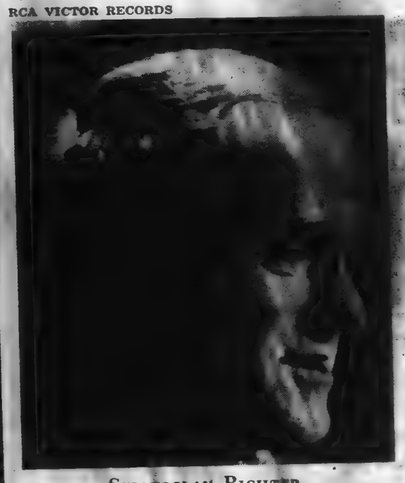

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Personnel: Sviatoslav Richter, piano; Boston Symphony Orchestra, Charles Munch, conductor.

Rating: ★ ★ ★

It may come as a surprise to some that Richter, the indubitably first-rate Russian pianist, does not storm through Beethoven and chase all competition from the field. Sometimes, indeed, he sounds like a surprisingly finicky pianist.

There is evidence to support the belief that Munch expected a more full-bodied interpretation in the concerto, for he presents the opening tutti with characteristic bravado only to have Richter take over and firmly scale down the entire performance to more modest conception.

Theoretically, Richter is right, for the *C Major* is a Mozartian work and can stand simplicity and restraint. But somehow the effect is less than stunning. Richter, of course, plays with dazzling thrusts and with spirit, but there are too many swooping phrases and other distracting mannerisms to permit continuity to develop. Richter plays Beethoven's long cadenza to the first movement, but cuts the last 27 bars.

The *F Major Sonata*, a Richter favorite, receives the best performance here that he has given it on records, far cleaner than the Carnegie Hall live performance on Columbia. (D.H.)

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268
APR 1962

STRAVINSKY: *Jeu de cartes*
†Poulenc: *Concerto for Organ, Strings, and Timpani*

Berj Zamkochian, organ; Everett Firth, timpani (in the Poulenc); Boston Symphony Orchestra, Charles Munch, cond.
• • RCA VICTOR FTC 2077. 44 min. $8.95.

Munch's lucid, unexpectedly humorous reading of *Card Game* reminds us how unjustified is the neglect of this ballet. Surely Stravinsky has never been more gleeful and infectiously sparkling, and his bubbling, small orchestra score is a delight throughout, in this spicily piquant Bostonian performance.

The Poulenc Concerto (anticipated by Capitol last December as a reel "first," coupled with his *Gloria*) is particularly valuable for its proof that Zamkochian's fine organ playing in the Saint-Saëns Symphony No. 3 was no flash in the pan. His is a more incisively forceful reading than that by the expansive Duruflé, but one feels no necessity here to judge one performance superior to the other. There is fascination enough in comparing the distinctive tonal qualities of the instruments of Symphony Hall and St. Etienne du Mont, and in noting the difference in the acoustical ambiences of the Boston concert hall and the Paris church—markedly unalike, but each ideal of its kind. I give an edge of superiority in recording and processing to the Victor reel, but a choice between the performances must depend on individual taste.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268
JUL 1961

"Vienna Night." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LM 2548, $4.98 (LP); LSC 2548, $5.98 (SD).

These are certainly the finest performances of light Viennese music that Fiedler and his Bostonians have ever presented on records. Throughout the whole program the orchestral work is sheer delight—brilliant and crisp in the four short polkas by the Strauss Brothers, warm and soothing in the waltzes of Lehár, Waldteufel, and Vollstedt. The Lehár waltzes are virtually potpourris of music from *The Merry Widow* and *The Count of Luxemburg*, the latter one of the composer's most melodious scores; Waldteufel is represented by *The Skater's Waltz*; and Fiedler rounds out his quartet with a superb performance, complete with whistling chorus, of Vollstedt's *Jolly Fellows Waltz*, long a Boston favorite. The stereo edition eclipses the [illegible] at all points, but nowhere more [illegible]ly than in the reverberant rumbles of *Thunder and Lightning Polka*, a real [illegible]-dazzler. J.F.I.

SHOWTHROUGH

274

CUE
NEW YORK, N.Y.
73 050
FEB 24 1962

disc data

A WELCOME POLICY: THE BANTAM BONANZA

LESS QUANTITY, MORE QUALITY — Word reached this desk a few weeks ago that so far as its Red Seal output was concerned, RCA Victor was cutting back to a bimonthly release schedule—that the company would be sending along its January release of some half dozen classical recordings but that reviewers should not expect another shipment until March. I remember my reaction to this news was one of surprised disappointment, despite the usual assurances that the new product would be better than ever.

But Victor's initial 1962 release did live up to this promise, at least as well as anyone could reasonably expect, and gave rise, besides, to some reassuring second thoughts. The new batch included not one, not two, but six single LPs devoted to cornerstones of the piano literature, each representing artists of the very highest calibre—three of them at the top of their profession.

To begin with there was a new Van Cliburn recording . . . ►of Brahms' Second Piano Concerto (LM-2581 mono, LSC-2581 stereo), a strong and exceedingly eloquent statement supported in kind by Fritz Reiner and the Chicago Symphony. Some might object to the larger-than-life-size piano, which, in terms of normal concert-hall balances, takes precedence throughout. But the sound is otherwise stunning. Cliburn stakes here yet another claim to musical maturity, really succeeding this time, and his orchestral backing is wondrously compelling.

Second to this was a re-recording by Artur Rubinstein . . . ►of the Grieg Concerto (LM-2566 mono, LSC-2566 stereo), a work he chose for his first American recording, with orchestra, back in 1942. The new A-minor is his fourth, a repeat collaboration, as well, with conductor Alfred Wallenstein. Unlike the earlier versions, which it obviously surpasses technically, this one combines the Grieg not with another concerto but with a solo recital of short pieces the veteran pianist often plays as encores—Schumann's "Romance" in F Sharp, Liszt's "Valse Oubliée" No. 1, and Falla's "Ritual Fire Dance" among them . . . ►Beethoven's First Piano Concerto by Sviatoslav Richter was the third new Victor release (LM-2544 mono, LSC-2544 stereo). He plays this work, and the sonata with which it is coupled (Op. 54), with truly remarkable finesse. Unfortunately the accompaniment provided by the Boston Symphony under Charles Munch tends to be pretty bland. The Russian pianist nevertheless finds in this concerto "the finest relationship of material, form and length," and his performance here confirms that view. The recording is absolutely first rate in sound and stereo separation.

REPORTER
NEW YORK, N.Y.
E.O.WEEK 142,583
MAR 1 1962

RECORD NOTES

"MARIA CALLAS SINGS GREAT ARIAS FROM FRENCH OPERAS." Maria Callas, soprano; Orchestre National de la RDF, Georges Prêtre, cond. (*Angel* 35882, *mono and stereo.*)

Noting the progressive deterioration of her vocal prowess in the upper coloratura reaches, admirers of Maria Callas have recently been throwing out hints that she abandon Donizetti and Bellini and turn her attention to the long-dormant French lyric repertoire. Callas has often been called the greatest singing actress since Mary Garden. What could be more appropriate, then, than for her to make a new career in the old Garden roles? Herewith a first step in that direction—a collection of French arias ranging from Gluck to Charpentier by way of Bizet, Saint-Saëns, Gounod, Thomas, and Massenet. It is an impressive performance, particularly in the selections that lie comfortably within the mezzo-soprano range. The familiar Callas traits are well in evidence—her sense of timing and rhetorical accent, her ability to evoke a wealth of meaning from the enunciation of a single word, her careful yet imaginative musicianship—and they work as well for Orpheus and Delilah and Chimène (the indecisive heroine of Massenet's *Le Cid*) as for Medea and Norma and Violetta. Unfortunately, the change of repertoire has done nothing to change this singer's strident, tremolo-ridden top notes, and these still nullify her efforts to convey the clipped excitement of Juliette (in the "Waltz Song" from Gounod's opera) or the romantic outpourings of Louise (in the aria *"Depuis le jour"*). But there is more than enough good singing here to offset the bad. And how often these days can you hear French opera performed with this kind of conviction and artistry?

DEBUSSY: IMAGES POUR ORCHESTRE. Suisse Romande Orchestra, Ernest Ansermet, cond. (*London* CS 6225, stereo; CM-9293, mono.)

The pointillist orchestral technique of Debussy's middle years, in which instrumental sonorities are juxtaposed rather than blended, makes a stunning effect in stereo. It is as if a large canvas were stretched from one speaker to the other, with myriad daubs of color carefully pinpointed for depth and breadth. With its brilliant engineering Ansermet's new recording of the three orchestral *Images* (*Gigues, Ibéria, Rondes de printemps*) takes precedence over other versions. Never has this music been captured on microgroove with such startling and seductive clarity. Of course all this splendor in sound would count for little were it not allied to Ansermet's keen sense of orchestral harmony and the precise articulation of the well-indoctrinated Suisse Romande players. As a bonus, London has coupled Stravinsky's austere *Symphonies for Wind Instruments*, which sounds better the more one hears it and Ravel's saccharine *Pavane for a Dead Infanta*, which sounds

DE MENASCE: SONATA FOR VIOLA AND PIANO. Lillian Fuchs, viola; Artur Balsam, piano. (*Composers Recordings* CRI-154, *mono only.*)

Jacques de Menasce was a suave, witty, original and generous man who contributed stimulatingly to the New York musical scene during the last two decades of his life; he died in 1960 at the age of fifty-four, and it is good to have this memorial recording devoted to four of his compositions. De Menasce was not a composer of overwhelming importance, but he wrote with great style and craftsmanship, and his music has an honesty and warmth that are immediately ingratiating. The Sonata for Viola and Piano, a virile, rhapsodic piece in one movement, is the most distinguished work in this collection. It is performed with loving fervor by two of the composer's many friends.

"SVIATOSLAV RICHTER AT CARNEGIE HALL" (Volume II). Sviatoslav Richter, piano. (*Columbia* M2L-274, *two records; mono only.*)

Although he did not know it at the time, Sviatoslav Richter was playing for a hidden microphone as well as for a capacity audience when he gave his long-awaited series of Carnegie Hall recitals in the fall of 1960. The documentation provided by that microphone is now being published by Columbia Records in a series of two-disc albums. They carry the imprimatur of Mezhdunarodnaya Kniga, an agency which speaks for the Soviet Union in matters gramophonic. Whether they also have the full blessing of Sviatoslav Richter is a moot point. No pianist relishes having his mistakes immortalized, and there are plenty of finger slips on these records. But his errors of execution are of minor account when balanced against the overwhelming communicative force of these concert performances. And although the microphone was not ideally placed, so that the recorded sound is at times fuzzy, at times jangling, Richter must recognize the artistic validity of an undertaking that provides posterity with an unglamorized documentation of a great event. Volume II in the series brings us the recital of October 25, 1960, when Richter addressed himself almost entirely to the music of Haydn, Schumann and Debussy. He starts off rather fumblingly with Haydn's Sonata No. 50 in C (he later averred that he played it badly), but thereafter his program is consistently wonderful. Richter's combination of reckless gusto and songful ardor in the Three Novelette, Op. 21, of Schumann, the way in which he shepherds us through their changes of pace and mood, defies description. This is as close to ideal Schumann as it is possible to get. The Debussy *Suite Bergamasque*, the first book of *Images*, and the Prokofiev Sonata No. 7 (perhaps because it was the most unfamiliar) are projected. (Richter had already established his credentials as a superb interpreter of Schumann, but there had been no hint of his affinity for French music.) The Debussy seems just as incredible on this delayed rehearing—an amalgam of warmly vibrant tone and delicately sculptured expression.

Another memento of Richter's visit in 1960 is furnished by RCA Victor—in the form of a studio recording of the Beethoven Piano Concerto No. 1 with the Boston Symphony under Munch (LM/LSC 2544, mono or stereo). This is a masterfully controlled, intelligently conceived interpretation, and it is recorded with great clarity and presence, but it does not fully capture the dynamic excitement of the artist's concert perfor[illegible]. —ROLAND GELATT

BILLBOARD MUSIC WEEK
NEW YORK, N.Y.
W. 50,000
JAN 20 1962

Classical

BEETHOVEN: CONCERTO NO. 1; SONATA OP. 54

Sviatoslav Richter; Boston Symphony (Munch). RCA Victor LM 2544—Here's a natural giant of a package, and one of six current specials with which Victor is including a free bonus copy of the album "Keyboard Giants of the Past" (LM 2585), which should also have strong appeal to any piano fan. The Richter packaging speaks for itself—a brilliant performance of a popular Beethoven concerto along with one of the composer's relatively obscure works. It matters not, it's the performance that counts here.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
JUL 1 1961

'Duphonic' Process Improves Old Recordings

By DELOS SMITH.

"Duophonic" is the name Capitol has given to a technical processing which makes any old monaural recording sound somewhat like a stereophonic recording when reproduced with stereophonic equipment. But just "somewhat," you understand; it is not difficult to detect the differences between "Duophonic" and stereophonic.

But it greatly improves recordings which were made before there was stereophonic recording, and many of these are well worthy of being transformed into two-channel records that can exploit stereo reproducers. The process involves duplicating the original monaural tape and then feeding multiple tapes into stereo channels with discreet alterations of one tape or another to avoid a mere doubling effect.

Successes Revamped.

Capitol has inaugurated "Duophonic" by reprocessing some of its most successful monaural recordings such as Haydn's Solomon symphonies performed by the late Thomas Beecham and the Philharmonic Orchestra, songs of Stephen Foster sung by the Roger Wagner Chorale and a host of others in both the long-hair and "popular" categories.

"Duophonic" reminds you of RCA Victor's re-processing of the old Toscanini monaural masters to get a synthetic stereo effect, mainly of a broadened sound spectrum and the illusion of the sound originating from more than just one source. And the same aesthetic objections can be made to it. Beecham, like Toscanini, is aesthetically misrepresented; like Toscanini he would blow a fuse at what synthetic stereo does to orchestral balances and timbres.

Romantic Munch.

From Charles Munch and his wonderously responsive Boston Symphony come two recordings. One is of Schumann's 1st symphony, "Spring," and his Manfred Overture (RCA Victor-LSC-2474); the other is of Mendelssohn's 3rd symphony, "Scotch," and the Scherzo of his boyish E-flat octet (RCA Victor-LSC2520).

Munch has the magical sensibilities for this naively romantic music, meaning that it can be made to sound dated by all the harsh realities which have become foremost in men's minds since romanticism was in flower. Munch can project romantic sensibilities without any suggestion of strain or of make-believe.

SHOWTHROUGH

275

MOUNT KISCO TRADER
..., March 4, 1962

Let's Look At The Record

Day For Strings

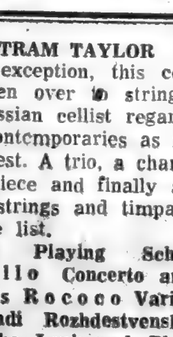
By BERTRAM TAYLOR

With one exception, this column is given over to strings. First, a Russian cellist regarded by his contemporaries as rivaling the best. A trio, a chamber music piece and finally an organ with strings and timpani complete the list.

Rostropovich Playing Schumann's Cello Concerto and Tchaikowsky's Rococo Variations. Gennadi Rozhdestvensky Conducting the Leningrad Philharmonic Orchestra.

Two Russian cellists have recently claimed attention from American audiences — Shafran, reviewed in this column recently, and now Rostropovich, who is regarded by a cellist friend as unrivaled, except for Casals. There will be no attempt here to compare the two, for that would be futile.

It is not easy to judge Rostropovich from his playing of the Schumann concerto, for he seems deliberately to underplay it, to hold his part down, and give the orchestra more prominence. It is a sad work, and in his hands it becomes a dirge.



TAYLOR

At first I thought the mechanics might be at fault, but the cellist friend said "No, that is Rostropovich's conception of the work." The cello tone is always beautiful without being lush.

It is in the Rococo Variations that the cellist throws off his self-imposed restraint and shows that he is a brilliant as well as a sensitive instrumentalist. The lovely, warm tone is still there with flashes of fire and nimble fingering.

The cello has been frequently played as though it were only a channel for emotion and nothing else. So it is doubly fascinating to hear it played as the fine instrument it is, with smooth violin tones in its upper register and velvety notes in its middle and lower sections—never too velvety to be accurate.

The conductor and the Leningrad Orchestra metaphorically bow to a superb soloist, not subserviently but with sympathetic understanding.

Stereo (Deutsche Grammophon SLPM 138674)

Schubert's Trio No. 2 in E flat major. The Ahna Trio.

This piano, violin and cello trio is a mature work of Schubert's, but that word is unnecessary, for one feels that Schubert was born musically mature—certainly as far as melody is concerned. Schubert's early works are not beneath his later ones in this respect.

There are all kinds of haunting strains and rhythms in this trio — the kind that can suggest no other composer. There is beauty in these phrases, and one feels a certain sadness in conflict with a naturally cheerful disposition. This is especially so in the andante.

The three players are Adolph Baller, piano, Maurie Wilk, violin, and Gabor Resto, cellist — all of them with distinguished musical histories. Each has been a solo artist, but whatever brilliance they showed as soloists, they play together as though their experience had lain in the trio or quartet field.

Where a piano is concerned, the melting together of tones that are struck with those under a bow is always noteworthy. And that is what is noticeable here. There are one or two times when Mr. Baller might be thought to be playing the harp.

Altogether this is a masterly performance of a work well nigh perfect.

Mono (Decca Gold Label DL 10033)

Vivaldi's Four Seasons. Virtuosi di Roma conducted by Renato Fasano.

If, as has been said, Vivaldi's biography is in his music, he must be estimated as an outgiving person. His music is always definite, musically healthy.

For all this, there is ample room for interpretation, except in the matter of rhythm. Those strong supporting columns must never be tilted. A great deal of the vitality of Vivaldi's music rests on those propulsive rhythms.

This chamber group plays not only as virtuosi in the technical sense, but as men who feel close to the composer and know what they are about. All the color is in the formal pattern — color that depends on variety of total color and phrasing.

There are wonderful passages in the four movements, especially for the violins. The two soloists, Luigi Ferro, and Guido Mozzato deserve the limelight so briefly played upon them. Taken as a whole, the players have a sure touch upon the music.

There is no explanation for, and probably scant agreement with, a feeling in this quarter that there is humor in Vivaldi. His peasants who fill the four scenes are lusty fellows and wenches, and many a rustic joke must have been exchanged among them.

Be that as it may, the music lives and breathes in every performance that I have heard — certainly in that of the Virtuosi di Roma.

Stereo (Angel 535877)

Poulenc's Concerto for Organ, Strings and Timpani, and Stravinsky's Jeu de Cartos. Charles Munch conducting the Boston Symphony Orchestra.

Poulenc is not an atonal composer as the word is usually interpreted today. He has a feeling for melody, and his dissonances seem always to be resolved. In this concerto he makes free use of tuneful threads from both organ and strings.

In fact there is more than a hint of the 19th century in the concerto — its romanticism and joy in sound for its own sake. This organ does roll out some sumptuous chords and clear melody.

Poulenc is a versatile composer, one of the best of this century, a slave to no contemporary fashion. He is also decidedly Franch and knows how to apply the light touch.

The Boston Symphony under Munch, as under Koussevitzky, is hospitable to new composers and new ideas. It gives a luminous interpretation to the concerto and to Stravinsky's ballet.

In "Jeu de Cartes" Stravinsky is not the abstractionist that he has been in his later years, but rather the master of ballet, the one who wrote "Petrouchka" and the other colorful works of half a century ago. It is the Stravinsky, or an approxifation of him, that many of us like best.

Mono (RCA Victor 2567)

Kreisler's Classics and Other Souvenirs reviewed last week is a stereo record (Westinster WST 17005).

LONG ISLAND CITY, N.Y.
STAR-JOURNAL
D. 98,179
JUN 30 1961

Hi-Fi

2 Modern Numbers Have Classic Appeal

Two prize winners by modern composers have become available on records which deserve notice from classical listeners who want more than Mozart. Too often such initiative by record makers is not adequately rewarded in sales volume.

The Music Critics Circle of New York awarded prizes in April to both items—one for the best chamber music of 1960 and the other for the best choral work.

The chamber music, Elliot Carter's Second Quartet, also won the 1960 Pulitzer prize in music. The score was finished in 1959 and played first in New York in March, 1960. It now is on an RCA Victor record, by the Julliard String Quartet, with another prize winner, William Schuman's Third Quartet, which won a Town Hall award in 1950. Whether the appeal of Carter's work will endure remains to be seen, but as a recorded performance it is brilliant and fascinating.

THE CHORAL WORK is Francis Poulenc's "Gloria in G Major for Soprano, Chorus and Orchestra." The premiere recording by Angel was made in Paris in February under Poulenc's supervision, with soprano Rosanna Carteri and the French National Radio-Television Orchestra and Chorus under Georges Pretre.

On the other side is Poulenc's "Concerto in G Minor for Organ," with organist Maurice Durufle. The stereo effects of the score and the recordings will attract audio enthusiasts.

The Poulenc "Gloria" won critical praise when performed in New York by the Boston Symphony under Charles Munch. Its melodies are fresh and joyful and the work should gain in favor as this fine recording makes it better known.

AN AMERICAN - TAPED RCA Victor release of Beethoven's "Appassionata" Sonata, both on discs and in four-track tape, by the Russian pianist, Sviatoslav Richter, is one of the top versions now available. This is a tremendous performance that stands along with his earlier disc along with his earlier disc of Brahams Second Piano Concerto as one of the season's better piano recordnigs. The "Funeral March" sonata is on the other side.

Capitol has recorded two young European pianists in distinguished fashion. Maurizio Pollini, 18, performs excitingly Chopin's First Piano Concerto with which he won a 1960 Warsaw award.

The young Italian shows great promise in this disc with the Philharmonia Orchestra under Paul Kletzki. He has won acclaim in Milan since he was 14. The recording has great sound appeal.

THE OTHER Capitol disc is by Eric Heidsieck, 24, a Frenchman playing Mozart's Concertos No. 20 and 23 with Andre Vandernoot and the Conservatory Concert Orchestra.

TEENAGERS INGENUE
NEW YORK, N.Y.
MONTHLY 351 927
FEB 1962

CLASSICAL RECORDS WORTH OWNING

BY JAY HARRISON

Can you imagine the world dissolving beautifully in a rainbow of sound? That's what impressionistic music seems to do for you. Its aim is to *suggest* objects and places rather than to *define* them precisely.

Take Claude Debussy's "La Mer," in which the composer, the greatest impressionist, sums up his impressions of the mystery of the surf. There is no sea equal to the one Debussy dreams, but the music captures the essence of pounding water. The work is done perfectly by Charles Munch and the Boston Symphony, on Victor.

Now let's turn to Debussy's "Nocturnes," a series of mood pictures. The first, "Nuages," conjures up the silent movement of clouds. The second, "Fêtes," is a tingling drama of an imaginary festival. Finally, there is "Sirènes," a study of those legendary sirens of the sea who lured men to their death. Hear the work done by Ansermet and the Orchestre de la Suisse Romande on a London LP.

You have an experience in store if you don't yet know Debussy's "Iberia," a superb musical sketch of the composer's impression of Spain, especially if you hear the work conducted by Stokowski on Capitol.

The other great impressionist is Maurice Ravel. Your collection should certainly contain his ballet, "Daphnis and Chloe." The score is best served by Munch on a Victor disc. Then for a taste of impressionistic piano music, I wholly recommend Ravel's "Gaspard de la Nuit." Hearing this difficult work played by Walter Gieseking on Columbia is an experience you will cherish forever.

As a last thought, I'd like to include Ravel's "La Valse," in which the composer writes his impression of a waltz to end all waltzes. Listening to Munch conduct it on a Victor disc is a treat no one should miss.

NewEnglandNewsclipAgency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

FEB 25 1962

RECORD ROUNDUP

Classical

"Un Ballo in Maschera" (Verdi). Carlo Bergonzi, Cornell MacNeil and Giulietta Simionato are well matched in this new version of Verdi's uneven but often exceptional score, but Birgit Nilsson's voice is oversized for its requirements, Georg Solti's conducting strenuous. (London.)

Symphony No. 9 (Beethoven). George Szell and the Cleveland Symphony Orchestra reach and sustain a high average of quality in the three instrumental movements of this work, but the choral finale is inadequately organized. Adele Addison, Jane Hobson, Richard Lewis, and Donald Bell make a variable vocal quartet. Excellent sound. (Epic.)

Concerto No. 1 (Beethoven). Sviatoslav Richter makes a smooth-sounding experience of this work in collaboration with the Boston Symphony under the direction of Charles Munch, but the totality is rather bland. The F Major (Op. 54) Sonata completes the disc. (RCA-Victor.)

SHOW BUSINESS ILLUSTRATED
CHICAGO, ILL.
E.O.WEEK - CIRC. NOT AVAIL.
NOV 28 1961

CONCERTS

Berlin Philharmonic. *Memorial Auditorium, Burlington, Vt. (Nov. 15); Greene Hall, Northhampton, Mass. (Nov. 17); Mosque Theater, Newark, N.J. (Nov. 18); Constitution Hall, Washington (Nov. 19); Davis Gym, Lewisburg, Pa. (Nov. 20); Lyric Theater, Baltimore (Nov. 21); Carnegie Hall, New York City (Nov. 22)* — Wrapping up the U.S. tour with a solid repertoire of classics classically played.

Boston Symphony. *Carnegie Hall, New York City (Nov. 15 and 18); Constitution Hall, Washington (Nov. 16); Academy of Music, Brooklyn (Nov. 17); Harvard University, Cambridge, Mass. (Nov. 21); Symphony Hall, Boston (Nov. 24-25); Memorial Auditorium, Worcester, Mass. (Nov. 26); Veterans Auditorium, Providence, R.I. (Nov. 28)*—Symphonies by Haieff and Brahms (Nov. 15-16), works by Debussy and Tchaikovsky (Nov. 17-18) and pianist Gary Graffman (Nov. 24-26) are among the high points.

Budapest String Quartet. *Washington Irving*

COSMOPOLITAN
NEW YORK, N.Y.
MONTHLY 848,624
MAR 1962

NEW RECORDINGS

Somebody at RCA-Victor is a piano buff. Recent Red Seal releases include four piano lps that every lover of the instrument will want: the Grieg **Concerto in A Minor, Opus 16**, by the mighty Artur Rubinstein, with Alfred Wallenstein conducting; **Brahms Concerto No. 2**, with Van Cliburn backed by Fritz Reiner and the Chicago Symphony; **Beethoven Concerto No. 1, Sonata, Opus 54**, with Sviatoslav Richter and the Boston Symphony conducted by Charles Munch, and several selections by Carmen Cavallaro. **Concerto in F, Cuban Overture, El Dorado Rhythm Variations**, by the Boston Pops, with Arthur Fiedler on the podium and Earl Wild performing. Attached to each of the last three albums is a gift album, **Keyboard Giants of the Past**, with selections (some never heard on the hi-fi before) played by Paderewski, Bauer, Gabrilowitsch and others. If bought separately, these albums cost

SHOWTHROUGH

275

MOUNT KISCO TRADER
Sunday, March 4, 1962

047

Let's Look At The Record

Day For Strings

By BERTRAM TAYLOR

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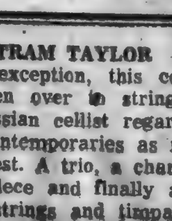

TAYLOR

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Schubert's Trio No. 2 in E flat major. The Alma Trio.

This piano, violin and cello trio is a mature work of Schubert's, but that word is unnecessary, for one feels that Schubert was born musically mature—certainly as far as melody is concerned. Schubert's early works are not beneath his later ones in this respect.

There are all kinds of haunting strains and rhythms in this trio — the kind that can suggest no other composer. There is beauty in these phrases, and one feels a certain sadness in conflict with a naturally cheerful disposition. This is especially so in the andante.

The three players are Adolph Baller, piano, Mauric Wilk, violin, and Gabor Resto, cellist — all of them with distinguished musical histories. Each has been a solo artist, but whatever brilliance they showed as soloists, they play together as though their experience had lain in the trio or quartet field.

Where a piano is concerned, the melting together of tones that are struck with those under a bow is always noteworthy. And that is what is noticeable here. There are one or two times when Mr. Baller might be thought to be playing the harp.

Altogether this is a masterly performance of a work well nigh perfect.

Mono (Decca Gold Label DL 10033)

Vivaldi's Four Seasons. Virtuosi di Roma conducted by Renato Fasano.

If, as has been said, Vivaldi's biography is in his music, he must be estimated as an outgiving person. His music is always definite, musically healthy.

For all this, there is ample room for interpretation, except in the matter of rhythm. Those strong supporting columns must never be tilted. A great deal of the vitality of Vivaldi's music rests on those propulsive rhythms.

This chamber group plays not only as virtuosi in the technical sense, but as men who feel close to the composer and know what they are about. All the color is in the formal pattern — color that depends on variety of total color and phrasing.

There are wonderful passages in the four movements, especially for the violins. The two soloists, Luigi Ferro and Guido Mozzato deserve the limelight so briefly played upon them. Taken as a whole, the players have a sure touch upon the music.

There is no explanation for, and probably scant agreement with, a feeling in this quarter that there is humor in Vivaldi. His peasants who fill the four scenes are lusty fellows and wenches, and many a rustic joke must have been exchanged among them.

Be that as it may, the music lives and breathes in every performance that I have heard — certainly in that of the Virtuosi di Roma.

Stereo (Angel 35877)

Poulenc's Concerto for Organ, Strings and Timpani, and Stravinsky's Jeu de Cartes. Charles Munch conducting the Boston Symphony Orchestra.

Poulenc is not an atonal composer as the word is usually interpreted today. He has a feeling for melody, and his dissonances seem always to be resolved. In this concerto he makes free use of tuneful threads from both organ and strings.

In fact there is more than a hint of the 19th century in the concerto — its romanticism and joy in sound for its own sake. This organ does roll out some sumptuous chords and clear melody.

Poulenc is a versatile composer, one of the best of this century, a slave to no contemporary fashion. He is also decidedly French and knows how to apply the light touch.

The Boston Symphony under Munch, as under Koussevitzky, is hospitable to new composers and new ideas. It gives a luminous interpretation to the concerto and to Stravinsky's ballet.

In "Jeu de Cartes" Stravinsky is not the abstractionist that he has been in his later years, but rather the master of ballet, the one who wrote "Petrouchka" and the other colorful works of half a century ago. It is the Stravinsky, or an approximation of him, that many of us like best.

Mono (RCA Victor 2507)

Kreisler's Classics and Other Souvenirs reviewed last week is a stereo record (Westminster WST 17005).

LONG ISLAND CITY, N.Y.
STAR-JOURNAL
D. 98,179
JUN 30 1961

Hi-Fi

2 Modern Numbers Have Classic Appeal

Two prize winners by modern composers have become available on records which deserve notice from classical listeners who want more than Mozart. Too often such initiative by record makers is not adequately rewarded in sales volume.

The Music Critics Circle of New York awarded prizes in April to both items—one for the best chamber music of 1960 and the other for the best choral work.

The chamber music, Elliot Carter's Second Quartet, also won the 1960 Pulitzer prize in music. The score was finished in 1959 and played first in New York in March, 1960. It now is on an RCA Victor record, by the Juilliard String Quartet, with another prize winner, William Schuman's Third Quartet, which won a Town Hall award in 1950. Whether the appeal of Carter's work will endure remains to be seen, but as a recorded performance it is brilliant and fascinating.

THE CHORAL WORK is Francis Poulenc's "Gloria in G Major for Soprano, Chorus and Orchestra." The premiere recording by Angel was made in Paris in February under Poulenc's supervision, with soprano Rosanna Carteri and the French National Radio-Television Orchestra and Chorus under Georges Pretre.

On the other side is Poulenc's "Concerto in G Minor for Organ," with organist Maurice Durufle. The stereo effects of the score and the recordings will attract audio enthusiasts.

The Poulenc "Gloria" won critical praise when performed in New York by the Boston Symphony under Charles Munch. Its melodies are fresh and joyful and the work should gain in favor as this fine recording makes it better known.

AN AMERICAN-TAPED RCA Victor release of Beethoven's "Appassionata" Sonata, both on discs and in four-track tape, by the Russian pianist, Sviatoslav Richter, is one of the top versions now available. This is a tremendous performance that stands along with his earlier disc along with his earlier disc of Brahams Second Piano Concerto as one of the season's better piano recordnigs. The "Funeral March" sonata is on the other side.

Capitol has recorded two young European pianists in distinguished fashion. Maurizio Pollini, 18, performs excitingly Chopin's First Piano Concerto with which he won a 1960 Warsaw award.

The young Italian shows great promise in this disc with the Philharmonia Orchestra under Paul Kletzki. He has won acclaim in Milan since he was 14. The recording has great sound appeal.

THE OTHER Capitol disc is by Eric Heidsieck, 24, a Frenchman playing Mozart's Concertos No. 20 and 23 with Andre Vandernoot and the Conservatory Concert Orchestra.

TEENAGERS INGENUE
NEW YORK, N.Y.
MONTHLY 351,927
FEB 1962

CLASSICAL RECORDS WORTH OWNING

JAY HARRISON

Can you imagine the world [illegible] you dissolving beautifully in a [illegible] of sound? That's what impressionistic music seems to do for you. Its aim is to *suggest* objects and places rather than to *define* them precisely.

Take Claude Debussy's "La Mer," in which the composer, the greatest impressionist, sums up his impresions of the mystery of the surf. There is no sea equal to the one Debussy dreams, but the music captures the essence of pounding water. The work is done perfectly by Charles Munch and the Boston Symphony, on Victor.

Now let's turn to Debussy's "Nocturnes," a series of mood pictures. The first, "Nuages," conjures up the silent movements of clouds. The second, "Fêtes," is a dinging drama of an imaginary festival. Finally, there is "Sirènes," a study of those legendary sirens of the sea who lured men to their death. Hear the work done by Ansermet and the Orchestre de la Suisse Romande on a London LP.

You have an experience in store if you don't yet know Debussy's "Iberia," a superb musical sketch of the composer's impression of Spain, especially if you hear the work conducted by Stokowski on Capitol.

The other great impressionist is Maurice Ravel. Your collection should certainly contain his ballet, "Daphnis and Chloe." The score is best served by Munch on a Victor disc. Then for a taste of impressionistic piano music, I wholly recommend Ravel's "Gaspard de la Nuit." Hearing this difficult work played by Walter Gieseking on Columbia is an experience you will cherish forever.

As a last thought, I'd like to include Ravel's "La Valse," in which the composer writes his impression of a waltz to end all waltzes. Listening to Munch conduct it on a Victor disc is a treat no one should miss.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

FEB 25 1962

RECORD ROUNDUP

Classical

"Un Ballo in Maschera" (Verdi). Carlo Bergonzi, Cornell MacNeil and Giulietta Simionato are well matched in this new version of Verdi's uneven but often exceptional score, but Birgit Nilsson's voice is oversized for its requirements, Georg Solti's conducting strenuous. (London.)

Symphony No. 9 (Beethoven). George Szell and the Cleveland Symphony Orchestra reach and sustain a high average of quality in the three ihstrumental movements of this work, but the choral finale is inadequately organized. Adele Addison, Jane Hobson, Richard Lewis, and Donald Bell make a variable vocal quartet. Excellent sound. (Epic.)

Concerto No. 1 (Beethoven). Sviatoslav Richter makes a smooth-sounding experience of this work in collaboration with the Boston Symphony under the direction of Charles Munch, but the totality is rather bland. The F Major (Op. 54) Sonata completes the disc. (RCA-Victor.)

SHOW BUSINESS ILLUSTRATED
CHICAGO, ILL.
E.O.WEEK - CIRC. NOT AVAIL.
NOV 28 1961

CONCERTS

Berlin Philharmonic. *Memorial Auditorium, Burlington, Vt. (Nov. 15); Greene Hall, Northampton, Mass. (Nov. 17); Mosque Theater, Newark, N.J. (Nov. 18); Constitution Hall, Washington (Nov. 19); Davis Gym, Lewisburg, Pa. (Nov. 20); [illegible] (Nov. 21); Carnegie Hall, New York City (Nov. 22)* — Wrapping up the U.S. tour with a solid repertoire of classics [illegible]

Boston Symphony. *Carnegie Hall, New York City (Nov. 23 and 25); Constitution Hall, Washington (Nov. [illegible]); Academy of Music, Brooklyn (Nov. 17); Harvard University, Cambridge, Mass. (Nov. 21); Symphony Hall, Boston (Nov. 24-25); Memorial Auditorium, Worcester, Mass. (Nov. 26); Veterans Auditorium, Providence, R.I. (Nov. 28)*—Symphonies by Haydn and Brahms (Nov. 15-16), works by Debussy and Tchaikovsky (Nov. 17-18) and pianist Gary Graffman (Nov. 24-26) are among the high points.

Budapest String Quartet. *Washington Irving*

COSMOPOLITAN
NEW YORK, N.Y.
MONTHLY 848,624
MAR 1962

NEW RECORDINGS

Somebody at RCA-Victor is a piano buff. Recent Red Seal releases include four piano lps that every lover of the instrument will want: the Grieg Concerto in A Minor, Op. 16, by the mighty Artur Rubinstein, with Alfred Wallenstein conducting; Brahms Concerto No. 2 with Van Cliburn backed by Fritz Reiner and the Chicago Symphony; Beethoven Concerto No. 1, Sonata, Opus 54, with [illegible] Richter and the Boston Symphony conducted by Charles Munch; several selections by [illegible] certo in [illegible] Rhythm" Variations [illegible] Boston Pops, with Arthur Fiedler on the podium and Earl Wild performing. Attached to each of the last two albums is a gift album, Keyboard Giants of the Past, with selections (some never heard on the hi-fi before) played by Paderewski, Bauer, Gabrilowitsch and others. If bought separately, [illegible]

276

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553

JAN 28 1962

Richter, Munch in Beethoven Score

By RUTH TRIPP

THE BOSTON SYMPHONY Orchestra conducted by Charles Munch played one of its most historic concerts when Sviatoslav Richter was the soloist at the Pension Fund concert in November of 1960. RCA has recently released the recording of the Beethoven Concerto No. 1 which was the first half of that memorable event. The recording was made the following day and it captures the melodic expression and the rhythmic pulse of this great work in an extraordinary fashion. Perfection of form and color made the live performance which I heard, one to cherish. Intellectualism with warmth of feeling gives Beethoven's music the desirable balance to bring it into true focus. Richter and Munch apparently felt the drive and pulse of this score with complete unanimity. This is indeed a prize performance. For good measure, Richter plays the Beethoven Sonata in F, Op. 54 with his inimitable perfection of style and technique.

Another RCA release, of interest to the front rank of contemporary music lovers, is called "Studies in Improvisation" by Lukas Foss and the Improvisation Chamber Ensemble. Members of the group are, in addition to Foss: Richard Dufallo, clarinet; Charles Delancy, percussion; Howard Colf, cello; and David Duke, French horn.

This record documents music of this type for the first time. Lukas Foss became interested in ensemble improvisation in 1957 and his colleagues in this venture, with the exception of the horn player, have toured nationally and have made appearances with the New York Philharmonic and the Philadelphia Orchestra. Last summer at Tanglewood, we heard a Foss score which was new but which was read from scores by the ensemble which performed. It seemed incredibly difficult.

A booklet which is included with this recording of improvisation, reproduces the graph which serves as a guide to the listening. To quote from the program notes for the Fantasy: "The massive chords sounded by the clarinet and cello are played on cue from the leader (the piano) who indicates with his hand or head where he wants the chords, whether they are to be played loud or soft, long or short, high or low, struck once or several times." Other notes are equally informative. The average listener would infer that it might very profitably be the experienced hand or head of a musician like Lukas Foss which would give the cues. The music sounds as orderly as much of the written contemporary scores. One sentence states that "the two fugue-themes are the result of improvisation remembered, adopted." Musicianship of a high order is the first requisite for attempting to fathom the intricacies of this recording. Nevertheless, there has been a program set up at the University of California, Los Angeles, which is working under a grant from the Rockefeller Foundation. It is to recruit other improvisation ensembles and to prepare a text-book on ensemble improvisation. It would seem that this might be learning "togetherness" the hard way.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658

SUN JAN 28 1962

RECORDS: PIANISTS

Quality of Artistry High In New Issues

Boston Symphony

By RAYMOND ERICSON

IN its most recent set of releases, R.C.A. Victor has unleashed for public consumption six disks on which the quality of piano playing is staggeringly high. The artists involved are Artur Rubinstein, Sviatoslav Richter, Van Cliburn, Earl Wild, and two from the past, the late William Kapell and Sergei Rachmaninoff.

Mr. Rubinstein's vehicle is **Grieg's Piano Concerto in A minor**, which he plays with the R.C.A. Victor Symphony under the direction of Alfred Wallenstein (LM 2566; stereo LSC 2566). This was the first concerto that the pianist recorded in this country, in 1942, and the new version represents his fourth on disks. This last one, according to the pianist, "is the most perfect recording I have made."

The performance has sustained power and is virtuosic with the virtuosity concealed. Because of the orthodoxy of Mr. Rubinstein's interpretation, and because the Grieg concerto is shopworn these days, the recording is not so welcome as the one released just previously, on which Mr. Rubinstein plays **Chopin's Piano Concerto in E minor** (LM 2575; stereo LSC 2575).

Unsurpassable

The latter is a recording that it will be impossible to better. Other versions on disks, such as Novaes', may hold the affections just as strongly for their special character, but they cannot surpass Mr. Rubinstein's for its superb balance of vitality and mellowness, of passion and wisdom. The long aria for piano that makes up the Romanza moves almost in an intangible world, it is so lovely.

Supporting the pianist are Stanislaw Skrowaczewski and the New Symphony Orchestra of London.

To return to the Grieg recording, Mr. Rubinstein fills out the disk with five short works that he frequently plays as encores. These are Schumann's **Romance in F sharp**, Villa-Lobos' **Polichinelle**, Liszt's **Valse Oubliée No. 1**, Prokofieff's **March from The Love for Three Oranges** and Falla's **Ritual Fire Dance**. All are played to perfection.

Sviatoslav Richter is said to prefer Beethoven's Piano Concerto No. 1 in C to all other works in this form, and this is what he plays in his latest release (LM 2544; stereo LSC 2544). Beethoven's Piano Sonata in F, Op. 54, is also on the recording. Charles Munch and the Boston Symphony perform in the concerto.

Mr. Richter prefers Beethoven's First Concerto because it "represents to him the finest relationship of material, form and length." His performance bristles with excitement and energy. The tempos are fast, but the finger action is so clean and even that nothing sounds rushed or driven. The command of technical resources makes it possible for the pianist to illuminate the work's smallest detail without slowing down the momentum. Beside this version others seem fussy and pale. Mr. Munch and the Bostonians keep up with Mr. Richter, but they would have sounded better using a more crisp style.

The little Sonata in F is given a sharp, forceful, fascinatingly colored performance.

Nothing less than Brahms' **Piano Concerto in B flat** occupies Van Cliburn in his recording (LM 2581; stereo LSC 2581). The Chicago Symphony, which has recorded the work with two other pianists already, and Fritz Reiner, who conducted one of those performances, are Mr. Cliburn's colleagues here.

The young pianist strides through the work with long, easy steps, as is his wont with a work of such large proportions. His technique is complete and effortless, and he uses it to keep lengthy phrases or sections flowing along in great spanning arches. The orchestral portion of the score is clearly delineated by Mr. Reiner and his orchestra.

The Khatchaturian **Piano Concerto** propelled William Kapell into a phenomenal, if tragically brief, career, and he recorded it in 1946 with the Boston Symphony under Serge Koussevitzky.

NEW REPUBLIC
WASHINGTON, D.C.
W. 35,931

JUL 10 1961

RECORDS

An Orchestral Potpourri

As against those who have wanted from the reproduction of a record the closest approximation to the blended sound of an orchestra in the concert hall, Stravinsky values instead the clear definition and the accurately proportioned dynamic values in texture that the record can give and the concert hall cannot – his example being the recording of a Bach arioso that enabled him to hear for the first time "the lute, the violas d'amore and the continuo distinguished proportionally with the bass voice." This "balanced acoustical reproduction" that is made possible by microphones is one of the things – the others presumably being tempo and phrasing – that a recording can establish for the composer as "a 'record', a document of his wishes respecting his own music"; and so "for the contemporary composer a phonograph record is as real a value as the score it interprets." The recordings Stravinsky has been making of his works have been such documents of his wishes; but their value is not merely that the performances they offer are authoritative but that they are effective, and in fact more effective than any others. Each time that Monteux has recorded *Le Sacre du Printemps*, reviewers have cited the fact that he conducted the first performances of the work as establishing the unique authority and effectiveness of his recorded performance; and as it happens Stravinsky has written his approval of those first Monteux performances; but if one plays Monteux's recorded performance and then Stravinsky's one is struck by the tension and power in Stravinsky's that are not in Monteux's (however one performance comparable with Stravinsky's in this respect is Markevitch's on Angel 35549 – but not the stereo version, which is unclear). And the fact that Ansermet conducted the early performances of *Petrushka* doesn't keep his recorded performance from being stolid in comparison with Stravinsky's.

Until now we have had the performances of *Le Sacre* and excerpts from *Petrushka* that Stravinsky recorded with the New York Philharmonic years ago; now two records of Columbia D3L-300 (mono) and D3S-614) give us *Le Sacre* and all of *Petrushka* recorded with a good studio orchestra – superbly clear, energetic and powerful performances excellently reproduced (but one of the two copies I heard of the stereo version of *Le Sacre* had a whistle on part of the second side). One side of a third record has Stravinsky, who is fascinating to listen to, reading his recollections of the composition and the first performances of *Le Sacre;* and one wishes the second side had him reading the similar material about *Petrushka* that is given in the accompanying notes. Also one wishes the records, notes and superb Avedon photograph of Stravinsky had not been put into a plastic case that is in every way a nuisance to handle.

The Royal Hunt and Storm from Berlioz's *The Trojans*, with its lovely opening section that is repeated with marvelous alterations at the end, is performed by Munch with the Boston Symphony on RCA Victor LM and LSC-2438, in addition to several Berlioz overtures: *Benvenuto Cellini, Beatrice and Benedict, The Corsair* and the more frequently heard *Roman Carnival*. I have liked very few of Munch's performances, and not all his performances of Berlioz, with whose music he operates best; but he does well with the pieces on these records.

276

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JUL 10 1961

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CHICAGO, ILL.
SUN-TIMES
D. 566,219 S. 648,179
DEC 16 1961

STEREO AND HI-FI

Suggested For Christmas Giving

By Robert C. Marsh

If you're still undecided about what to give one or another person on your Christmas shopping list let me suggest that recordings can provide a lot of sustained satisfaction in relation to their relatively modest cost. As a sort of yearend summary and shopper's aid, here is a selection of items current and choice which I have not been able to review in detail but recommend.

For the person who rates a big, handsome gift, you can't go wrong to offer the Beethoven symphonies complete as performed by Otto Klemperer in Angel S 3619H. It's one of the most beautifully packaged albums ever released, and the performances are all those of a master.

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GREAT BARRINGTON, MASS.
MONTHLY 110,268
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NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SUN FEB 11 1962

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PRESS
D. 368,437 S. 557,235
OCT 15 1961

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W. 173,090
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CHICAGO, ILL.
SUN-TIMES
D. 566,219 S. 648,179
DEC 16 1961

STEREO AND HI-FI

Suggested For Christmas Giving

By Robert C. Marsh

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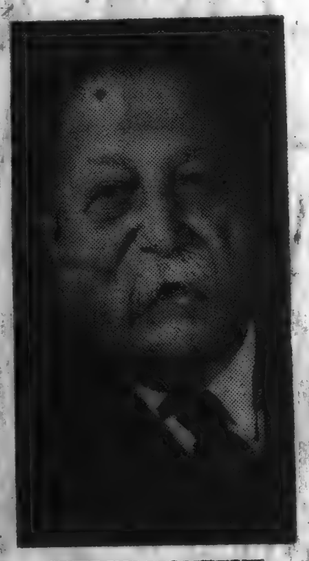

PIERRE MONTEUX
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278

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-8200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
NOV 26 1961

Lovely Reading of Bach

By ROBERT TAYLOR

"Of Bach's four orchestral overtures, or suites," writes Tovey, "the first, in C major, is perhaps the most witty. Comparisons in respect of absolute beauty are impertinent. Masterpieces of art should never be compared, except as to technicalities and historical matters.

"When a work of art has attained perfection, it is a form of infinity; and with infinities no process of addition, subtraction, or other arithmetical operation has the slightest relevance."

As a boundary on infinity, however, the listener might well begin with Capitol's new release of The Four Suites for Orchestra, with Yehudi Menuhin and The Bath Festival Chamber Orchestra—which, in the static form of the disc, leads back to the infinity of the music again. But this superb offering can be compared to others available.

New 'Otello'

Bach's Four Suites have formidable competition in terms of the album, ranging from Klemperer to Van Beinum; but one would be hard put to single out a lovelier version than this reading. Mr. Menuhin and his colleagues display a devotion to the score that informs the majestic writing with life; while the sound captures with fidelity the pomp and formality of period style.

In the Third Suite, in D Major, The Bach Orchestra definitely outshines all other competitors. The quality of the strings in the celebrated air which Wilhelmj transposed to C, writing the violin part a major ninth lower than the original for G string and transcribing for violin and piano, reveals a lustrous glow. Throughout the same level is maintained, I'd say, making this noble Menuhin treatment of the Suites a cherishable document.

Other new albums I've enjoyed recently include Victor's sumptuously-packaged "Otello," with Tullio Serafin conducting The Rome Opera Orchestra (Jon Vickers, Otello; Rysanek, Desdemona; Gebbi, Iago; Florinda Andreolli, Cassio; Mario Carlin, Roderigo.)

Again the competition is formidable, particularly from London's Von Karajan-Tebaldi Version; but it's safe to say that Miss Rysanek easily outdistances Herva Nelli on the Toscannini long-playing Victor version. Vickers Otello is robustly sung, and he and Leonie Rysanek make a tempestuous couple, capturing every nuance of rage and impugned virtue. Now that Leonard Warren is, alas, departed, Tito Gobbi's Iago is clearly the best of the day and the malign intensity with which Mr. Gobbi enunciates the role is enough to frighten the most gelid. The stereo effects, singularly the handkerchief scene, add depth to this excellent traversal.

The latest Boston Symphony Orchestra release, also from Victor, pairs Poulenc's Concerto in G minor for Organ, Strings and Timpani (Barj Zamochian, organist, Everett Firth, timpanist), with Stravinsky's "Jeu de Cartes." Both are works of immense urbanity and elegant decoration.

While I've never considered the Symphony Hall organ the lightest in the world, Mr. Zamkochian's registrations and the rhythmic deftness of his playing disclose the capabilities of the instrument, which is fully capable of encompassing the modern rococo. Dr. Munch's "Jeau de Cartes" is a color-drenched affair as it rightly should be, and the balance of sound is suavely handsome.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096
JUL 1961

Stereotape Reviews

Peter C. Pfunke / Robert Jones

BERLIOZ: *Requiem, Op. 5;* Leopold Simoneau (tenor); New England Conservatory Chorus directed by Lorna Cooke de Varon; Boston Symphony Orchestra conducted by Charles Munch. Four Track 7½ ips. Stereo Tape, RCA Victor FTC-7000, $14.95.

MUNCH'S grandly-conceived performance was the subject of a feature review in the May, 1960, ARG. There's a sense of firmness and fervent intensity to the quieter sections and an explosive excitement to the more ponderous moments, while the myriad tonal forces are kept well balanced throughout. Simoneau's singing in the *Sanctus* is appropriately sublime in expression, though somewhat more strained than serene in a few top notes. Victor meets a formidable sonic challenge superbly: there's a wonderful spaciousness evident as well as an absolutely fearful dynamic range (the *Tuba mirum* portion is simply spine-chilling). I would have preferred a less pretty, more truly brassy, brass sound than Victor seems to be able to master (here and elsewhere), but this is only quibbling. In all, a glorious tape. —P.C.P.

•

BRAHMS: *Variations on a Theme of Haydn, Op. 56a; Academic Festival Overture, Op. 80; Tragic Overture, Op. 81;* The Vienna Philharmonic Orchestra conducted by Hans Knappertsbusch. Four Track 7½ ips. Stereo Tape, London LCL 80060, $7.95.

THERE'S not much good one can say about this playing. It is rather wooden and lethargic. London's stereo sound is excellent, though. See also page 301 in the March, 1958, ARG. —P.C.P.

•

LALO: *Symphonie espagnole;* Henryk Szeryng (violin); Chicago Symphony Orchestra conducted by Walter Hendl. Four Track 7½ ips. Stereo Tape, RCA Victor FTC-2051, $8.95.

ONE cannot escape a shortage in color and sparkle that is particularly noticeable in the final movement. Victor provides sonics which are quite good except for a few slight but surprising rough-sounding spots. —P.C.P.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SUN DEC 17 1961

LIBRARY WILL PLAY BERLIOZ RECORDINGS

Sacred music by Berlioz will be played in a recorded concert on Tuesday from noon to 2 P. M. at the Donnell Library Center, 20 West Fifty-third Street. It is one of several Christmas programs scheduled in branches of the New York Public Library.

Two works will be played in their entirety—"Te Deum," produced by the London Philharmonic Choir and the Royal Philharmonic Orchestra, and "L'Enfance du Christ," by the New England Conservatory Chorus and the Boston Symphony Orchestra.

Books reflecting the spirit of the season will be discussed on Tuesday at 8 P. M. at the Kingsbridge Branch, 280 West 231st Street. The talk on "Christmas and Your Library," an annual event at the branch, will be by Miss Eileen Riols, librarian in charge.

In a world affairs discussion on Tuesday at 8 P. M. at the Riverside Branch, 190 Amsterdam Avenue, the question, "Is the Organization of American States Working for Unity?" will be debated.

An exhibition honoring marking the twenty-fifth anniversary of the Composers Forum, is at the Music Division of the Central Building on Fifth Avenue.

TAPE RECORDING
SEVERNA PARK, MD.
MONTHLY 18,106
NOV 1961

Music ★★★
Performance ★★★★
Fidelity ★★★
Stereo Effect ★★★

CHOPIN: Piano Concerto No. 1 in E Minor, Op. 11
MENDELSSOHN: Capriccio Brillant, Op. 22
Gary Graffman, pianist; Boston Symphony Orchestra conducted by Charles Munch
CA FTC 2050
4 track, 7½ ips
$8.95 . . . 47 min.

A remarkably successful venture. Gary Graffman is one of the most gifted of the younger set of American pianists, and he presents an individual, convincing interpretation of the Chopin *Concerto*, displaying a solid technique and musicianship. The result is an appealing entity, rarely heard in performances of this concerto. The attractive Mendelssohn *Capriccio Brillant* is an added bonus.

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OLEAN TIMES HERALD
Thursday, February 15, 1962

Music For Listening

By DELOS SMITH
United Press International

NEW YORK — No one can now whisper Van Cliburn is so artistically youthful he doesn't dare deal with the imponderables of the piano literature. It can't be whispered about any more because he has recorded Brahms' 2nd piano concerto, an imponderable which hardly could be more imponderable.

His musical wrestling partner in this bold undertaking was the Chicago Symphony, Fritz Reiner conducting. The result is all to the credit of pianist and conductor. There is no pianistic deference to the weight of the orchestral score but no conductorial tendency to subordinate the piano into just another orchestral instrument.

Brahms' 2nd is no light lunch either for pianist or conductor, which is not news to musicians nor their patrons. Cliburn's playing reflects long concentration on this musical sphinx. It is straightforward as usual, and enlightened with intuition. It is not disparaging to say he does not reveal the answere. Who has? (RCA Victor-LM2581).

Ths fashion is for young pianists to attack the musical imponderables. Now comes youthful Julius Katchen with a recording of Beethoven's 33 variations on a waltz theme by Diabelli. The problem is not the technical one of playing them. It is to make a whole fabric of them and then make something of the fabric.

Perhaps only one pianist in a generation succeeds. Rudolph Serkin did, in his recording of several years ago. The late Artur Schnabel could hold an audience entranced from the first variation to the last. Katchen's effort is admirable but it is spotty. He doesn't sweep you along. He'll tingle your spire with an occasional revelation and then cloud your mind with puzzlement (London-CS6203).

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You remember that one because Richter's recording of Beethoven's 1st concerto, with the Boston Symphony, Charles Munch conducting, is newly issued. It is anything but imponderable which makes it all the more difficult to project tellingly. Richter does, and with no sign of strain, without apparent effort (RCA Victor-LM2544).

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096
MAR 1962

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Gould.....Col. ML-5298; MS-6017
Rubinstein.....Vic. LM/LSC-2120

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
NOV 26 1961

Lovely Reading of Bach

By ROBERT TAYLOR

"Of Bach's four orchestral overtures, or suites," writes Tovey, "the first, in C major, is perhaps the most witty. Comparisons in respect of absolute beauty are impertinent. Masterpieces of art should never be compared, except as to technicalities and historical matters.

"When a work of art has attained perfection, it is a form of infinity; and with infinities no process of addition, subtraction, or other arithmetical operation has the slightest relevance."

As a boundary on infinity, however, the listener might well begin with Capitol's new release of The Four Suites for Orchestra, with Yehudi Menuhin and The Bath Festival Chamber Orchestra—which, in the static form of the disc, leads back to the infinity of the music again. But this superb offering can be compared to others available.

New 'Otello'

Bach's Four Suites have formidable competition in terms of the album, ranging from Klemperer to Van Beinum; but one would be hard put to single out a lovelier version than this reading. Mr. Menuhin and his colleagues display a devotion to the score that informs the majestic writing with life; while the sound captures with fidelity the pomp and formality of period style.

In the Third Suite, in D Major, The Bach Orchestra definitely outshines all other competitors. The quality of the strings in the celebrated air which Wilhelmj transposed to C, writing the violin part a major ninth lower than the original for G string and transcribing for violin and piano, reveals a lustrous glow. Throughout the same level is maintained, I'd say, making this noble Menuhin treatment of the Suites a cherishable document.

Other new albums I've enjoyed recently include Victor's sumptuously-packaged "Otello," with Tullio Serafin conducting The Rome Opera Orchestra (Jon Vickers, Otello; Rysanek, Desdemona; Gebbi, Iago; Florinda Andreolli, Cassio; Mario Carlin, Roderigo.)

Again the competition is formidable, particularly from London's Von Karajan-Tebaldi Version; but it's safe to say that Miss Rysanek easily outdistances Herva Nelli on the Toscannini long-playing Victor version. Vickers Otello is robustly sung, and he and Leonie Rysanek make a tempestuous couple, capturing every nuance of rage and impugned virtue. Now that Leonard Warren is, alas, departed, Tito Gobbi's Iago is clearly the best of the day and the malign intensity with which Mr. Gobbi enunciates the role is enough to frighten the most gelid. The stereo effects, singularly the handkerchief scene, add depth to this excellent traversal.

The latest Boston Symphony Orchestra release, also from Victor, pairs Poulenc's Concerto in G minor for Organ, Strings and Timpani (Barj Zamochian, organist, Everett Firth, timpanist), with Stravinsky's "Jeu de Cartes." Both are works of immense urbanity and elegant decoration.

While I've never considered the Symphony Hall organ the lightest in the world, Mr. Zamkochian's registrations and the rhythmic deftness of his playing disclose the capabilities of the instrument, which is fully capable of encompassing the modern rococo. Dr. Munch's "Jeau de Cartes" is a color-drenched affair as it rightly should be, and the balance of sound is suavely handsome.

TAPE RECORDING
SEVERNA PARK, MD.
MONTHLY 18,106
NOV 1961

Music ★★★
Performance ★★★★
Fidelity ★★★
Stereo Effect ★★★

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AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096
JUL 1961

Stereotape Reviews

Peter C. Pfunke / Robert Jones

BERLIOZ: *Requiem, Op. 5;* Leopold Simoneau (tenor); New England Conservatory Chorus directed by Lorna Cooke de Varon; Boston Symphony Orchestra conducted by Charles Munch. Four Track 7½ ips. Stereo Tape, RCA Victor FTC-7000, $14.95.

TMUNCH'S grandly-conceived performance was the subject of a feature review in the May, 1960, ARG. There's a sense of firmness and fervent intensity to the quieter sections and an explosive excitement to the more ponderous elements, while the myriad tonal forces are kept well balanced throughout. Simoneau's singing in the *Sanctus* is appropriately sublime in expression, though somewhat more strained than serene in a few top notes. Victor meets a formidable sonic challenge superbly; there's a wonderful spaciousness evident as well as an absolutely fearful dynamic range (the *Tuba mirum* portion is simply spine-chilling). I would have preferred a less pretty, more truly brassy, brass sound than Victor seems to be able to master (here and elsewhere), but this is only quibbling. In all, a glorious tape. —P.C.P.

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BRAHMS: *Variations on a Theme of Haydn, Op. 56a; Academic Festival Overture, Op. 80; Tragic Overture, Op. 81;* The Vienna Philharmonic Orchestra conducted by Hans Knappertsbusch. Four Track 7½ ips. Stereo Tape, London LCL 80060, $7.95.

TTHERE'S not much good one can say about this playing. It is rather wooden and lethargic. London's stereo sound is excellent, though. See also page 301 in the March, 1958, ARG. —P.C.P.

•

LALO: *Symphonie espagnole;* Henryk Szeryng (violin); Chicago Symphony Orchestra conducted by Walter Hendl. Four Track 7½ ips. Stereo Tape, RCA Victor FTC-2051, $8.95.

TONE cannot escape a shortage in color and sparkle that is particularly noticeable in the final movement. Victor provides sonics which are quite good except for a few slight but surprising rough-sounding spots. —P.C.P.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SUN DEC 17 1961

LIBRARY WILL PLAY BERLIOZ RECORDINGS

Sacred music by Berlioz will be played in a recorded concert on Tuesday from noon to 2 P. M. at the Donnell Library Center, 20 West Fifty-third Street. It is one of several Christmas programs scheduled in branches of the New York Public Library.

Two works will be played in their entirety—"Te Deum," produced by the London Philharmonic Choir and the Royal Philharmonic Orchestra, and "L'Enfance du Christ," by the New England Conservatory Chorus and the Boston Symphony Orchestra.

Books reflecting the spirit of the season will be discussed on Tuesday at 3 P. M. at the Kingsbridge Branch, 280 West 231st Street. The talk on "Christmas and Your Library," an annual event at the branch, will be by Miss Eileen Riols, librarian in charge.

In a world affairs discussion on Tuesday at 3 P. M. at the Riverside Branch, 190 Amsterdam Avenue, the question, "Is the Organization of American States Working for Unity?" will be debated.

An exhibition honoring marking the twenty-fifth anniversary of the Composers Forum is at the Music Division of the Central Building on Fifth Avenue.

AMERICAN RECORD GUIDE
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HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 164,688
MAR 1962

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **POULENC:** ***Concerto for Organ, Strings, and Timpani.*** **STRAVINSKY:** ***Jeux de Cartes.*** Berj Zamkochian (organ). Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR LSC 2567 $5.98, LM 2567 $4.98.

Interest: Gourmet modernism
Performance: Classy
Recording: Excellent
Stereo Quality: Ditto

This record is a triumph and a treasure, for it marks the return to discs of Stravinsky's delicious score for the 1936 ballet of *Jeux de Cartes* in a performance that is perfection in both execution and musical manner. The score, which represents Stravinsky in one of his moods of sheer prankishness and high good humor, is as readily listenable as any work of the composer's that comes to mind; and, on its own terms, the piece is flawlessly wrought.

The present recording of the Poulenc concerto seems to me manifestly superior to the version recently extended by Angel. For one thing, Zamkochian and RCA Victor's engineers have not seen fit to produce an organ sound so massive as to cover the handsome musical detail that Poulenc has invented for the string accompaniment, and the formal outlines of the piece are more clearly delineated in this version. The piece is less fulsomely dramatic, but I rather suspect that it is more itself in the Munch version. Taken in sum, the record is sheer delight. *W. F.*

CLEVELAND, OHIO
PLAIN DEALER
D. 319,662 S. 503,572

JAN 21 1962

OFF THE RECORDS

Victor Floods Market With Piano Concertos

By Emerson Batdorff

When Victor starts turning out piano records it seems to have the same sort of trouble that afflicted the fellow in the fairy tale who couldn't shut off the salt machine.

Victor apparently got to stamping out piano records the other day and it became a habit—but a good habit, unlike the salt machine that wound up making the sea salt.

EMERSON BATDORFF

The following are Victor's results:

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Earl Wild, a specialist in concert Gershwin, performing Gershwin's Concerto in F and other music that glints like a neon sign in the modern jungle with Fiedler and the Boston Pops.

With each of these records there is a piano record to boot. Victor has packaged each of the above with a copy of "Keyboard Giants of the Past," on a two-for price basis. "Keyboard Giants" was reviewed here previously with mild enthusiasm.

If out of the above pianism you don't find any you like, you may reasonably conclude you just don't like piano.

A listener would have to be pretty dedicated to either piano or modernism to get much of a boot out of Bartok's Concerto No. 1 and his Rhapsody for piano and orchestra. Both these are on a Deutsche Grammophon record as performed by Geza Anda and Ferenc Fricsay with the Berlin Radio Symphony.

Anda's artistry is strained unmercifully by the Bartok. As far as I can tell the concerto is supposed to be the story of a dedicated piano tuner who is sentenced by a wicked warlock to work on a diabolic keyboard.

The piano's curse is that of every three notes struck one will be flat. The piano tuner, of course, doesn't know this and he works diligently, first slowly and then as he loses patience more rapidly, striking notes at random in hopes of repairing the instrument.

Eventually he goes insane and beats the bejabers out of the piano which actually fights back as the record ends. Listeners who can make sense out of Bartok might, of course, carp at this analysis.

On another Deutsche Grammophon record there is more calming piano music, Margit Weber accompanied by the Radio Symphony of Berlin playing a Rachmaninoff-Paganini rhapsody and other works. The rhapsody, strongly romantic, has one phrase that may eventually commend itself to some sensible popular song writer. Miss Weber is notably eloquent.

Ives Takes It Easy

In an age in which singers are inclined to sweat and strain over their work it is a distinct pleasure to listen to the effortless voice of Burl Ives.

For Decca he sings "Songs of the West," such as "Cool Water," "Mexicali Rose," and the like. What's more he sings them all in English without rendering them into nasal twangs, as is the sin of many alleged folk singers.

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The Budwood Prima Trio performs music from an avant garde saloon for Dot. The jazz is awfully cool for this sort of weather. Budwood, by the way, calls Louis Prima "Uncle."

CLEVELAND, OHIO
PRESS AND NEWS
D. 381 987

AUG 19 1961

Recording the Classics

By LEW COLE

Beginning with the faintest shimmer of muted strings Ravel's **"Daphnis and Chloe"** progresses via lavish vocal and orchestral sonorities to a climax of enormous power. For a dazzling tonal show this ballet score is perhaps the supreme achievement of a composer who knew few equals as a creator of sumptuous musical color.

A superb grasp of this brilliant score was demonstrated by conductor Charles Munch of the Boston Symphony a few years ago in a record which attained the stature of a classic of the recording art. Now Munch and the Boston orchestra have recorded the entire work afresh, equaling or surpassing their previous accomplishment. The haunting wordless chorus that runs through the work is done in beautiful style by the New England Conservatory chorus. (Victor).

COLE

A tasteful assortment of short works is offered in **The Voice of the Strings** (Kapp) by conductor Emanuel Vardi and the strings of the Kapp Sinfonietta. Both playing and sound are highly commendable. The program includes such sturdy favorites as the Barber "Adagio for Strings" and the Vaughan Williams "Greensleeves" Fantasia as well as such relatively unknown works as Warlock's "Capriol" Suite.

The German Mass in F Major (Deutsche Grammophon) shows Franz Schubert in a mood of serenity. Simple and straightforward, the work makes an immediate melodic appeal. The choir of the Regensburg Cathedral and a boys' choir known as the Regensburg Songbirds display vocal quality of high order against organ and orchestral backgrounds.

There can be little quarrel with the quality of musicianship in **Heifetz/Primrose/Piatigorsky** (Victor). These virtuosos of violin, viola and cello give a new burnish to the Beethoven Trio in D and the Schubert Trio No. 2 in B Flat. Then just for kicks—very decorous kicks, mind you—they prove to their satisfaction and ours that Bach sinfonias or three-part inventions for keyboard instruments can be made to serve very well the interests of three string players.

INSTRUMENTALIST
EVANSTON, ILL.
MONTHLY 15,100
FEB 1962

Audio-Visual Guide

Donald J. Shetler

Educational TV Brings Outstanding Music Into Classroom and Home

In place of dull situation comedy and repulsive violence, the 60(41 VHF-19 UHF) television stations affiliated with the National Educational Television and Radio Center will telecast several hundred hours of just what the (Music) doctor ordered during the coming months.

The Instrumentalist readers fortunate enough to live in an area covered by a station affiliated with NET already know of the rich musical fare available both during daytime and prime evening viewing hours. In past years NET stations offered the Fine Arts String Quartet, The Saturday Consort, Boston Symphony, Eugene Ormandy, Howard Hanson, Boris Goldovsky, Henri Temianka, and countless other musicians discussing and performing great music. Again this year NET is presenting a menu of musical fare that should satisfy the appetite of both students and parents. Following is program content description that should be of help in planning utilization for the music teacher.

Casals Master Class. This series of 25 thirty-minute programs featuring the master cellist-teacher is continued this year. Casal's classes at the University of California were filmed by Nathan Kroll in 1960. This is perhaps one of the finest "educations" for both student and teacher alike ever put on film. The series already has won several major awards in documentary and educational film festivals.

Boston Symphony Orchestra. Charles Munch conducts this world-famous orchestra in his final season. Five full length concerts, each approximately two hours in length. Music performed includes Beethoven's *Twelve Contradances,* Symphonies No. 6, and No. 1, Brahms' Second Symphony, Milhaud's *Creation of the World,* Franck's D Minor Symphony, Mendelssohn's E♭ *Octet* for strings. Intermission interviews are features of all programs.

Boston Pops. Arthur Fiedler conducts the orchestra in a concert including Handel's *Water Music,* Weber's *Overture to Oberon,* Saint-Saens' *Carnival of the Animals,* Britten's *Young Persons Guide to The Orchestra,* and several popular arrangements of Broadway Hit Shows.

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By LEW COLE

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A superb grasp of this brilliant score was demonstrated by conductor Charles Munch of the Boston Symphony a few years ago in a record which attained the stature of a classic of the recording art. Now Munch and the Boston orchestra have recorded the entire work afresh, equaling or surpassing their previous accomplishment. The haunting wordless chorus that runs through the work is done in beautiful style by the New England Conservatory chorus. (Victor).

COLE

A tasteful assortment of short works is offered in The Voice of the Strings (Kapp) by conductor Emanuel Vardi and the strings of the Kapp Sinfonietta. Both playing and sound are highly commendable. The program includes such sturdy favorites as the Barber "Adagio for Strings" and the Vaughan Williams "Greensleeves" Fantasia as well as such relatively unknown works as Warlock's "Capriol" Suite.

The German Mass in F Major (Deutsche Grammophon) shows Franz Schubert in a mood of serenity. Simple and straightforward, the work makes an immediate melodic appeal. The choir of the Regensburg Cathedral and a boys' choir known as the Regensburg Songbirds display vocal quality of high order against organ and orchestral backgrounds.

There can be little quarrel with the quality of musicianship in Heifetz/Primrose/Piatigorsky (Victor). These virtuosos of violin, viola and cello give a new burnish to the Beethoven Trio in D and the Schubert Trio No. 2 in B Flat. Then just for kicks—very decorous kicks, mind you—they prove to their satisfaction and ours that Bach sinfonias or three-part inventions for keyboard instruments can be made to serve very well the interests of three [illegible]

INSTRUMENTALIST
EVANSTON, ILL.
MONTHLY 15,100
FEB 1962

Audio-Visual Guide

Donald J. Shetler

Educational TV Brings Outstanding Music Into Classroom and Home

In place of dull situation comedy and repulsive violence, the 60(41 VHF-19 UHF) television stations affiliated with the National Educational Television and Radio Center will telecast several hundred hours of just what the (Music) doctor ordered during the coming months.

The Instrumentalist readers fortunate enough to live in an area covered by a station affiliated with NET already know of the rich musical fare available both during daytime and prime evening viewing hours. In past years NET stations offered the Fine Arts String Quartet, The Saturday Consort, Boston Symphony, Eugene Ormandy, Howard Hanson, Boris Goldovsky, Henri Temianka, and countless other musicians discussing and performing great music. Again this year NET is presenting a menu of musical fare that should satisfy the appetite of both students and parents. Following is program content description that should be of help in planning utilization for the music teacher.

Casals Master Class. This series of 25 thirty-minute programs featuring the master cellist-teacher is continued this year. Casal's classes at the University of California were filmed by Nathan Kroll in 1960. This is perhaps one of the finest "educations" for both student and teacher alike ever put on film. The series already has won several major awards in documentary and educational film festivals.

Boston Symphony Orchestra. Charles Munch conducts this world-famous orchestra in his final season. Five full length concerts, each approximately two hours in length. Music performed includes Beethoven's *Twelve Contradances,* Symphonies No. 6, and No. 1, Brahms' Second Symphony, Milhaud's *Creation of the World,* Franck's D Minor Symphony, Mendelssohn's E♭ *Octet* for strings. Intermission interviews are features of all programs.

Boston Pops. Arthur Fiedler conducts the orchestra in a concert including Handel's *Water Music,* Weber's *Overture to Oberon,* Saint-Saens' *Carnival of the Animals,* Britten's *Young Persons Guide to The Orchestra,* and several popular arrangements of Broadway Hit Shows.

180 NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

MAR 4 1962

Richter's Record Recalls Triumph With Symphony

By ROBERT TAYLOR

Boston Symphony Pension Fund concerts often turn out to be exciting affairs, and this year's, with Isaac Stern, was no exception. The Pension Fund concert involving the Soviet pianist, Sviateslav Richter, making his Boston debut Nov. 1, 1960, proved memorable, too.

The day after that red-letter occasion — which transcended the other recitals Richter was to offer here in the winter of 1960-61— Victor recorded the Soviet artist doing the Beethoven Concerto No. 1, in C, with the Boston Symphony Orchestra under Charles Munch. The disc (with the Sonata in F, Op. 54) has recently been issued.

In a way it carries on back to the old Gieseking 78 version, especially in terms of the singing voice of the piano. The performance is smooth, adroit, polished; the projection delicately articulated; the tonal background neatly balanced. It is an altogether fetching account.

'Spring' Sonata

Another statement that seems to me splendidly and gracefully uttered is the one made by Erica Morini, violin, and Rudolf Firkusny, piano, doing the "Spring" Sonata, No. 5, in F major, and the Sonata No. 7, in C minor, Op. 30, No. 2, on a Decca stereo release.

Again we have first-rate Beethoven playing, subtly integrated warmly expressive. While it seemed to me that Miss Morini's recent performance in the Beethoven Violin Concerto with the Symphony was disappointing, there is no thinness of tone here.

Rather, a glorious rapport pervades the performance; and teamwork is raised to an extraordinarily intense pitch. Of the two sonatas, it seemed to me that the "Spring" attains an easeful lyricism that seems virtually without effort.

Another violin performance — and again from Decca in stereo— involves Ruggiero Ricci performing the volatile and bravura pieces of the flamboyant Sarasate, with Brooks Smith, piano, as accompanist. The Spanish dances get underway in somewhat detached and heavy fashion, but the fourth Jota Navarra finds Mr. Ricci hitting his stride, and the rest is a fiery exposition of a colorful, rococo idiom.

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The performances are admirable, containing that distilled passion Mr. Kapell was able to convey unlike any other artist of his generation.

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From Vanguard emerges an intriguing rarity, the "Messo di Santa Cecilia," of Alessandro Scarlatti, conducted by Maurice Abravanel, and employing the services of the University of Utah Chorus and Orchestra. The first American performance of this work occurred only last year, and it is undoubtedly one of the summits of the baroque. The choral sound is occasionally thick-textured, but on the whole, commendable.

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NEW YORK, N.Y.
TELEGRAPH
D, 69 835
JUL 5 1961

RECORDS

POPULAR by **William D. Laffler** (United Press International)

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This is eloquently proven on "Folk Songs" (Command RS 823 SD) by Tony Mottola, the veteran guitarist whose musical backdrops have been heard on many television dramas.

Mottola approaches a number of standard folk tunes with an imaginative arrangement that brings in guitars, banjos, recorders and flutes.

After gliding through "Wayfaring Stranger," Mottola and his group assault "Skip to My Lou" in a manner that will delight the stereophile.

And the "Oh Susannah" section of the Stephen Foster melody is almost as lively.

Among the other tunes that make this an exceptionally good record are "Careless Love," "Buffalo Gals" and "Good Night Irene."

String plunkers also will get a lot of enjoyment from "The Most Popular Guitar" by Chet Atkins (RCA Victor LPM-2346). Atkins does not need words to put over a song and on this LP he seems more enthusiastic than ever, even though his selection includes such "soft" songs as "Intermezzo" and "Goin' Home."

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For folk song fans who want words, "The Versatile Burl Ives!" (Decca DL-74152) is recommended. Ives doesn't need any help but he gets it from the Anita Kerr singers a good combination. Songs include "Mockin' Bird Hill," "Shanghaied" and "The Almighty Dollar Bill."

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HOLLYWOOD, July 4.— Hugh Griffith will have an important role in "The Inspector," the picturization of Jan de Hartog's novel now before the cameras in Holland.

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165 Church Street — New York
LIFE MAGAZINE
NEW YORK, N.Y.
W. 6,726 S. 796
FEB 9 1962

Records

PIANO FORTE. Midwinter classical releases are giving the piano a solid workout. Heading the younger contingent is Van Cliburn. He has a first-rate version of Brahms' *Second Concerto* with the Chicago Symphony under Fritz Reiner (RCA Victor). A fellow Texan, 30-year-old Ivan Davis, shows technical mastery in a batch of 18th Century sonatas by Scarlatti, Haydn and Mozart (Columbia). French-born Philippe Entremont, 28, does two by Mozart—the *Concerto No. 22* and the *Sonata in E flat Major* with polished know-how (Columbia). Mixing Oriental delicacy with the solid craftsmanship that he learned in Europe, Yehudi Menuhin's son-in-law Fou Ts'Ong, 27, gives graceful, studied readings of Beethoven's great *Sonatas Opus 109, 110* (Westminster).

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A pair of great masters of the past are heard in top-flight reissues. William Kapell plays a mixed bag from

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AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096

SEP 1961

1961

BERLIOZ: *Overtures—The Roman Carnival, "Beatrice and Benedict", "The Corsair", "Benvenuto Cellini"; Royal Hunt and Storm from "The Trojans at Carthage"*; Boston Symphony, conducted by Charles Munch. RCA-Victor LM-2438, $4.98, or Stereo LSC-2438, $5.98. (44 mins.)

Martinon, Paris Con.....London CS-6101

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Munch is a staunch adherent of superdrive Berlioz, which works out variably here. He gives quite the most exciting performance of *"Beatrice and Benedict"* you are likely to hear—if you can excuse his heavy-footed phrasing of the capricious main scherzando theme, which suggests a stumbling rather than a deft sparring. But the *Allegro* as a whole is vastly preferable to Martinon's too lethargic one. In *"The Corsair"*, on the other hand, both Munch and Martinon fall prey to a high-speed rhythmic scramble not unlike that which frequently afflicts the "Dream of a Witches' Sabbath", annihilating Berlioz' galloping syncopations, and much else. The *"Benvenuto Cellini"* overture, and the *Roman Carnival* which is based on the same opera, are pushed to their extremity by Munch and the Boston players, though not beyond, and this may or may not be preferred to the occasionally more considered delivery of Martinon and the Conservatoire, who are certainly not lacking in fire. Where Munch really shines is in filling out his record with an exquisite performance of the *Royal Hunt and Storm* —the hunting horns first dreamy and impressionistic, then livelier and more realistic against the bacchanale—a real contrast to the overtures, instead of the shopworn *Rákóczy March* superfluously inserted by Martinon.

The stereophonic depth realized in the RCA is more evocative in this *Hunt and Storm* (otherwise available only in Volume 1 of Beecham's "Lollipops"!), but very impressive throughout, combined as it is with an even greater immediacy of detail than the splendid-sounding London. Note, in RCA, the emergence of the soft but important plucked bass statement in the *Larghetto* of *"Benvenuto Cellini"*, of the *tremolando* muted violin figure (*pp*) that accompanies the subsequent restatement in the lower woodwind (*mf*), and similar points of clarification. Some of RCA's string *tutti* are a little coarse-grained, and the percussion sound is variable. The cymbals employed so liberally in the two Roman overtures are better on RCA, but the timpani are more effective on London. And when, at the climax of *"Cellini"*, a thunderous bass drum is to add its punctuation marks to the timpani pounding out the entire G major chord, it is London that gets "to the bottom" of it: all you hear on RCA is more of those crashing cymbals heard already.

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JUL 5 1961

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by William D. Laffler

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MONTHLY 21,098
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—J.D.

PASADENA, CALIF.
STAR-NEWS
D. 40,379
FEB 18 1962

Classical Records

BEETHOVEN: Concerto No. 1 in C, Op. 15; Sonata in F, Op. 54. Sviatoslav Richter, piano, with the Boston Symphony Orchestra conducted by Charles Munch. RCA Victor LM-2544.

This recording has been eagerly awaited by all Richter fans, and indeed by most lovers of piano music. It is a pleasure to report that the wait has not been in vain, and that even the most demanding must admire this superb record.

Richter's playing throughout is at once delicate and powerful, always beautiful, sure, and fitting, and with a marvelous sense of unbroken line; he forgets neither where he is going nor where he has been. Munch's sympathetic and brilliant collaboration reminds us once again that conductors who are self-effacingly polite to visiting soloists are in reality very poor hosts.

The Sonata in F is more than a filler. As played here, it demonstrates that many "minor" works lose that ridiculous tag when great artists go to work with them. Victor's engineers have done better than usual in both works. Everything about this record both satisfies greatly and whets the appetite for still unreleased Richter American recordings.

—Blain Hightower

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
SEP 1961

Music on the Air

By Walter H. Stern

Mid-Summer Memo

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Their conversation was taped in the Music Shed of Tanglewood's Berkshire Festival at Lenox, Mass., with Mr. Copland the moderator. The general topic was "The Direction of Music in America."

On the subject of the future of the symphony orchestra and symphony musicians, the panel expressed some gloom. Said Arthur Fiedler, conductor of the Boston Pops: "I think we have much to worry about with regard to the young musician seeking to make a career in the symphonic field. I believe the main trouble is that the orchestral-symphonic seasons are too short to maintain a young man. The future is too insecure for him. He is particularly fortunate if he can get into the San Francisco Orchestra where he may work for 23 weeks. What does he do the rest of the time? If he went into electronics or something like that and he's an intelligent young man as we expect all musicians to be, he is pretty well assured of a year-round position."

Richard Burgin, associate conductor and concert master of the Boston Symphony Orchestra, added: "I think the problem goes deeper. I think a symphony orchestra depends upon the audience. I believe as things stand now, we have a limited audience. We appeal to a certain small middle class or upper middle class of people. In order to secure the future of symphony, we must make it possible for broader masses to acquaint themselves with our music. Then, the surroundings must be right. A white collar worker or laborer may not want to go to a hall where he would have to dress up. Perhaps we should have special concerts where these audiences would feel more at ease, could participate, in a way, with the orchestra."

Leonard Bernstein, conductor-composer, stated: "Almost any problem you can single out in the domain of symphony orchestras is a financial problem ultimately. Obviously, the money has to come from the government. We are not by nature pre-disposed to such support for private institutions, although what's so private about museums and orchestras and opera companies beats me. But we still persist in calling them private and any mention of government support on a state, municipal or federal level always meets with shrieks of socialism.

"I think this is injust. Some of our favorite capitalist allies ... support the arts to an extraordinary extent including ... Italy, France, the Scandinavian countries and so on. Obviously nothing is going to improve until we get some national subsidy . . . "

Speaking of the aspirations of young symphonic composers, Mr. Copland said: "Young composers are not thinking in terms of symphony orchestras, and the cure is simple. All that has to happen is that our orchestras must start thinking of our young composers. Contemporary works of a more advanced kind are becoming less and less played on symphony programs. The young composer who writes a score and has very little hope of having it performed by a major orchestra would normally turn to other forms of musical expression."

Mr. Leinsdorf added: "I feel very sad for the young composer of today who does not know for whom he is writing. Haydn . . . knew he was writing for Prince Esterhazy for many years. In fact, when somebody asked the old master, 'why have you written so many quartets, so many symphonies, so many sonatas, so many baritone trios? Why have you never written a quintet?', Haydn thought a bit and replied, 'because nobody ever asked me to write any.' Haydn ... then was writing for an audience whom he knew. I feel very keenly for the loneliness of today's young composer who is writing for an unknown audience."

On the question of "what constitutes originality in composition," Mr. Bernstein stated: "The good scores are the ones that are original without trying, without the composer necessarily saying: 'I am going to write this series of notes precisely because they have never been written before, not because they express something.' That attitude immediately shows up on the paper when you look at a new score."

Discussing the problem of public acceptance of a new, unorthodox classical composition, Mr. Leinsdorf insisted: "The performer cannot exist unless he gets a supply of new, vital, and interesting music. This is really the vital concern of all of us."

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 16,710
DEC 15 1961

Recorded MUSIC

Edited by **PHILIP L. MILLER***

Guest Reviewer: James B. Coover,

Music Librarian, Vassar College,

Poughkeepsie, N. Y.

All records reviewed are 12", 33.3 rpm, Monophonic ($4.98) or Stereophonic ($5.98) except as indicated: BC—Epic (ST); BSC—Epic (ST, $5.98 each); LSC—Victor (ST); MG—Mercury (MON); MS—Columbia (ST); Music Guild (ST, members $4.88; nonmembers $6.50); S—Angel (ST); SG—Capitol (ST); SLPM—Deutsche Grammophon (ST, $6.98); SRV—Vanguard (ST. Demo, $2.98); WEST—Westminster (MON).

ORCHESTRAL MUSIC — OUTSTANDING

BERG: 3 Pieces for Orchestra, op. 6. WEBERN: 6 Pieces for Orchestra, op. 6. SCHOENBERG: Begleitungsmusik, op. 34. Columbia Sym. Orch.; Robert Craft, cond. MS 6216 (ST)

To set things in time: The Webern piece (here in its original version) dates from 1909, the Mahler-like Berg from 1914-15, and the Schoenberg from 1929-30. The earliest seems the most radical, but only the most determined reactionary could deny that all three are impressive and likeable works. Rosbaud's performance of the Webern op. 6 (on West. 18807—MON) is the 1928 version with smaller orchestra, and he also performs the Berg, but Craft's readings defy competition for their clarity and orchestral precision. Schoenberg's work appears for the first time on record here. All in all, practically essential for any library.

BRAHMS: Symphonies; Tragic Overture; Academic Festival Overture. Philharmonia Orch.; Otto Klemperer, cond. S-3614-D (4-12 ST)

With Klemperer, there are no anomalous or noncontributing notes in Brahms' symphonies; they all make sense. Not since Toscanini recreated these works with the ultimate instrument, the NBC orchestra, have such profoundly moving versions been heard. Klemperer views Brahms somberly, expansively, allowing the drama to accumulate rather than explode. If purposefulness is the earmark of his interpretation, clarity is certainly a distinguishing aural characteristic. It will be a long time before these performances are surpassed. Fine stereo sound.

BRUCKNER: Symphony no. 9., D minor. Columbia Sym. Orch.; Bruno Walter, cond. MS 6171 (ST)

By predilection and past experience hardly anyone is better prepared to interpret Bruckner's fervently religious 9th than Mr. Walter, and while there are tauter versions available—in monaural only—none is more moving and cohesive. Columbia's stereo recording adds the final excellence to a highly recommended record.

HANDEL: Concertos for Organ and Orch., op. 4 nos. 1, 2 and 4, and op. 7, no. 1. Ralph Downes, organ; London Chamber Orch.; Anthony Bernard, dir. Music Guild S-3 (ST)

This superb disc serves to introduce libraries who have not heard the Guild's offerings to a record club in which they all should be vitally interested. It promises them not only excellent records such as this (of hitherto unrecorded works), but also—and its catalog already lists these—recordings of Purcell's "Indian Queen," Josquin's "Missa Hercule d'Este," and other needed items. Members are given a chance to recommend works which they think should be, but which are not at present, recorded. A club for the customer, not the record manufacturer! Whether they join or not, libraries should purchase this wonderful disc.

MOZART: Piano concerto, C major, K.415; Piano Sonata, F major, K.280; Variations on "Ah vous dirais-je, Maman," K.265. Clara Haskil, piano; Festival Strings, Lucerne; Rudolf Baumgartner, cond. SLPM 138670 (ST)

Like her contemporary Erica Morini, the violinist, Miss Haskil forces the listener to concentrate on each and every note. Such concentration is effortless, and the rewards enormous. With restraint and subtlety these artists make each note a vital entity serving its own unique function. Performances like these are impossible to describe, lending themselves only to ecstatic commendation. Inspired, sublime musik-making! Warm, complementary stereo sound.

SCHULLER: 7 Studies on Themes of Paul Klee. FETLER: Contrasts for Orchestra. Minneapolis Sym. Orch.; Antal Dorati, cond. MG 50282 (MON)

A fine recording, excellently engineered, of difficult pieces, thoroughly rehearsed, in peerless performances. Schuller's pieces have their genesis in well-known paintings of Klee, including the "Twittering Machine!" (which David Diamond has also set), "Abstrakte Trio," and "Arabische Stadt," and they are eminently engaging. Fetler, whose work is less progammatic, and Schuller both skillfully exploit a wide range of instruments for a vast number of sonorous effects—Fetler in large masses, Schuller in thinner textures. Important works which most libraries will want.

SCHUMANN: The Four Symphonies and the Piano Concerto, Leon Fleisher, piano; Cleveland Orch.; George Szell, cond. BSC 110 (4-12" ST)

By following his admonition to other conductors to think and use common sense about

*Mr. Miller is Chief of the Music Division, New York Public Library, N.Y.C.

AUDIO
MINEOLA, N.Y.
MONTHLY 26,305
JUL 1961

Mendelssohn: Scotch Symphony; Scherzo from the Octet, Op. 20. Boston Symphony, Munch.

RCA Victor LSC 2520 stereo

It's getting so I really don't know what to say about the many Boston Symphony recordings with Munch that keep coming along. I had expected, confidently, that this would be something special; the companion recording of the "Reformation" Symphony was absolutely superb, to my great delight. (But the "Italian" on its reverse side struck me as dull as dishwater.) Instead, though there are flashes of the marvelous music-making of the "Reformation" recording, this one mainly settles on the usual Munch-Boston type of performing; expert and impeccably tailored but somehow listless, dull, surprisingly tasteless. It happens again and again and it must be Munch. He evokes our enthusiasm mainly in French works and notably in Berlioz, whom he champions as Walter champions Mahler.

To mix metaphors, the current BSO playing is to me like tasteless velvet. It looks good, it's polished, beautiful to behold, in the best of taste, yet minus musical flavor. The difference is in a million details and, if I'm right, in a single pair of musical ears, that somehow do not require the BSO to play *musically* in the deepest sense. Munch's ears. Who else?

P.S. And why that tired old orchestral arrangement of the sparkling Mendelssohn "Octet," the *Scherzo*, that gets used for every recording, every performance that needs a quick few minutes of "fill," to time! The BSO doesn't need to show off its playing skill; imaginative programming would have found something better.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY C RC NOT AVAIL
MAR 1962

The Last Word

BEETHOVEN: Piano Concerto No. 1; Piano Sonata, Op. 54. Boston Symphony, Charles Munch, conductor. Sviatoslav Richter, piano. (RCA Victor LM 2544* $4.98) (LSC 2544** $5.98)

Reviewers frequently hedge when it comes to naming the best recording of a standard work. I am willing to crawl out on a limb, though, and state that Richter has the last word on the Beethoven First Concerto.

From the opening piano entrance it is obvious that something special is afoot. Phrases arch and flow together with complete naturalness and beauty. There is a superb balance between gentleness and power, repose and majesty. Mr. Richter's command of color and control of rhythm recasts this familiar work in the most meaningful form it has yet achieved on records.

It is enough to say that Charles Munch and the Boston Symphony are completely equal to the task and that Victor has done a marvelous job of engineering.

The Op. 54 Sonata is beautifully played but I prefer his performance of it on Columbia, recorded live in Carnegie Hall. —John Ardoin

PASADENA, CALIF.
STAR-NEWS
D. 40,379
FEB 18 1962

Classical Records

BEETHOVEN: Concerto No. 1 in C, Op. 15; Sonata in F, Op. 54. Sviatoslav Richter, piano, with the Boston Symphony Orchestra conducted by Charles Munch. RCA Victor LM-2544.

This recording has been eagerly awaited by all Richter fans, and indeed by most lovers of piano music. It is a pleasure to report that the wait has not been in vain, and that even the most demanding must admire this superb record.

Richter's playing throughout is at once delicate and powerful, always beautiful, sure, and fitting, and with a marvelous sense of unbroken line; he forgets neither where he is going nor where he has been. Munch's sympathetic and brilliant collaboration reminds us once again that conductors who are self-effacingly polite to visiting soloists are in reality very poor hosts.

The Sonata in F is more than a filler. As played here, it demonstrates that many "minor" works lose that ridiculous tag when great artists go to work with them. Victor's engineers have done better than usual in both works. Everything about this record both satisfies greatly and whets the appetite for still unreleased Richter American recordings.

—Blain Hightower

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
SEP 1961

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MONTHLY - CIRC. NOT AVAIL.
MAR 1962

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—John Ardoin

282

Sunday Register
NEW HAVEN, Conn.
Circ. 105,695

DEC 1 0 1961

HI-FI

By PRESTON McGRAW

Americans are spending more for music—and that includes high fidelity equipment, records and tapes—than they are for sports. A major part of the expenditure is for classical music.

Last year, Americans spent $1.5 billion on music—one-third more than they spent on all sports combined.

These figures were given in New York recently by H. T. Harwood of Shure Brothers, Inc., Evanston, Ill. Shure, which makes high fidelity pickup arms, cartridges and microphones, held its second annual symposium in New York and Harwood introduced the panel.

VARIED PANELISTS

The panelists whom Harwood, director of public relations for Shure, introduced, were Opera Star Rise Stevens; George R. Marek, vice president, general manager RCA Victor Record Co.; Dr. Raymond Kendall, dean of the school of music of the University of Southern California, and Congressman Frank Thompson Jr., D-N.J., chairman of the House Select Subcommittee on Education.

Harwood set the stage for speeches by the panelists with these facts:

—Americans supported nearly 1,200 symphony orchestras in 1960, more than the rest of the world combined. The American Symphony Orchestra League in 1960 reported more sold-out houses and high ticket sales than ever before, about $150 million.

—More than 35 million Americans owned phonographs or more sophisticated music reproducing equipment and spent $100 million on classical records. This contrasted with $50 million for baseball.

—More than 32 million Americans were amateur musicians. This compared with 19 million a decade before.

—Citizens across the country performed in more than 1,100 amateur symphony orchestras. A third of these were in cities of 50,000 population or less, and 10 per cent in cities of less than 10,000 people.

And yet, the speakers warned, music in the United States is in trouble.

"Only three orchestras in Europe equal symphony orchestras in Boston, New York, Chicago and Philadelphia," Miss Stevens said. "We have approximately 30 of the world's great living pianists —more than ever in history. We have facilities such as television that could provide the widest exposure for the arts ever conceived."

But unless something is done, Miss Stevens said:

—"Orchestras will continue to play at the mercy of charity."

—"Only 10 of these 30 pianists will make a living at it and only three or four will make a living they deserve."

—"Television may continue to worship . . . only ratings."

—"Our global image will tail to reflect our true cultural growth."

CHARLESTON, S.C.
NEWS AND COURIER
D 61 644 S. 74 228

NOV 5 1961

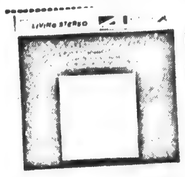
Charles Munch and the Boston Symphony Orchestra have given us a complete recording of Ravel's "Daphnis and Chloe" on RCA-Victor's LM 2568. This rich and colorful work is magnificently performed by the Boston Symphony under Mr. Munch's direction.

Originally written at the request of Sergei Diaghileff for one of his ballet productions, it is the second and third parts of the ballet music that are most familiar to the concert audiences. In playing the entire work, Mr. Munch restores Daphnis and Chloe to a single rounded work. Mr. John Burk in writing the notes on the cover of the album says this is a restitution long overdue in America.

I heartily agree with Mr. Burk, the work deserves a complete hearing for it is indeed beautiful music — sensitive and poetic. This is highly recommended for quality and performance.

TAPE RECORDING
SEVERNA PARK, MD.
MONTHLY 18,106

JAN 1962



Music ★★★★
Performance ★★★★
Fidelity ★★
Stereo Effect ★★

RAVEL: Daphnis and Chloe (complete ballet)
New England Conservatory Chorus; Boston Symphony Orchestra conducted by Charles Munch
RCA FTC 2089
4-track, 7½ ips
$8.95....56 mins.

It's interesting to note that this is Munch's second stereo recording of this music; his earlier one, also with the Boston Symphony Orchestra, is available only on a 3¾ ips cartridge. This new performance is, of course, superb, but if I had to make a choice between the two versions, I would chose the earlier one, because it has better sound.

Perhaps some listeners will like the kind of reproduction on this new tape. It is remarkably transparent, and of wide dynamic range. However, the Boston Symphony sounds colorless as recorded here, with a distant pickup, and tympani that sound all out of proportion to the rest of the orchestra. The Boston Symphony surely deserves better than this.

Tape hiss is very low, but there is some print-through of the overly-prominent tympani. The Monteux-London Symphony version on London L 80034, $7.95, is preferable to this, but we must still wait for a truly great recording of this music

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 164,688

OCT 1961

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268

FEB 1962

RAVEL: *Daphnis et Chloë*

New England Conservatory Choir, Boston Symphony Orchestra, Charles Munch, cond.
●● RCA VICTOR FTC 2089. 55 min. $8.95.

My earlier review (October 1961) of this performance in its disc edition was necessarily so preoccupied with comparisons between it and Munch's earlier version of 1955 that there was no opportunity to extend the discussion to include the long-famous Monteux version for London. But, as the latter is available—and widely esteemed—on 4-track tape. I can no longer dodge the problem of comparison.

The result of that comparison isn't difficult, except perhaps for Monteux devotees like myself to accept. Monteux's more leisurely reading retains, of course, all its distinctive attractions—above all, the unique insights of the masterpiece's first interpreter. But in enchantment and dramatic passion Munch outdoes the Old Master, while in orchestral and tonal opulence and in executant finesse the Bostonians are clearly superior to Monteux's Londoners; and—beautiful as the London recording remains—it is surpassed in dynamic range, spaciousness, and impact by the superb RCA Victor engineering.

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HIFI/STEREO REVIEW'S THE TOP RECORDINGS

BEST OF THE MONTH

CLASSICAL

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RCA VICTOR RECORDS

CHARLES MUNCH
A superb reading of Daphnis

(continued overleaf)

282

Sunday Register
NEW HAVEN, Conn.
Circ. 105,695

DEC 10 1961

HI-FI

By PRESTON McGRAW

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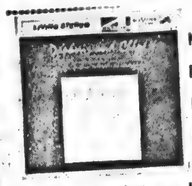
TAPE RECORDING
SEVERNA PARK, MD.
MONTHLY 16,106

JAN 1962



Music ★★★★
Performance ★★★★
Fidelity ★★
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HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268

FEB 1962

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• • RCA VICTOR FTC 2089. 55 min. $8.95.

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HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 164,688

OCT 1961

HIFI/STEREO REVIEW

THE TOP RECORDINGS

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(continued overleaf)

RCA VICTOR RECORDS

CHARLES MUNCH
A superb reading of Daphnis

CHARLESTON, S.C.
NEWS AND COURIER
D 61,644 S. 74,228

NOV 5 1961

Charles Munch and the Boston Symphony Orchestra have given us a complete recording of Ravel's "Daphnis and Chloe" on RCA-Victor's LM 2368. This rich and colorful work is magnificently performed by the Boston Symphony under Mr. Munch's direction.

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I heartily agree with Mr. Burk, the work deserves a complete hearing for it is indeed beautiful music — sensitive and poetic. This is highly recommended for quality and performance.

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Circ. 105,695
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D 61 644 S. 74 228
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SEVERNA PARK, MD.
MONTHLY 18,106
JAN 1962

Music ★★★★
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HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268
FEB 1962

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●● RCA VICTOR FTC 2089. 55 min. $8.95.

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been heard to better advantage; and the strings at the climax of the Daybreak music emerge from the stereo speakers with all the lyrical conviction one could ask. Similarly, the choral placement and balances have been well managed.

One might have hoped for a somewhat more colorful treatment of the dance contest between Daphnis and Dorcon in Part I and a somewhat less hectic pacing of the final *Danse générale*, but these are minor strictures when ganged against the magnificence of the recorded performance as a whole. The *Danse guerrière* of Bryaxis and the pirates is wonderfully ferocious, and the earthquake music accompanying the intervention of Pan has just the right sense of uncanny menace; and in the Daybreak music Munch and the orchestra manage a beautifully controlled gradual crescendo to a magnificently satisfying climax.

While we have by no means heard the end of major stereo recordings of the complete *Daphnis and Chloe*—Columbia is said to have one on the way from Leonard Bernstein and the New York Philharmonic—there is no question that Munch and the Boston Symphony, and the able RCA Victor engineers, have given us a recording that will hold a place of distinction in the disc literature for a long time to come. *David Hall*

● ● RAVEL: *Daphnis and Chloe.* Boston Symphony Orchestra and New England Conservatory Chorus, Charles Munch cond. RCA VICTOR LSC 2568 $5.98, LM 2586 $4.98.

THE MOST GLORIOUS *HELDENLEBEN* IN YEARS

Ormandy turns out the finest reading since Mengelberg

WHEN IT IS not a pompous bore, Richard Strauss's self-glorifying tone poem *Ein Heldenleben* can be tremendously exciting music to hear, and so it surely is in the fine new Columbia recording by Eugene Ormandy and the Philadelphia Orchestra. Not since the legendary versions (Camden 337, Capitol P 8015, both collectors items) by Willem Mengelberg, to whom Strauss dedicated the score, has there been on records a performance of such thrust, such expansive lyricism, such orchestral virtuosity.

Strauss's music no longer has the revolutionary impact it had in 1899, and a wholly convincing performance of *Ein Heldenleben* nowadays requires of a conductor what Virgil Thomson used to call the "wow technique" if the audience is to be won to wholehearted acceptance of Strauss-as-hero on his own terms. Beyond this, the conductor and the orchestral players must be virtuosi enough and musicians enough to make the score interesting even to those listeners who refuse to be taken in by its theatrics. Fortunately, Strauss gives them more than enough to work with. The top-notch characterization of the hero can still be impressive, and the ... can still be delightful a... portraiture; even the co... off if played with a certain element of humor. The din of the battle scene is liable to seem a bore, but in the self-quotations and brilliant thematic transformations of material from earlier pages the music becomes thoroughly interesting. The score may be in questionably narcissistic taste, but in a first-class performance one can only marvel at the cunning with which Strauss has woven its fabric.

And here Mr. Ormandy and his men give a superb performance, implemented by recording that is fully on a par with the execution—full-bodied in sound and brilliantly clear in texture. It will, of course, be interesting to hear the forthcoming Capitol *Ein Heldenleben* conducted by Sir Thomas Beecham—the last major recording he made before his death—and the Deutsche Grammophon recording with Herbert von Karajan conducting the Berlin Philharmonic. These versions may offer different and perhaps more refined insights, but they will be remarkable indeed if they surpass the new Ormandy performance in passion, brilliance, and theatrical effectiveness. *David Hall*

● STRAUSS: *Ein Heldenleben, Op. 40.* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6249 $5.98.

JAZZ

CHARLIE PARKER AS COMPOSER

Cecil Payne and combo bring new life to six of Bird's compositions

UNDER THE TITLE "Cecil Payne Performing Charlie Parker Music," the first newly recorded issue by the Charlie Parker Record Corporation—a company set up by the late alto saxophonist's widow for the proper dissemination on discs of her husband's strikingly original music—is

CECIL PAYNE
Agile with a baritone, tops with Charlie Parker

ESQUIRE
NEW YORK, N.Y.
MONTHLY 858,790

FEB 1962

Erich Leinsdorf and the Boston: for some years his nostalgia will be dormant

RECORDINGS

MARTIN MAYER

THE problem with teaching conducting," said Erich Leinsdorf recently over a very simple lunch (he diets, more for the sake of the self-discipline than for the weight), "is that the student cannot practise on it. The piano is so much easier—it doesn't say No; it won't bite you; it won't go on strike."

Also, though Leinsdorf didn't mention the matter, it won't disappear, as the Cleveland Orchestra disappeared on him twenty years ago through no fault of his own. Leinsdorf at that time was the *Wunderkind* of American music, Toscanini's most startling protégé, a transplanted Viennese still in his early thirties with several years of experience at the Metropolitan Opera already behind him. Then he went off to be a soldier, and Cleveland *finis Musicae*, found another conductor; and after the war there was no post open for Leinsdorf. He filled in here and there, spent some seasons with the Rochester, took over the New York City Opera for a disastrously overimaginative season of contemporary works, made records, then proved the mettle of his personality by becoming the only first-rank conductor with whom Rudolf Bing of the Metropolitan Opera has ever been able to work for any length of time.

Now Leinsdorf has reaped his reward: the best job in America, the leadership of the Boston Symphony, where loyalties run deep and in both directions. The BSO really *counts*, in all senses of the word. At New York and Philadelphia last year, the orchestra struck when the contract ran out; in Boston in 1960-61, the men played half the season without a contract. Leinsdorf, shortly after his appointment had been announced, ran into a member of the BSO Board at a European watering place. The man came over to him and said, "My name is X, and I am one of your trustees. I want," he said, waving his hand through the air of Beaulieu, "I want to welcome you to Boston." Leinsdorf told the story and shook his head happily. "Where else but Boston?"

He is a middle-sized ramrod of a man, aggressively bald between ear flaps of black hair; long face, large ears, huge hands. Notoriously tough and intelligent, he has the sharpest wit since Beecham, and employs it with just a touch of English accent. Like Toscanini, he specializes in tightly controlled power; he has never in my hearing been guilty of a *gemütlich* (or a sloppy) performance. When it comes off, which is not every time, the results are magniloquent and exciting. Leinsdorf has made literally hundreds of LP's, for Columbia (his Mendelssohn *Italian* on the low-price Harmony is still my favorite of the work, and I thought his *Eroica* the best on the market until Walter Toscanini got the Maestro's in shape to release); for Westminster (including a complete set of Mozart *Symphonies* particularly impressive in the wonderful, hard-to-do, hard-to-find group around K. 200); for Capitol (most recently, a dazzling *Till Eulenspiegel's Merry Pranks*) and for RCA Victor (several operas, among them an incomparable *Barber of Seville*, Verdi's *Macbeth*, and the forthcoming complete *Walküre*, plus a *Marriage of Figaro* and a *Don Giovanni* which are probably the most widely admired in the field, though not by me). As conductor of the Boston, Leinsdorf will record exclusively for Victor.

Leinsdorf will have to give up opera for the BSO, which most conductors would consider rather sad—Reiner and Szell, for example, deeply regret their restriction to orchestral repertory. Leinsdorf brushed this problem vigorously away. "For several years," he said, "my nostalgia will be dormant."

If you were hanging around audio shops last year, you probably heard the argument that disc recording is now *better* than tape, that new cutting heads, new pickups and such have refined stereo grooves to the point where they clearly out-fi 7½-ips 4-track tape, with its signal-to-noise problems, its high-speed duplication difficulties, its "second generation" quality. The story seemed plausible. I put part of the last month into investigating it and can confidently report that it is balderdash. Improvements in tape itself and in duplicating equipment—plus the elimination of the last traces of the former treble overemphasis—have kept tape that connoisseur's fraction in the lead.

The disc version of Joan Sutherland's *Art of the Prima Donna* (London) failed to convert me; the tape came closer, by revealing in still greater splendor the incredible cleanliness of the lady's voice. Also stunning from London are Solti's Mahler *Fourth*, the Strauss *Fledermaus*, and excerpts from Wagner's *Rheingold*. From Vanguard comes a delightful group of *Bonbons aus Wien*, a small group of strolling players handling Mozart and Schubert in addition to the usual mid-century waltzes. All these are via United Stereo Tapes.

Mercury discs come onto tapes courtesy of Bel Canto; note especially, here as on disc, Dorati's Stravinsky. Victor, Columbia and Capitol all have their own; and the range elsewhere runs from Paul Maynard's rhythmically exact, nonjangling harpsichord on Ferro Dynamics (tape only; and you may have a bit of trouble in locating it, since the word is that the company is no longer making tapes) to the crash and clatter of John Cage's and Paul Price's *Concert Percussion for Orchestra* tape for Time.

Pre-recorded tape is silly, of course, unless you have superior equipment associated with it—$750 minimum, let's say, for amplifiers and speakers alone. Nobody ever *needs* tape. But if you're looking for the ultimate, you'll still find it here. ⊞

ESQUIRE
NEW YORK, N.Y.
MONTHLY 858,790

DEC 1961

1961

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Sabata conducting (Angel). And, finally, a very personal choice (69), Wolf-Ferrari's *Quattro Rusteghi*, set to a Goldoni play, a miraculous evocation of life among the bourgeoisie of eighteenth-century Venice, lovingly performed under the direction of the composer's disciple, Alfredo Simonetto, on Cetra.

French Music

France and Flanders dominated the music of Renaissance Europe until the middle of the sixteenth century; and then French music became pretty French. We ought to start with Lully and Rameau and Gluck; but there are no really good recordings of the first two—and, though in certain quarters it shall not be forgiven me, I think Gluck is very minor-league stuff. Let us pick up the French tradition with Berlioz, who remade it in the Romantic mold. All the "big machines," have been on LP and except for *The Trojans*, where Scherchen's rather unidiomatic recording has been withdrawn, all of them still are, under the admirable direction of Charles Munch. For our purposes, however, let us take a chestnut symphony and a perfect smaller choral work: (70*) the *Symphonie Fantastique*, where, despite the beauties of the Munch and Monteux performances, my preference is the Argenta on London; and (71) *L'Enfance du Christ*, under Munch's direction on Victor.

It is considerable of a step down from here to (72*) Bizet's *Carmen*, but for all the things notoriously wrong with this piece, its vigor and the expressiveness of its tunes keep it roaringly alive. The recording, of course, is that of Beecham, de los Angeles and Gedda on Capitol. Offenbach was older than Bizet, but his masterpiece (73*), *Tales of Hoffman*, came some years after *Carmen*. Like *Carmen* (indeed, like most major French operas) it has a first-rate libretto; like *Carmen*, too, it has overpopular tunes that can blind the sophisticate to the musical power of the work. The best recording—a very good one, too—features Dobbs and Simoneau under the direction of Le Conte on Epic. Offenbach made his living on operetta, a good deal of which is still completely viable today. To my taste the best of them all is (74) *La Belle Hélène*, quite wonderfully recorded under Liebowitz on Renaissance.

Passing regretfully over Chausson and *Louise*, and quite willingly over Gounod, Massenet, Franck and Saint-Saëns, we come to Fauré, whose songs, chamber works and tone poems are among the great joys of the late nineteenth-century; let us take his best-known work (75), the gentle *Requiem*, as performed by Danco and Souzay under Ansermet on London. Fauré is a minor master; his successor, Debussy, is one of the great figures in music. There is a good deal of well-recorded Debussy; from a long list, let us take (76) the piano *Preludes* as played by Robert Casadesus on Columbia and (77*) the startling *Jeux*, for orchestra, played by Ansermet on London. And there must be room here for Debussy's contemporary, Erik Satie, particularly for (78) the curiously moving *Socrate*, lovingly performed under the direction of Leibowitz on Esoteric. And for Ravel, whose (79) *l'Enfant et les Sortilèges* has provoked two great recordings, one of which, with Danco and Ansermet, is still available (London).

The French moderns have had an influence far beyond national borders, and for a decade or so the "international style" was French in origin, as it had been in the Renaissance. Today they seem more than a little special. Of the famous group of Six, Poulenc and Milhaud have held up into the postwar world. Milhaud is the most prolific of composers, and has worked in every form and every mood, but through his best pieces runs a gentle, lyrical, Satie-esque vein, beautifully exemplified by (80) the *Suite for Violin, Clarinet and Piano*, well performed both on Period and Decca. Poulenc started off as a satirist (a specialty of the French moderns: Ibert's *Divertissement* is the best musical joke ever written, and brilliantly performed under Desormière on a disc now available at bargain price on Richmond). Recently he has been exploring deeper matters, relying in large part on a phenomenal gift for writing for women's voices. One from each period (81), the satirical *Bal Masqué* and the *Stabat Mater*, come together on a fine Westminster disc, the composer himself participating.

This Century

In all the arts, we are still living with the hangover from the great binge of the years just before the First War, years historians will probably regard as the Golden Age of Western Civilization. Much of what we still take as "modern music" was written then or in the years just after the war by men who had marked out their direction before 1914.

Leos Janáček was a decade older than Richard Strauss; he was forty-six at the turn of the century, and an experienced if relatively unknown Czech composer. Almost everything in the recorded catalogue, however, was written in this century, and the feeling is often "modern." From a large body of directly expressive music, we take (82) the opera *Cunning Little Vixen*, recorded by the Prague National Theatre (Artia). Another who was unknown in his time but is now recognized as among the most important of his generation is the American Charles Ives, whose (83*) *Second Symphony* will make you wave the flag all over the living room: a potpourri of imagination, skilled musical risk-taking, and native tunes miraculously performed by Leonard Bernstein (Columbia).

Historians of the last half-century will probably see it divided musically between the empires of Schönberg and of Stravinsky, as the late nineteenth century divided

284 165 Church Street – New York

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658

NOV 19 1961

YOUNG AT FIFTY

'Daphnis et Chloe' Is Still a Major Adornment of Modern French Music

Boston Symphony

By ALLEN HUGHES

MAURICE RAVEL'S **Daphnis et Chloe**, one of the major adornments of modern French music, is fifty years old now, but—in the way art masterpieces do—it seems to grow younger every day. Its colors are vivid and bright, its exoticism fresh and its propulsive rhythms are more compelling than ever.

Composed in 1911 for Serge Diaghilev and his Ballets Russes, which gave the world première in Paris in 1912, the music did not turn out to be ideal for the ballet. Fortunately, however, one portion of it in particular, the Suite No. 2 soon found its way into the concert hall and has thrived there ever since.

The complete score is too long to be played frequently, but last spring, in one of those unexpected feasts that sometimes follow fast, two American orchestras gave complete performances within a few weeks of each other. Both interpretations were recorded at the time, and both are now available for home listening.

One is by the New York Philharmonic conducted by Leonard Bernstein (Columbia ML 5660; stereo MS 6260), the other by the Boston Symphony under the direction of Charles Munch (R. C. A. Victor LM 2568; stereo LSC 2568). The celebrated wordless choral parts are sung for the Philharmonic by Hugh Ross' Schola Cantorum and for the Bostonians by the New England Conservatory Chorus, which is directed by Lorna Cooke de Varon.

Transparency

Both performances and both recordings are admirable, but this listener is inclined to prefer Mr. Bernstein's interpretation. In Carnegie Hall last spring, the conductor was especially successful in achieving a transparent delineation of much of the music, avoiding the blurred fuzziness that often passes—wrongly—for the effect intended by French impressionist composers. That same transparency is splendidly maintained in the recording, and, as a result, the marvelous colors of Ravel's superb instrumentation remain clear and functional.

Mr. Munch is less concerned with detail than the surge and sweep of the total product. The ultimate effect is certainly impressive, however, and forceful enough in its own right to justify the approach.

Two noteworthy recorded versions of the Suite No. 2 have arrived recently from Europe. One, by L'Orchestre de la Suisse Romande under the direction of Ernest Ansermet, is combined with performances of three more works by Ravel —**Alborada del Gracioso, Le Tombeau de Couperin,** and **Valses Nobles et Sentimentales** (London CM 9279; stereo CS 6210).

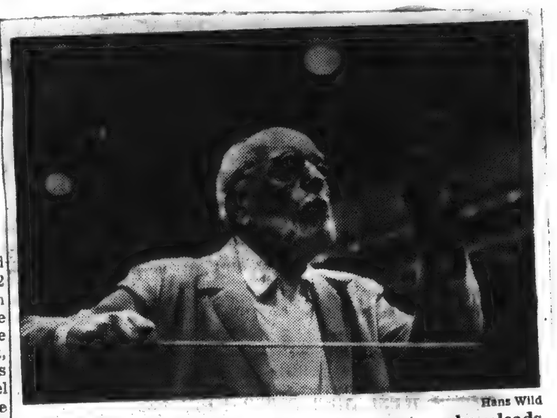
Mr. Ansermet is an old hand, and an expert one, with music of this sort, remembering—apparently—that it went slower and less tumultuously when it was new than it sometimes does these days. Thus, he takes his time with it and ends up with interpretations that are relatively relaxed and leisurely, but vital all the same.

Pierre Dervaux, a youngish French conductor as yet little known in this country, combines the Suite No. 2 with "Alborada del Gracioso" and La Valse on his recording with L'Orchestre des Concerts Colonne of Paris. (Command 33-11005; stereo 11005 SD).

Controlled Excitement

Mr. Dervaux does well in his work, and so does the orchestra, which has been little heard of outside Paris for quite a long time. Once again, clarity and discreetly controlled excitement are much in evidence,

The glory of this disk is the brilliantly played and magnificently recorded flute solo in the "Daphnis et Chloe" suite. This solo passage could never be projected so prominently in any normal concert performance, but so long as the use of microphone hocus-pocus is the rule rather than the exception in current recording procedures, there is probably little reason why it should not be brought into play here to underscore one of the most sensuous musical passages our century has produced.



Hans Wild

SWISS CONDUCTOR—Ernest Ansermet, who leads four symphonic works of Ravel on a stereo disk.

NEW YORK, N.Y.
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SUN JAN 21 1962

COMMENT ON DISKS

Boston Symphony

BARTOK: Music for Strings, Percussion and Celeste; HINDEMITH: Mathis der Maler; Berlin Philharmonic, Herbert von Karajan, conductor (Angel 35949, stereo S 35949). Two classics of this century are paired in rich-sounding, beautifully polished, musically intelligent and perfectly engineered performances. Highly recommended.

GRAZIELLA SCIUTTI RECITAL; Graziella Sciutti, soprano, Vienna Philharmonic, Argeo Quadri, conductor (London 5617; stereo OS 25244). The Italian soprano sings arias by Donizetti, Bellini, Rossini and Mozart with a delightful fine-spun voice and impeccable taste and style. She is equally enchanting as the amusing Norina in "Don Pasquale," the tragic Juliet in "I Capuletti ed i Montecchi" and the artful Susanna in "Le Nozze di Figaro."

KABALEVSKY: Twenty-four Preludes, Op. 38; Yakov Flier, pianist (Artia MK 1530). The playing is technically distinguished, for these pleasant works allow room for virtuosic display and the celebrated Soviet pianist makes the most of his opportunities. A much more lyrical performance of the preludes by Nadia Reisenberg used to exist on a Westminster disk, and the music responds equally well to the two kinds of interpretations—to its credit.

MUSIC FROM THE FILMS; Cleveland Pops Orchestra, Louis Lane, conductor (Epic LC 3809; stereo BC 1147). There would be no need to single out this disk from among the rash of current recordings devoted to film scores and "Themes from . . ." if it did not include two charming excerpts from William Walton's music for "Henry V" and Virgil Thomson's Acadian Songs and Dances from "Louisiana Story." The Walton pieces are the Passacaglia that accompanies the death of Falstaff and "Touch her soft lips and part." Also on the disk are Robert Russell Bennett's arrangements of music from "Gigi," "State Fair" and "Exodus" and the title song of "Fanny."

NEAPOLITAN SONGS; Franco Corelli, tenor, orchestra conducted by Franco Ferraris (Angel 35852; stereo S 35852); Fernando de Lucia, tenor (ASCO A-105). With the advantage of a beautiful natural voice and up-to-date engineering, the youthful Mr. Corelli is effective enough in this popular genre. He practically tears his heart out in the singing. How much more sensitive and refined are Mr. de Lucia's performances, which still do not lose the popular touch. Born in 1860 in Naples, this tenor was famous for his interpretations of the songs of his native city, which he sang into the early Nineteen Twenties. His recording shows its age, with an accompanying piano or mandolin plinking along, but Mr. de Lucia is a stylist whereas Mr. Corelli is not.

NEW AND ORIGINAL FOLK SONGS WRITTEN IN COMMEMORATION OF THE CENTENNIAL OF THE AMERICAN CIVIL WAR, THE WAR BETWEEN THE STATES, AND SUNG BY RENO & SMILEY (King 756). Don Reno, virtuoso banjo-picker, and Red Smiley, guitarist, are leaders of an ebullient Bluegrass group called the Tennessee Cut-Ups. For this disk they took a series of poems on the war written by Dr. Albert J. Russo, a physician from Salem, Va. It is not high poetry, but one Southerner's re-creations of the "First Shot," "Antietam," "Virginia's Heritage," "Battle of Atlanta," and so on, set to many familiar Bluegrass arrangements yield a curious document, indeed.

THE VOICE OF ERNA SACK; Erna Sack, soprano, with various Berlin orchestras led by Hans Schmidt-Isserstedt, Hugo Diez and Willy Czernick (Telefunken TH 97004). This disk, one of the inexpensive Collectors' Series—Historic Reissues, is well-named since Miss Sack's voice is what is important. There is little genuine music. The popular German coloratura soprano has a pretty voice, well produced, which could go higher than that of almost any singer except Ellen Beach Yaw and earned her the nickname "Whistling Teakettle." Here she sings Viennese waltzes and sentimental songs with no style and a coloratura technique that is absurd and sometimes funny.

TREASURES OF VIENNA; Vienna Philharmonic, Rudolf Kempe, conductor (Angel 35851; stereo S 35851). Recorded collections of Strauss waltzes are a dime a dozen, but this one merits attention for the quiet beauty of Mr. Kempe's style and the serenely warm sound of the Viennese ensemble. "Tales from the Vienna Woods" and "Emperor Waltz" are the standard items. Two polkas, "Leichtes Blut" and "Im Krapfenwald'l," and the Intermezzo from "A Thousand and One Nights" are other irresistible items by Johann Strauss II. "Dynamiden," a waltz by his brother Josef, is a surprisingly imaginative and charming work.

TRUMPET MUSIC; Roger Voisin, trumpeter, Kapp Sinfonietta, Emanuel Vardi, conductor (Kapp 9062; stereo 9062-S). **THE VIRTUOSO TRUMPET;** Helmut Wobisch, trumpeter, Solisti di Zagreb, Antonio Janigro, conductor (Vanguard stereo BGS 5041). Mr. Voisin, first trumpeter of the Boston Symphony, and Mr. Wobisch, his opposite number with the Vienna Philharmonic, are equally adept on their instruments, and they bring to the fore music that is not heard as often as it should be. The disks do not overlap in repertory. Mr. Voisin plays works by Fantini, Purcell, Stradella, Lully, Monteverdi, J. K. F. Fischer and Petzold. Mr. Wobisch's contributions are by Jeremiah Clarke, Vivaldi, Perti, Torelli, Domenico Gabrieli, Corelli and John Stanley.

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The Pilot
BOSTON, Mass.
Weekly Circ. 87,000

JAN 18 1962

I

POULENC: Concerto for organ strings and tympani; STRAVINSKY: Jeu de Cartes (Ballet) Berj Zamkochian, organ; Everett Firth, tympani; Boston Symphony Orch., Charles Munch (Victor stereo and mono 2567).

The long-awaited Zamkochian-Munch recording of the Poulenc Organ Concerto is more than well worth all the waiting. Though it faces the cruelest competition in the redoutable Angel recording by Maurice Durufle, it has charms and persuasiveness of such quality that even those who own the Angel will wish to add this disc to their collections.

Where Durufle-Pretre are vivacity, elan and fire, Munch-Zamkochian are stateliness, breadth and grandeur. Details, in the RCA version, frequently emerge with more clarity, and room is given for certain phrases to expand and breathe more freely. Zamkochian takes advantage of numerous opportunities to turn a melodic line with lovely freedom, and the and result is pleasurable indeed. Both organs sound stunning in excellent stereo recording; the Angel profits by a somewhat larger and more varied instrument.

On the reverse sides, the Angel disc contains the Poulenc Gloria, while RCA offers a stimulating and diverting ballet work by Stravinsky. Those who cannot feel free to purchase both discs may decide on the basis of the coupling. Either choice is certainly a good one.

Paul St. George.

...TY TIMES RECORD
... January 13, 1962

Big Month For Piano Discs

Nine Keyboard Masters Of The Past Are Brought Together On One Record

By TOMMY THOMAS

January, 1962, can be pegged as piano month in the recording industry, for three reasons, all from RCA Victor:

1. Six compelling volumes top the label's big release—Rubenstein, Cliburn, Richter, Wild, Rachmaninoff and Kapell. 2. A seventh album, Keyboard Giants of the Past, is one of the finest piano records ever produced. 3. It is offered at no extra cost with any of the six other LPs.

Keyboard Giants of the Past (SP 33-143, Mono) is a dream come true for devotees of the piano masters. It includes:

Minuet in G has Ignace Jan Paderewski playing his lovely composition (recorded in 1923). Chopin's Impromptu in F Sharp is given a magical reading by Vladimir de Pachmann (1923). Liszt's Etude in D-Flat is interpreted by Britain's Harold Bauer (1942). Schumann's Carnaval, Op. 9; Valse allemande, Paganini, Replique, Aveu, Promenade, brings to the keyboard Sergei Rachmaninoff (1929). And the final band of Side One has Mr. Bauer and Ossip Gabrilowitsch teamed with Arensky's two-piano suite, Waltz (1929).

Side Two offers Johann Strauss' Blue Danube Waltz by Josef Lhevinne (1928); Liszt's Chant Polonais No. 5 by Moriz Rosenthal (1942), Levitzki's Arabesque Valsante as read by the composer (1938), and Liszt's Hungarian Rhapsody No. 11 in A Minor by William Kapell (1951).

The six releases are superb, quality in themselves, and, of course, quantity when you add the bonus disc. Here they are:

Beethoven: Concerto No. 1; Sonata in F, Op. 54. Sviatoslav Richter, with Boston Symphony, Charles Munch conducting. RCA Victor LM/LSC-2544.

It almost defies description, Richter's playing is that inspired and Munch's conducting is that intense. Richter seems to get better with his every recording.

Grieg: Piano Concerto. Artur Rubenstein, with orchestra conducted by Alfred Wallenstein. Five encores featuring works by Schumann, Villa-Lobos, Liszt, Prokofieff, Falla are by Mr. Rubenstein unaccompanied. RCA Victor LM/LSC-2566.

Cliburn and Richter are having their day, but Rubenstein for many is the epitome of all one wants in a pianist. His reading of Grieg's A Minor Concerto glistens with eloquence.

Brahms: Concerto No. 2. Van Cliburn with Chicago Symphony, Fritz Reiner conducting. RCA Victor LM/LSC-2581.

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Gershwin: Concerto in F; Cuban Overture; Variations on I Got Rhythm. Earl Wild, with the Boston Pops, Arthur Fiedler conducting. RCA Victor LM/LSC-2586.

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* * *

TAPE RECORDING
SEVERNA PARK, MD.
MONTHLY 18,106
SEP 1961

Music ★★★★
Performance ★★★★
Fidelity ★★★
Stereo Effect ★★★

SAINT-SAENS: Symphony No. 3 in C Minor, Op. 78 (with Organ)
Boston Symphony Orchestra conducted by Charles Munch
RCA FTC 2029
4 track, 7½ ips
$8.95 . . . 34 min.

This Symphony is one of Charles Munch's specialties, and this is his second recording of it.

Munch possesses just the right temperament to bring out the best in this rather pretentious orchestral showpiece, and he guides the Boston Symphony in a glowing performance, superb in all respects, with bigger sound than the competing four-track version (Mercury STC 90012, $7.95) with Paul Paray conducting the Detroit Symphony Orchestra. The Urania two-track tape with Hans Swarowsky conducting remains my choice for this music, but this tape is now difficult to find.

The present tape is the best recording of the Boston Symphony I've ever heard, and it's guaranteed to put any hi-fi rig through its paces, although there is occasionally a fuzzy quality to the sound. According to the liner notes, when this peformance was recorded the Orchestra was placed on the floor of Symphony Hall, away from the stage, with a resultant open quality that is very pleasing, and a good, ponderous organ sound. I might add that this tape is a revelation when compared to its stereodisc counterpart, which was overcut and distorted in most loud passages.

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Monitor (e)
BOSTON, Mass.
Circ. 157,545
JAN 16 1962

Sviatoslav Richter, Charles Munch, and some of the Boston Symphony Orchestra members during a Symphony Hall rehearsal. The photograph appears in color on the jacket of LSC-2544, an RCA Victor Red Seal recording of two Beethoven works for the piano, Concerto No. 1 and Sonata Op. 54.

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Written for The Christian Science Monitor

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WGBH-FM is not only using these recordings but is on the lookout for more.

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Mr. Quayle explained that his station is particularly interested in locating "Russian Intellectual History" by the late Michael Karpovich, Harvard, and George F. Kennen's lectures on the Soviet Union, Harvard, 1960.

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The Mayor has announced the formation of a committee of 16 leading citizens to assist WGBH-TV in reaching this goal.

The entire proceeds of the première showing of Samuel Bronstein's "El Cid," due to open at the Astor Theater on Dec. 21, will be donated to the educational TV channel to help it rebuild. Tickets for the benefit which stars Sophia Loren and Charlton Heston may be obtained through James Roberts at the chamber of commerce office in the Traveler Insurance building.

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TROY TIMES RECORD
Saturday, January 13, 1962

0-47

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Nine Keyboard Masters Of The Past Are Brought Together On One Record

By TOMMY THOMAS

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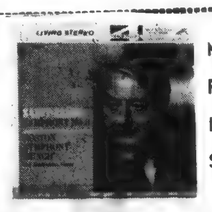

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The Pilot
BOSTON, Mass.
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OCT 7 1961

RECORDS in REVIEW

SIBELIUS: Symphony No. 5, E flat, Op. 82; Finlandia. Philharmonia Orchestra, Herbert von Karajan (Angel stereo and mono 35922).

I have never heard a more exciting record of "Finlandia," which is, I suspect, the thing that most people will be looking for on this disc. Von Karajan draws sounds of an amazing richness and delicacy from his perfectly disciplined orchestra, and Angel's engineers etch them into the stereo groove with magnificent color and precise balance. The same virtues are present in the symphony, where von Karajan has an even greater depth and variety of textures to display, but here his interpretation is very much his own and in some passages a bit unorthodox. Stimulating, however, and beautifully played.

SCHUBERT: Symphony No. 8 in b ('Unfinished'); Symphony No. 5 in B flat. Chicago S.O., Fritz Reiner (Victor stereo and mono 2516).

SCHUBERT: Symphony No. 8 in b ('Unfinished'); Incidental Music to Rosamunde. Minneapolis S.O., Stanislaw Skrowaczewski (Mercury stereo 90218, mono 50218).

At times, you might wonder whether both orchestras are playing the same symphony, though both are clearly doing a first-class job. Reiner is taut, driving, dramatic and a bit antiseptic in his treatment. Skrowaczewski, in his first recording since his appointment to Minneapolis, presents the symphony in glowing colors, seeking to soften the edges of its structure which Reiner etches with perceptive clarity, and probing its emotional depths with obvious empathy. The difference is between warmth and brilliance; each is excellent in its own way.

The conductors' characteristics in the Unfinished are also shown in the companion pieces. Each gets excellent playing from his orchestra and well-defined sound from the engineers.

CHOPIN: Piano Sonata No. 2 in b flat, Op. 35 ('Funeral March'); No. 3 in b, Op. 58. Arthur Rubinstein, piano (Victor-Soria stereo and mono 2554, with illustrated booklet).

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Added to these values, RCA's elaborate packaging, the illustrated booklet enclosed with the record and the luminous recorded sound combine to make an outstanding production.

RAVEL: Daphnis and Chloe, Complete Ballet. Charles Munch, Boston S.O.; New England Conservatory Chorus (Victor stereo and mono 2568).

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'Daphnis' is heard frequently in excerpted suites, a practice hard to explain in view of the score's relative brevity and its excellent structure. This is Ravel's finest orchestral composition, abounding in delicate shades of color and displaying both emotional and intellectual power in its form. To be fully appreciated, it must be heard complete, and preferably in this luminous, beautifully proportioned performance.

REPORTER
NEW YORK, N.Y.
BI-WEEKLY 142,583

DEC 21 1961

this role, negotiates the roulades and cadenzas with spectacular aplomb, and the assurance and agility of the Sutherland pyrotechnics serve to offset any dramatic lapses. Renato Gioni is a pleasant-sounding new tenor, freer than most of his kind from vulgar mannerisms, and Cesare Siepi is his usual dependable self. The real star of the occasion, however, is Robert Merrill, whose powerfully conceived characterization of the blackguardly, unscrupulous Enrico manages to turn attention away from the warbling tormentee and onto the complex tormentor. John Pritchard, a youngish British opera conductor, gives a well-paced, nonsense account of the score, and London's engineers provide expectably gratifying sound.

BACH: VERGNUBGTE RUH' (Cantata No. 170). Aafje Heynis, contralto; Netherlands Chamber Orchestra, Szymon Goldberg, cond. (*Epic; mono*, LC 3805; *stereo*, BC 1146.)

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DEBUSSY: SONGS. Gérard Souzay, baritone; Dalton Baldwin, piano. (*Deutsche Grammophon; mono*, 18758; *stereo*, 138758.)

Leave it to the Germans to title a record jacket "Gérard Souzay sings Lieder by Claude Debussy"! But don't let semantics put you off. The performances themselves are sparklingly French and altogether admirable. Souzay has progressed far since he first burst upon the scene as a soulful young baritone ten or more years ago. He seemed then a suave but rather spiritless crooner who found himself in his element only when spinning out slow, lugubrious songs of the *"Au cimitière"* type. Souzay is still an impressive spinner-outer, as witness *"Clair de lune"* in this collection, but he can now also summon forth the requisite snap and brio for *"Chevaux de bois,"* the frothy humor for *"Fantoches,"* the muted drama for *"Colloque sentimental."* In short, this is to acknowledge that the "new" Souzay is a performer of greatly enriched interpretative powers and that he can be considered at last the true successor (as well as the most accomplished pupil) of his celebrated mentor, Pierre Bernac. Souzay's choice of Debussy "Lieder" advances chronologically from *"Beau soir"* of 1878 to the *"Promenoir des deux amants"* cycle of 1910 and manages to include a goodly assortment of the composer's most beautiful songs. The accompaniments of Dalton Baldwin could not be bettered, but the same can hardly be said for Deutsche Grammophon's presentation—which provides the French texts but no translations, no annotations, and no dates.

STRAVINSKY: JEU DE CARTES. Boston Symphony Orchestra, Charles Munch, cond. (*RCA Victor; mono*, LM 2567; *stereo*, LSC 2567.)

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CLASSICAL DISCS by N.W.

Brilliant Berlioz from Boston

THE Monteux, and Van Otterloo recordings of the Symphonie Fantastique and Munch's two-disc set of the Requiem have proved the enormous benefits of stereo in projecting the breadth, colour and brilliant scoring of Berlioz's orchestral canvases.

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That Munch is one of the outstanding interpreters of Berlioz is made abundantly clear here. The performances are as musicianly as they are brilliant and exciting, and are executed in the Bostonians' familiar virtuoso manner. The engineers have gone to town on this one and produced a glittering kaleidoscope.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

The Pilot
BOSTON, Mass.
Weekly Circ. 87,000
OCT 7 1961

RECORDS in REVIEW

SIBELIUS: Symphony No. 5, E flat, Op. 82; Finlandia. Philharmonia Orchestra, Herbert von Karajan (Angel stereo and mono 35922).

I have never heard a more exciting record of "Finlandia," which is, I suspect, the thing that most people will be looking for on this disc. Von Karajan draws sounds of an amazing richness and delicacy from his perfectly disciplined orchestra, and Angel's engineers etch them into the stereo groove with magnificent color and precise balance. The same virtues are present in the symphony, where von Karajan has an even greater depth and variety of textures to display, but here his interpretation is very much his own and in some passages a bit unorthodox. Stimulating, however, and beautifully played.

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Box 2078, Boston 6 • RIchmond 2-4220
Sunday Register
NEW HAVEN, Conn.
Circ. 105,695
NOV 26 1961

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So in a sense Chasins "is speaking" for his ideal pianist in the first of these Kapp records, a collection of five Chopin works. Included are the following: Scherzo in C sharp minor (Op. 39); Impromptu in F sharp minor (Op. 36); Ballade in F sharp major (Op. 47); Polonaise in A flat major (Op. 53); Fantaise in F minor (Op. 49). If these performances are understandably only "reasonable facsimiles" of his teacher's superb technical accomplishments they are refreshing and provocative in their unique and ever logical approach to the music. And they represent a brand of pianism that is still pretty good by any standards. Chasins has not lost his "touch" and is happily still capable of some brilliant playing.

In the other record at hand, Chasins is joined by his pianist wife, Constance Keene, in performances of Bach's C major and C minor concertos, supported by the Kapp Sinfonietta under the baton of Emanual Vardi. Mrs. Chasins, a recognized artist in her own right, has performed these two concertos with her husband many times, including one with the Boston Symphony. Technically, there are no problems for either here; both integrate their playing beautifully, and the interpretive considerations beat "a stamp of authority" through Chasins' long interest and studies in Baroque music. The only criticism here, and it's of slight import, is that the Sinfonietta's minor role in the performances is perhaps too "minor" at times.

G.E.A.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268
JUL 1961

the Tape Deck

Reviewed by R. D. DARRELL

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,481
APR 1962

BEETHOVEN: *Concerto for Piano and Orchestra, No. 1, in C, Op. 15; Sonata for Piano, No. 22, in F, Op. 54*

Sviatoslav Richter, piano; Boston Symphony Orchestra, Charles Munch, cond. (in the Concerto).
• RCA VICTOR LM 2544. LP. $4.98.
• • RCA VICTOR LSC 2544. SD. $5.98.

Richter's muscular Beethoven and his apparent refusal to acknowledge different styles for the composer's early, middle, and late music can dull the listener's perception of what the pianist is actually doing.

It is obvious in this recording that the Sonata—a powerful, rocklike work in two movements which lies between the *Appassionata* and the *Waldstein*—has received an extraordinarily strong statement. Only after some comparison with other versions, however, does it become clear that Richter has given us the most potent account of this music since the Schnabel edition. That alone ought to be the making of the present album, but we have still the Concerto to deal with.

On first hearing this work, I was troubled by the sound and such aberrations as an opening C sharp in place of a C. I now have a copy of the tape edition and this stays on pitch. It also provides a superior quality of ensemble sonorities. Even the first impression of the Concerto, however, is that of an exceptional solo performance, but here too playing this recording against an alternate version serves to pinpoint misconceptions. For example, on the basis of the opening phrases one's natural assumption is that in the Largo movement the recent Fleisher set is much slower. Not so. Richter takes a faster tempo in the opening phrases (thereby giving them somewhat greater continuity), but the stop watch shows his performance to be only about forty-five seconds faster than Fleisher's over-all. Similarly in the finale, when Richter first seems to be playing in more of a "middle period" manner than the young American, it turns out that Richter's is actually the lighter and more playful account, the one more in keeping with the *Allegro scherzando* marking of the composer. Further, although Fleisher has a closer microphone pickup than Richter was given, it is the Russian pianist whose personality registers more forcefully in the end. It is a warm, outgoing personality that puts the necessary *brio* in the opening movement and makes one ask whether the Beethoven of Op. 15 should be less of a titan than that of Op. 73. (Young titans are titans too. They do not walk on tiptoe.)

In short, the more I hear of this record, the more I am convinced that it is one we are fortunate to possess. R.C.M.

HIGH FIDELITY
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BERLIOZ: *Overtures*

Le Carnaval romain, Op. 9; Béatrice et Bénédict; Le Corsaire, Op. 21; Benvenuto Cellini, Op. 23; Les Troyens à Carthage: Royal Hunt and Storm.

Boston Symphony Orchestra, Charles Munch, cond.
• • RCA VICTOR FTC 2059. 44 min. $8.95.

However one evaluates Munch in other repertories, it's generally agreed that his preëminence as a Berlioz interpreter has been challenged only by Beecham—and the latter's recordings of some of the present works date well back into the pre-stereo era. With the exception of the popular *Roman Carnival,* these selections are all tape firsts and in their idiomatic authenticity (to say nothing of their orchestral virtuosity, particularly in the breathtakingly fleet *Corsaire* and whimsically resilient *Béatrice et Bénédict*) they are not likely to be soon surpassed. The smooth stereo spread and transparency are extremely effective at their best here, although there may be some lack of the ultrabrilliance of the latest technology. (Released only a few months ago in disc form, the recordings apparently were made several years earlier.) And while the tape also discloses the differences in quality between the A and B sides which Paul Affelder noted in his disc review, the slightly less sharp tonal focusing in the second side is not as obvious in the tape processing.

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DANCE MAGAZINE
NEW YORK, N.Y.
MONTHLY CIRC NOT AVAIL
FEB 1962

RECORDS FOR DANCE

BY ROSALYN KROKOVER

1962 sets the half-century mark for one of the great ballet scores of all time. Ravel's *Daphnis and Chloe* had been originally scheduled by Diaghilev to be produced in 1911, but it finally received its premiere on June 8, 1912 — under the worst possible conditions.

The recent book of Fokine memoirs devotes a whole chapter to the choreographer's version of the shenanigans surrounding this production. There were obviously several basic problems. Ravel (the composer), Bakst (the artist), and Fokine (the choreographer) never did agree on the style in which the Greek legend was to be projected. And Diaghilev himself at that time decided that he was going to make Nijinsky a great choreographer, and was deeply involved in a staging of Debussy's *Afternoon of a Faun*. All of this led to Fokine's first and most serious break with the Ballets Russes.

In his book he sums up his feelings briefly: "What a happy time this could have been for me — a period of work with the wonderful music of Ravel! But it turned out to be the opposite; *Daphnis and Chloe* was destined to remain the most sorrowful work of my entire life."

It is highly improbable that the current anniversary will be celebrated by any American ballet company (the ballet, with choreography by Ashton, is in the Royal Ballet repertoire). First of all, the score is for full orchestra and chorus, which means that it is very expensive to perform; and, secondly, Fokine's choreography is too dated for our current taste.

But the record companies have not let us down. There are now three up-to-date stereo versions of the complete ballet score, in addition to numerous copies of the suites.

The two most recent releases of the score are played by two of America's great orchestras. Charles Munch conducts the Boston Symphony Orchestra, assisted by the New England Conservatory Chorus (Victor LM 2568, mono; LSC 2568, stereo). Leonard Bernstein and the New York Philharmonic have the chorus of the Schola Cantorum (Columbia ML 5660, mono; MS 6260, stereo). Both of these discs have the advantage of good recording. Bernstein brings a youthful exuberance to his interpretation, while Munch leads with a mature, knowledgeable hand. But most mellow of all is the older Monteux version (London CM 9028, mono; CS 6147, stereo). Monteux, it will be remembered, conducted the premiere of this work.

English Ballets of the 20th Century (Angel 35889, mono; S 35889, stereo) is the title of another new disc. This contains the only modern versions of Holst's *The Perfect Fool* and Britten's *Simple Symphony*. The third work is William Walton's *Façade*, as used in the Royal Ballet's production.

Holst's score is the music that was originally composed as a ballet prelude to an opera, and Britten's is an orchestration of pieces he had written as a child. The Holst score has to do with a magician calling up the spirits of Earth, Water and Fire. The music is a little reminiscent of *The Sorcerer's Apprentice*. Britten's *Simple Symphony* is a little work in the style of a contemporary Bach, in four short movements: Boisterous Bourrée, Playful Pizzicato, Sentimental Saraband, and Frolicsome Finale. Neither score is particularly distinguished, but both are highly serviceable for choreography. All are well played and conducted by Sir Malcom Sargent and the Royal Philharmonic.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 239,477
DEC 23 1961

RECORDINGS REPORTS I: ORCHESTRAL LP

WORK, PERFORMER, DATA	REPORT
Bloch: Concerto Symphonique. Litolff: Scherzo (from Concerto Symphonique No. 4). Marjorie Mitchell, piano, with the Vienna State Opera Orchestra conducted by Vladimir Golschmann. Vanguard VSD 2101, $5.95.	A product of the late years (1947-48) of Bloch's life, this work fulfills the promise of the giving equal shares of prominence to orchestra and piano. It is a strong, straightforward p most solid craftsmanship. What I did not hear in a first playing was a flow of musical support the effort expended on their working out; and a second exposure did not add to for Bloch's rhetoric of composition, a strong attachment to the substance of his argument Mitchell provides the kind of solo impulse and Golschmann the order of assistance that should the most of what they are concerned with, but real interest remains elusive. The Litolff (who has ever heard the whole of this work?) is neatly, fleetly dispatched. Good reproducti
Falla: "Tricorne," "La Vida, breve," Interlude and Dance). Ernest Ansermet conducting L'Orchestre de la Suisse Romande with Teresa Berganza, mezzo-soprano. London CS 6224, $5.98.	It would take a braver man than I to question Ansermet's knowledge of the ballet music he conducted at its first performances in 1919, but I do question the "Rheingold" techniques which Falla's genial score is turned into a thing of timpani concerto. And where feeling is concer rather than knowledge, I much prefer the expansively noninsistent treatment by Argenta of dances (rather than the total ballet score) on London CS 6050. Berganza sings well the mode amount of vocal music in this score, though her placement in terms of the instrumental background is not too advantageous.
Handel: "Water Music." Hermann Scherchen conducting the Vienna State Opera Orchestra. Westminster WST 14142, $5.98.	Were all the movements played as well as a minuet here, a bourrée there, this would be something to acclaim; were all played as perversely as some others, it would be something to denounce. The sum of it, then, is Scherchen's typically erratic Handel, the more erratic for conforming to no discernible pattern of antipathy or sympathy—though, in general, the slow sections are played better than the fast. Not much assistance is provided by the annotation in determining sequence or names, for it is devoted wholly to stylistic considerations without such practical information as the names of the movements. Furthermore, these are not enumerated on the record label. Otherwise all is order, clarity, coherence. No arranger is specified, but the instrumentation is not the conventional one of Sir Hamilton Harty, nor disposed to its kind of fulness.
Haydn: Symphony No. 83 in G minor. Mozart: Symphony No. 29 in A (K. 201). Szymon Goldberg conducting the Netherlands Chamber Orchestra. Epic BC 1148, $5.98.	Goldberg has considerable success in organizing his players into a single-minded, cohesive whole, faithful to his own high standards in musical detail cleanly articulated. However, this is but a beginning toward meaningful interpretation and he doesn't go much beyond it. Of the two symphonies, the Haydn ("La Poule") makes a stronger impression because it requires less in the way of supplementary insight beyond the clear indications of the written score. It is a well turned out, thoroughly listenable performance. However, the Mozart is very far off the mark for an Allegro moderato, the whole of it rather relentlessly pursued for a work of its geniality and equitable spirit. Very good reproduced sound.
Kurka: Symphony No. 2. Whitney: Concertino. Louisville Orchestra conducted by Robert Whitney. Louisville LOU 616, $7.95.	Here is more evidence to the point that December 12, 1957, when Kurka died at the age of twenty-six, was a dark day for American music, for it shows as much disposition to instrumental expression as his "Good Soldier Schweik" did to the operatic. A commission thoughtfully provided by the Koussevitzki Fund for the Encouragement of American Composers enabled Kurka to write this work in 1953, when he was twenty-two, and for all its derivations from the procedures of Prokofiev, it has exceptional fluency, organization, and order. And, of course, the high spirits that were singularly his. With it is a well-constructed score by Camposi-Whitney which explains some of conductor Whitney's access to a variety of contemporary musical dialects: he speaks one (basically French, with a trace of Stravinsky) fluently himself. Both works are skilfully performed, and very well reproduced.
Poulenc: Concerto for Organ, Strings, and Timpani. Stravinsky: "Jeu de Cartes." Charles Munch conducting the Boston Symphony Orchestra, with Berj Zamkochian, organ, and Everett Firth, timpani. RCA Victor LM 2567, $4.98.	For reasons of its own, RCA has arranged the contents of this album as noted at left, though the Poulenc is already available in two performances, of which one at least is superior to this, and the Stravinsky is offered in a version currently unique. This relates not merely to the lack of another version, stereo or mono, but also to the model clarity, strength, and animation of the Munch performance. He gets more from the score than any previous phonographic interpreter (especially its rarely remarked allusions to Ravel's "La Valse") including the composer himself on a no longer available Berlin Philharmonic issue. It rates high among the best recent RCA recordings technically.
Schumann: Symphony No. 4 in D minor, "Manfred" Overture. Leonard Bernstein conducting the New York Philharmonic Orchestra. Columbia MS 6256, $5.98.	Schumann is a composer for whom Bernstein's feeling is sure, his models sound. The organic development of this work (well projected in the conductor's own comments printed on the liner) is given its due in this performance, which has force, point, and a suitable sense of style. There is, however, no more than a mention of Bernstein's "faith" in the "rightness of Schumann's own final revision (1851)" to illuminate the respects in which this "original orchestration" differs from those commonly used by others. The quality level is sustained through the strong playing of the "Manfred" Overture.
Tcherepnin: Bagatelles, Opus 5. Weber: Konzertstück. Rachmaninoff: Rhapsody on a Theme of Paganini. Margit Weber, piano, with the Radio Symphony Orchestra of Berlin conducted by Ferenc Fricsay. Deutsche Grammophon DGS138710, $6.98.	At first glance it would appear that the Tcherepnin Bagatelles (originally for solo piano and rescored by the composer) plus the Weber "Concert Piece" might provide values to differentiate this version of the Rachmaninoff work from the multiple others (four in stereo) now available. The first hearing characterizes the Tcherepnin as only what the British call "fill up" matter—pleasant but hardly incentive toward buying the whole record. The Weber is strongly, rather harshly performed, but without much charm or persuasiveness. The Rachmaninoff is treated much the same way, with the polyphony turned inside out, and the melodic attractions in which the real feeling in this work inheres, outside in. Finally, Miss Weber's piano sound lacks the color and warmth to compare with other top performers of Rachmaninoff.
Thomson: "The River" (Suite), "The Plow that Broke the Plains" (Suite). Leopold Stokowski conducting the Symphony of the Air. Vanguard VSD 2095, $5.95.	For those who were not listening when these scores were new for the films to which they were made in 1936 and 1937, these recordings will be remarkable for the vital contribution of Thomson to the direction of American music since then. The elevation of mundane musical materials to the integers of an art expression is especially evident in "Plow," which recalls the droughts and the Okies and other migrators of the time in its mixture of melancholia and resolution. Stokowski makes much of the coloristic content of the two scores, providing a new high in interpretive values for "A Hot Time in the Old Town Tonight," which has a conspicuous place in "The River." High-quality reproduction. —IRVING KOLODIN.

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DANCE MAGAZINE
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
FEB 1962

RECORDS FOR DANCE

BY ROSALYN KROKOVER

1962 sets the half-century mark for one of the great ballet scores of all time. Ravel's *Daphnis and Chloe* had been originally scheduled by Diaghilev to be produced in 1911, but it finally received its premiere on June 8, 1912 — under the worst possible conditions.

The recent book of Fokine memoirs devotes a whole chapter to the choreographer's version of the shenanigans surrounding this production. There were obviously several basic problems. Ravel (the composer), Bakst (the artist), and Fokine (the choreographer) never did agree on the style in which the Greek legend was to be projected. And Diaghilev himself at that time decided that he was going to make Nijinsky a great choreographer, and was deeply involved in a staging of Debussy's *Afternoon of a Faun*. All of this led to Fokine's first and most serious break with the Ballets Russes.

In his book he sums up his feelings briefly: "What a happy time this could have been for me — a period of work with the wonderful music of Ravel! But it turned out to be the opposite; *Daphnis and Chloe* was destined to remain the most sorrowful work of my entire life."

It is highly improbable that the current anniversary will be celebrated by any American ballet company (the ballet, with choreography by Ashton, is in the Royal Ballet repertoire). First of all, the score is for full orchestra and chorus, which means that it is very expensive to perform; and, secondly, Fokine's choreography is too dated for our current taste.

But the record companies have not let us down. There are now three up-to-date stereo versions of the complete ballet score, in addition to numerous copies of the suites.

The two most recent releases of the score are played by two of America's great orchestras. Charles Munch conducts the Boston Symphony Orchestra, assisted by the New England Conservatory Chorus (Victor LM 2568, mono; LSC 2568, stereo). Leonard Bernstein and the New York Philharmonic have the chorus of the Schola Cantorum (Columbia ML 5660, mono; MS 6260, stereo). Both of these discs have the advantage of good recording. Bernstein brings a youthful exuberance to his interpretation, while Munch leads with a mature, knowledgeable hand. But most mellow of all is the older Monteux version (London CM 9028, mono; CS 6147, stereo). Monteux, it will be remembered, conducted the premiere of this work.

English Ballets of the 20th Century (Angel 35889, mono; S 35889, stereo) is the title of another new disc. This contains the only modern versions of Holst's *The Perfect Fool* and Britten's *Simple Symphony*. The third work is William Walton's *Façade*, as used in the Royal Ballet's production.

Holst's score is the music that was originally composed as a ballet prelude to an opera, and Britten's is an orchestration of pieces he had written as a child. The Holst score has to do with a magician calling up the spirits of Earth, Water and Fire. The music is a little reminiscent of *The Sorcerer's Apprentice*. Britten's *Simple Symphony* is a little work in the style of a contemporary Bach, in four short movements: Boisterous Bourrée, Playful Pizzicato, Sentimental Saraband, and Frolicsome Finale. Neither score is particularly distinguished, but both are highly serviceable for choreography. All are well played and conducted by Sir Malcom Sargent and the Royal Philharmonic.

SATURDAY REVIEW
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RECORDINGS REPORTS I: ORCHESTRAL LPs

WORK, PERFORMER, DATA	REPORT
Bloch: Concerto Symphonique. Litolff: Scherzo (from Concerto Symphonique No. 4). Marjorie Mitchell, piano, with the Vienna State Opera Orchestra conducted by Vladimir Golschmann. Vanguard VSD 2101, $5.95.	A product of the late years (1947-48) of Bloch's life, this work [illegible] the profile of the ti[illegible] giving equal shares of prominence to orchestra and pianol. It [illegible] strongly [illegible] of Bl[illegible] most solid craftsmanship. What I did not hear in a first playing [illegible] a flow of musical id[illegible] support the effort expended on their working out; and a second exposure did not add to r[illegible] for Bloch's rhetoric of composition, a strong attachment to the substance of his argument. Mitchell provides the kind of solo impulse [illegible] and Golschmann the order of assistance that should [illegible] the most of what they [illegible] concerned w[illegible] t real interest remains elusive. The Litolff s[illegible] (who has ever heard the whole of this work?) is neatly directly dispatched. Good reproduction
Falla: "Tricorne." "Vida breve," Interlude and Dance). Ernest Ansermet conducting L'Orchestre de la Suisse Romande with [illegible] Sergeni. London CS 6224, $5.98.	It would take a braver man than I to question Ansermet's knowledge of the ballet music which he conducted at its first performances in 1919? but I do question the "Rheingold" techniques by which Falla's guital score is turned into a kind of tinpan concerto. And where feeling is concerned rather than knowledge, I much prefer the more sensitively restrained treatment by Argenta of dances (rather than the total ballet score) on London CS 6050. Benanza sings well the modest amount of vocal music in this score, though her placement in terms of the instrumental background is not too advantageous.
Handel: "Water Music" Suites (Harty arrangement) conducting the Vienna State Opera Orchestra. Westminster WST 14142, $5.98.	Were all the instruments played well in a product here, a bourrée there, this would be something to applaud; were all played perversely, as in some others, it would be something to denounce. The sum of it, then, is Scherchen's typically erratic Handel, the more erratic for conforming to no discernible pattern of antipathy or sympathy—though, in general, the slow sections are played better than the fast. Not much assistance is provided by the annotation in determining sequence or names, for it is devoted wholly to scholarly considerations without such practical information as the names of the movements. Furthermore, these are not enumerated on the record label. Otherwise all is order, clarity, coherence. No arranger is specified, but the instrumentation is not the conventional one of Sir Hamilton Harty, nor disposed to its kind of fulness.
Haydn: Symphony No. 83 in G (Hen) Mozart: Symphony No. 29 in A (K. 201). Szyman Goldberg conducting the Netherlands Chamber Orchestra. Epic BC 1149, $5.98.	Goldberg has considerable success in organizing his players into a single-minded, cohesive whole, faithful to his own high standards in musical detail cleanly articulated. However, this is but a beginning toward meaningful interpretation and he doesn't go much beyond it. Of the two symphonies, the Haydn ("La Poule") makes a stronger impression because it requires less in the way of supplementary insight beyond the clear indications of the written score. It is a well turned out, deliciously insinuable performance. However, the Mozart is very [illegible] of the mark for an Allegro moderato; the whole of [illegible] pursued for its own sake, its geniality and equitable tone. Very good, reproduced sound.
Kurka: Symphony No. 2. Whitney: Concertino. Louisville Orchestra conducted by Robert Whitney. Louisville LOU 1618, $5.95.	Here is more evidence to the point that December 12, 1957, which Kurka died at the age of twenty-six, was a dark day for American music, for it shows the disposition to instrumental expression as his "Good Soldier Schweik" did to the operatic. A commission thoughtfully provided by the Koussevitzki Fund for the Encouragement of American Composers enabled Kurka to write this work in 1953, when he was twenty-two, and for all its derivations from the procedures of Prokofiev, it has exceptional fluency, organization and order. And, of course, the high spirits that were singularly his. With it is a well-contrasted [illegible] by composer Whitney which explains some of conductor Whitney's access to [illegible] modal dialects, he speaks one (basically French, with a trace of Stravinsky), fluently himself. Both works are skilfully performed, and very well reproduced.
Poulenc: Concerto for Organ, Strings, and Timpani. Stravinsky: "Jeu de cartes." Charles Munch conducting the Boston Symphony Orchestra, with Berj Zamkochian, organ, and Everett Firth, timpani. RCA Victor LM 2567, $4.98.	For reasons of its own, RCA has arranged the contents of this album as noted at left, though the Poulenc is already available in two performances, of which one at least is superior to this, and the Stravinsky is offered on a version currently unique. This refutes not merely to the lack of another version, stereo or mono, but also to the model clarity, strength, and animation of the Munch performance. He gets more from the score than any previous phonographic interpreter (especially its rarely remarked allusions to Ravel's "La Valse") including the composer himself on a no longer available Berlin Philharmonic classic, dating high among the best recent RCA recordings technically.
Schumann: Symphony No. 4 in D minor, "Manfred" Overture. Leonard Bernstein conducting the New York Philharmonic Orchestra. Columbia MS 6256, $5.98.	Schumann is a composer for whom Bernstein's feeling is sure, his models sound. The organic development of this work (well projected in the conductor's own comments printed on the liner) is given its due in this performance, which has force, point, and a suitable sense of style. There is, however, no more than a mention of Bernstein's "faith" in the "rightness of Schumann's own final revision (1851)" to illuminate the respects in which this "original orchestration" differs from those commonly used by others. The quality level is sustained through the strong playing of the "Manfred" Overture.
Tcherepnin: Bagatelles, Opus 5. Weber: Konzertstuck. Rachmaninoff: Rhapsody on a Theme of Paganini. Margit Weber, piano, with the Radio Symphony Orchestra of Berlin conducted by Ferenc Fricsay. Deutsche Grammophon DGS 138710, $6.98.	At first glance it would appear that the Tcherepnin Bagatelles (originally for solo piano and rescored by the composer) plus the Weber "Concert Piece" might provide values to differentiate this version of the Rachmaninoff work from the multiple others (four in stereo) now available. The first hearing characterizes the Tcherepnin as only what the British call "fill up" matter—pleasant, but hardly incentive toward buying the whole record. The Weber is strongly, rather harshly performed, but without much charm or persuasiveness. The Rachmaninoff is treated much the same way, with the polyphony turned inside out, and the melodic attractions in which the real feeling in this work inheres, outside in. Finally, Miss Weber's piano sound lacks the color and warmth to compare with other top performers of Rachmaninoff.
Thomson: "The River" (Suite), "The Plow that Broke the Plains" (Suite). Leopold Stokowski conducting the Symphony of the Air. Vanguard VSD 2095, $5.95.	For those who were not listening when these scores were new for the films to which they were made in 1936 and 1937, this recording will be reminder of the vital contribution of Thomson to the direction of American music since then. The liberation of native musical materials to the integers of an art expression is especially evident in "River," which recalls the droughts and the Okies and other migrators of the time in its mixture of melancholia and resolution. Stokowski makes much of the colouristic content of the two scores, providing a new depth to interpretive values for "All Hid," title in the Old Town Tongue," which has a conspicuous place in "The River." High-quality reproduction. — DAVID KOLODIN

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POTSDAM COURIER FREEMAN
Thursday, January 4, 1962

Most Uncharacteristic

Once in a while the gaping monster eye which occupies the days and nights of Americans in homes and bars throughout the land radiates a glow which is most uncharacteristic of its usual style. Such was the case on last Monday night's "Jack Paar Show" — minus Paar.

The emcee of the week was Sam Levinson (a very funny comic who laughs too much at his own jokes), and Sam decided to present a New Year's night program which turned out to be one of the finest hours of the television season thus far. It was true that the show had few sponsors and probably a low audience rating (due to New Year's night "drag") but those who did view the show both from the bed and in the studio saw something of rare beauty.

Levinson brought together just four acts for the entire evening, but this was enough to keep the audience in complete rapture for the production. He began by introducing Oscar Brand, well known folk singer, who treated the audience to a taste of humor and satire while getting them to participate in the act. Later in the show, Brand performed from the audience itself and brought the show that much closer to the viewer at home.

The next choice of the school teacher — turned comedian was a character known as "The Banana Man." This charming and skillful performer usually appears in the morning hours before child audiences, but Levinson decided to let the "night people" delight in his wizardry. They loved every minute of it.

Then came the main attraction of the "high-brow" evening, as the audience was introduced to The Boston Fine Arts String Quartette. These four remarkable gentlemen are members of the famed Boston Symphony. Levinson managed to inject something very rare into this portion of the proceedings, by not only presenting several excellent selections of classical music, but also by citing humorous anecdotes appropriate to the occasion.

The program ended on a half-serious, half-humorous note with the appearance of Ashley Montigue, famed anthropologist and author of "The Natural Superiority of Women." Mr. Montigue, who obviously doesn't agree with Kinsey, had some provocative comments, although they were sometimes blurred by his attempt at humor. About the only unfortunate part of this wonderful show was the fact that even in this hour of "high-brow" the conversation eventually got back to the only thing which seems worth discussing today — the "twist."

Levinson is to be congratulated on his bold venture with the Paar show. It was evident from the audience reaction that this type of entertainment was extremely well received by that particular group, and probably the same was true with the viewing public. Even though Levinson admitted himself that a nightly dose of this would make sponsors shudder and audiences roll over in the bed, just a once-a-week glimpse at this type of entertainment, handled the way Levinson did it, would cast our vote for him as Paar's successor.

165 Church Street

SAN DIEGO, CALIF.
TRIBUNE
D. 121,778
AUG 24 1961

CURTAIN CALL

- Recordings Give Easy Listening
- Piano Numbers by Rosen Please
- 'Flying Dutchman' Work Hailed

By BRUNO USSHER

LOS ANGELES: Easy summertime listening by way of new phonograph records has come from Columbia and RCA-Victor. Both companies have issued a wide range of selections which are of excellent quality and repertoires which contribute more than usual to phonograph pleasure.

USSHER

Once more Columbia is putting its faith in the delightful artistry of "I Musici," the Roman virtueso chamber music group.

Their latest disc is devoted entirely to grand old Antonio Vivaldi, whose inventiveness finds full demonstration in the shape of eight concertos. These feature flute, oboe, and violin as well as mandoline in captivating solos. It would be difficult to find happier combinations than this brilliant, and graceful 17th Century master of contrapuntal music displays on this disc.

For the love of modern music, I recommend Columbia's newest choice of Stravinsky and Schoenberg in piano pieces played by Charles Rosen. These are compositions which combine romanticism and intellect in a manner typical of the composers. Rosen's playing fully manifests these elements. To repeat, these works reflect a highly individual yet hardly universal style.

Truly captivating music has been assembled also by RCA-Victor in its latest tribute to the music of Wagner. If one prefers opera, an elegant and dramatic three-disc album of "The Flying Dutchman" will be the answer. This comes in an eloquent cast of singers which includes George London, Leonie Rysanek and Georgio Tozzi.

It is a clear and yet duly romantic performance under the baton of Anfal Dorati who has the Covent Garden orchestra and chorus well under control. Interpretive authenticity is assured by the fact that the recording bears the stamp of approval of the Metropolitan Opera Company.

Dramatic music in the broad sense makes a thrilling experience when Charles Munch directs the Boston Symphony and the New England Conservatory Chorus in a complete performance of "Daphnis and Chloe." This is a most desirable selection not only from the standpoint of beauty, but the Ravel score does not come often in its entirety.

I cannot grow enthusiastic about Victor's third volume of "Victory at Sea," although Richard Rogers has written the music and Robert Russell Bennett is the arranger-conductor. This album course is a carefully compiled documentary in which one hears the boom of big and small guns, the noise of combat planes and of underwater torpedo launching.

It is a combination of Rogers music which is fine enough in itself and of technical detail supervised by the Navy. The album gains also in collectors value by the inclusion of numerous historic photographs.

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DOWN BEAT
CHICAGO, ILL.
E.O.WEEK 37,960
OCT 1 2 1961

record reviews

Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Leonard G. Feather, Ira Gitler, Barbara Gardner, Ralph J. Gleason, Don Henahan, Frank Kofsky, Bill Mathieu, John A. Tynan, Pete Welding, Martin Williams, and John S. Wilson. Reviews are initialed by the writers.

Ratings are: ★ ★ ★ ★ ★ excellent, ★ ★ ★ ★ very good, ★ ★ ★ good, ★ ★ fair, ★ poor.

CLASSICS

pupil to a master. What virtues are lost in such a case—spontaneity and personal touches—are compensated for by a further solidification of Cliburn's artistic position.

This one is not the biggest or the most individual *Emperor* Cliburn will ever play, but it is a good one, worth owning. (D.H.)

Ericourt/Debussy

DEBUSSY: Piano Music—Kapp KC-9061 and KC-9061-S: *Images*, Books I and II (*Reflets dans l'eau, Hommage a Rameau, Mouvement; Cloches a travers les feuilles, Et la lune descend sur le temp ui fut, Poissons d'or*); *Estampes* (*Pagodes, Soiree dans Grenade, Jardins sou la pluie*); *D'un cahier d'esquisses; Berceuse Heroique.*

Personnel: Daniel Ericourt, piano.

Rating: ★ ★ ★ ★

Pianist Ericourt takes a more detached and definite approach to Debussy than followers of the Gieseking school may like. And yet, the Ericourt way strikes me as more authentically French in its conception than Gieseking's. Ericourt does not pedal as artfully perhaps (certainly not as noticeably), nor does he have as variously colored a tone. His *Reflections in the Water*, for example, are as clear as a spring pond, whereas the more impressionistic approach clouds up and subtly hazes over the harmonies. The French pianist is excellent in the propulsive *Movement* and the evocative *Night in Granada*, and everywhere technically adroit. In general, his playing has the lucidity and dry refinement we have come to identify with good Ravel interpretation, but it works surprisingly well in Debussy, too.

The piano sound is admirably lifelike. This is Ericourt's second album in a series of the complete Debussy piano music (he has recorded the preludes, too). If the rest turn out this well, Ericourt's reputation is not in any danger. (D.H.)

Ravel/Munch

DAPHNIS AND CHLOE, by Maurice Ravel—RCA Victor LM-2568 and LSC-2568: *Ballet in One Act for Chorus and Orchestra* (complete).

Personnel: Boston Symphony Orchestra and New England Conservatory Chorus, conducted by Charles Munch.

Rating: ★ ★ ★

The complete ballet version (for orchestra and chorus) of Ravel's *Daphnis* is a specialty of the house in Boston. Munch here re-records the score for stereo in his familiar excitable style, receiving rich help from the Boston Symphony and the choral forces. The most often heard concert version of *Daphnis*, the *Suite No. 2*, employs no choral vocalise, thereby robbing the score of some of its most exquisite effects. No concert version, either of *Suite No. 1* or *No. 2*, includes the middle section of the ballet, describing Chloe's captivity.

For sonics and sensuousness, Munch's is a stunning job. Pierre Monteux's stereo version with the London Symphony Orchestra captures more orchestral detail and is better in the quieter moments. (D.H.)

Various Artists

60 YEARS OF MUSIC AMERICA LOVES BEST, VOL. III—RCA Victor LM-2574: Marian Anderson, *Go Down, Moses;* John Barrymore, soliloquy from *Hamlet;* Jussi Bjoerling, *Che gelida manina* from *La Boheme;* Enrico Caruso, *La Donna e Mobile* from *Rigoletto;* Arthur Fiedler and Boston Pops Orchestra in a song fest; Kirsten Flagstad, *Ho-yo-to-ho!* from *Die Walkure;* Vladimir Horowitz, first movement of *Moonlight Sonata*, by Beethoven; Serge Koussevitsky and Boston Symphony Orchestra, waltz from *Serenade for Strings;* Fritz Kreisler, *Caprice Viennois;* Ezio Pinza, serenade from *Don Giovanni;* Lily Pons, *Caro nome* from *Rigoletto;* Arturo Toscanini and NBC Symphony Orchestra, *Dance of the Hours* from *La Gioconda.*

Rating: ★ ★ ★

RCA Victor finally has decided to abandon the wildly confused mixture of popular, classical, and unclassifiable music that marked the first two releases in this series, bargain priced at $1.98.

Vol. III comes in both popular and classical versions, though there still seems to be some confusion as to what is to be classified as music at all (how Barrymore's *Hamlet* reading sneaked in is difficult to understand).

The most practical use for this disc is as a shopping guide to the albums from which they were extracted.

The Pinza, Bjoerling, and Caruso items are especially worth while, and the prize of the lot is Miss Pons' *Caro nome* with a full-voiced, unsqueaked E above high C to close. (D.H.)

Voisin/Vardi

ROGER VOISIN TRUMPET MUSIC—Kapp KC-9026 and KC-9026-S: *Fanfare — Chiamata No. 3* by Fantini; *Symphony from The Fairy Queen*, by Purcell; *Sonata for Trumpet and Two String Orchestras*, by Stradella; *Carousel Music* (1686), by Lully; *Fanfare—Chiamata No. 6*, by Fantini; *Fanfare—Sinfonia da Guerra*, by Monteverdi; *Le Journal de Printemps, Suite No. 6*, by J. K. F. Fischer; *Ten O'Clock, Sonata No. 30*, by Petzold.

Personnel: Kapp Sinfonietta, conducted by Emanuel Vardi; Roger Voisin, trumpet.

Rating: ★ ★ ★ ★

Voisin, solo trumpet of the Boston Symphony Orchestra, delves again into the vast literature for trumpet and orchestra, coming up this time with eight pieces from the pre-Bach Baroque period. The Purcell symphony from the *Fairy Queen* and the J. F. K. Fischer suite are the most substantial items, but everything on the record bears hearing. The Kapp Sinfonietta under Emanuel Vardi sounds like a bright, stylistically aware Baroque orchestra, and Voisin's solo performance is exemplary in every way, with a tone that is pure silver. An exciting disc, recorded with enough reverberation and stereo separation to suggest a large 17th century banquet hall. (D.H.)

SATURDAY REVIEW
NEW YORK, N.Y.
W. 239,477
JAN 27 1962

RECORDINGS REPORTS I: ORCHESTRAL LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Symphony No. 3 ("Eroica"). Eugene Ormandy conducting the Philadelphia Orchestra. Columbia MS 6266, $5.98.	As an orchestra, the Philadelphia has probably made fewer outstanding recordings of Beethoven symphonies than any other of its category. This is only in part due to Ormandy's direction, his respect for the letter of the text, and his considerable success in shaping it as he wants to hear it. What is lacking is a measure of personal poetry that will give the skilfully shaped body of sound an accent and definition of his own. Granted the style of treatment, that may be much to ask—but we ask it anyway. Good strong, reproductive sound. (C.)
Chabrier: "España," "Danse Slave," "Les Polonaises," "Suite Pastorale," "Gwendoline" Overture. Paul Paray conducting the Detroit Symphony Orchestra. Mercury SR 90212, $5.98.	The titles are, of themselves, guarantees of listening pleasure for those who know them, and should be of even more allure for those to whom they are new. Two sides of a record seldom contain as many good tunes, well treated and handsomely dressed as these do. Paray, however, is a question, an enthusiastic Chabrierien, perhaps in some aspects (as in the "Suite Pastorale") overenthusiastic. Here, I think, a lighter touch, a more oblique attack is, by some tastes, more appropriate. But there is no question that he delivers his concept with verve and authority, and that the orchestra fulfills it to the letter. Not to be overlooked, either, is the superbly sonorous, precisely balanced reproduction, a product of a Detroit high school auditorium (Cass Technical) not previously dedicated for such purposes.
Chopin: Concerto No. 1 in E minor. Guiomar Novaes, piano, with Jonel Perlea conducting the Bamberg Symphony. Vox STPL 510710, $4.98.	Novaes's way of playing this music it as satisfactory as any, though some might ask more vivacity in the finale, which is marked "vivace" as well as "molto," however, it is altogether congruous with the manner and spirit of the previous two movements, which means that it is invariably outstanding. Novaes is, sometimes, a shade questionable. Chopin. Perlea's particular success with the orchestra score relates not so much to unity of impulse with the soloist (which is expectable with performers of this quality) but even more to the suave string sound, well-suited to Novaes's own.
Chopin: Concerto No. 1 in E minor. Artur Rubinstein, piano, with S. Skrowaczewski conducting the [illegible] Symphony Orchestra. RCA Victor LSC [illegible]	By the measure of the preceding, Rubinstein adds a dimension of power and emphasis not within the compass of Novaes, and, of course, all the vivacity that one could want in the finale. What the listener will find even more valuable is the clarity and fulness of the recording, in which the special depth and resonance of the concert hall is simply the word: magnificent. Skrowaczewski works well enough as "accompanist," but there are many aspects of the work that would be enhanced by a stronger, more personal [illegible]
Franck: Symphony in D minor. Pierre Monteux conducting the Chicago Symphony Orchestra. RCA Victor LSC 2514, $5.98.	By a rule-of-thumb application of reasoning that has affiliated Monteux with the Vienna Philharmonic, the Concerts du Conservatoire orchestra in Paris, and the Boston Symphony for specific repertory works, the Chicago Symphony is, perhaps, not a "Franck orchestra." But it is, unquestionably, to judge from this first joint product, a Monteux orchestra, which follows him implicitly as well as explicitly. The outcome, then, could hardly be other than it is—not only the third and the best Franck by Monteux himself, but the broadest in scope, the richest in musical values, of any now available. It does not have the interest of a new appraisal of orchestral values (with the valuable freshness thus conveyed) in the admired one of Carlo Maria Giulini, but it [illegible] the old ones in a singularly grand way. The recording leaves nothing to be desired [illegible] the exciting theatrical surroundings.

190

DOWN BEAT
CHICAGO, ILL.
E.O.WEEK 37,960
OCT 1 2 1961

record reviews

Records are reviewed by Don DeMicheal, Gilbert M. Ers[illegible], Leonard G. Feather, Ira Gitler, Barbara G[illegible], Ralph J. Gleason, Don Henahan, Frank Kofsky, Bill Mathieu, John A. Tynan, Pete Welding, [illegible] Williams, and John S. Wilson. Reviews are initialed by the writers.

Ratings are: ★ ★ ★ ★ ★ excellent, ★ ★ ★ ★ very good, ★ ★ ★ good, ★ ★ fair, ★ poor.

CLASSICS

Ericourt/Debussy

DEBUSSY: Piano Music—Kapp KC-9061 and KC-9061-S: *Images, Books I and II (Reflets dans l'eau, Hommage a Rameau, Mouvement; Cloches a travers les feuilles, Et la lune descend sur le temp[illegible] ui fut, Poissons d'or); Estampes (Pagodes, Soiree dans Grenade, Jardins sou la pluie); D'un cahier d'esquisses; Berceuse Heroique.*

Personnel: Daniel Ericourt, piano.

Rating: ★ ★ ★ ★

Pianist Ericourt takes a more detached and definite approach to Debussy than followers of the Gieseking school may like. And yet, the Ericourt way strikes me as more authentically French in its conception than Gieseking's. Ericourt does not pedal as artfully perhaps (certainly not as noticeably), nor does he have as variously colored a tone. His *Reflections in the Water,* for example, are as clear as a spring pond, whereas the more impressionistic approach clouds up and subtly hazes over the harmonies. The French pianist is excellent in the propulsive *Movement* and the evocative *Night in Granada,* and everywhere technically adroit. In general, his playing has the lucidity and dry refinement we have come to identify with good Ravel interpretation, but it works surprisingly well in Debussy, too.

The piano sound is admirably lifelike. This is Ericourt's second album in a series of the complete Debussy piano music (he has recorded the preludes, too). If the rest turn out this well, Ericourt's reputation is not in any danger. (D.H.)

Ravel/Munch

DAPHNIS AND CHLOE, by Maurice Ravel—RCA Victor LM-2568 and LSC-2568: *Ballet in One Act for Chorus and Orchestra* (complete).

Personnel: Boston Symphony Orchestra and New England Conservatory Chorus, conducted by Charles Munch.

Rating: ★ ★ ★

The complete ballet version (for orchestra and chorus) of Ravel's *Daphnis* is a specialty of the house in Boston. Munch here re-records the score for stereo in his familiar excitable style, receiving rich help from the Boston Symphony and the choral forces. The most often heard concert version of *Daphnis,* the *Suite No. 2,* employs no choral vocalise, thereby robbing the score of some of its most exquisite effects. No concert version, either of *Suite No. 1* or *No. 2,* includes the middle section of the ballet, describing Chloe's captivity.

For sonics and sensuousness, Munch's is a stunning job. Pierre Monteux's stereo version with the London Symphony Orchestra captures more orchestral detail and is better in the quieter moments. (D.H.)

Various Artists

60 YEARS OF MUSIC AMERICA LOVES BEST, VOL. III—RCA Victor LM-2574: Marian Anderson, *Go Down, Moses;* John Barrymore, soliloquy from *Hamlet;* Jussi Bjoerling, *Che gelida manina* from *La Boheme;* Enrico Caruso, *La Donna e Mobile* from *Rigoletto;* Arthur Fiedler and [illegible] Pops Orchestra in a song fest; Kirsten F[illegible], *Hoyo-to-ho!* from *Die Walkure;* Vladimir [illegible]witz, first movement of *Moonlight Sonata,* by Beethoven; Serge Koussevitsky and Boston [illegible] Orchestra, waltz from *Serenade for Strings;* Fritz Kreisler, *Caprice Viennois;* Ezio Pi[illegible] serenade from *Don Giovanni;* Lily Pons, *Ca[illegible]* aria from *Rigoletto;* Arturo Toscanini and [illegible]C Symphony Orchestra, *Dance of the Hours* from *La Gioconda.*

Rating: ★ ★ ★

RCA Victor finally has decided to abandon the wildly confused mixture of popular, classical, and unclassifiable music that marked the first two releases in this series, bargain priced at $1.98.

Vol. III comes in both popular and classical versions, though there still seems to be some confusion as to what is to be classified as music at all (how Barrymore's *Hamlet* reading sneaked in is difficult to understand).

The most practical use for this disc is as a shopping guide to the albums from which they were extracted.

The Pinza, Bjoerling, and Caruso items are especially worth while, and the prize of the lot is Miss Pons' *Caro nome* with a full-voiced, unsqueaked E above high C to close. (D.H.)

Voisin/Vardi

ROGER VOISIN TRUMPET MUSIC—Kapp KC-9026 and KC-9026-S: *Fanfare — Chiamata No. 3* by Fantini; *Symphony from The Fairy Queen,* by Purcell; *Sonata for Trumpet and Two String Orchestras,* by Stradella; *Carousel Music* (1686), by Lully; *Fanfare—Chiamata No. 6,* by Fantini; *Fanfare—Sinfonia da Guerra,* by Monteverdi; *Le Journal de Printemps, Suite No. 6,* by J. K. F. Fischer; *Ten O'Clock, Sonata No. [illegible]* by [illegible]

Personnel: Kapp Sinfonietta, conducted by Emanuel Vardi; Roger Voisin, trumpet.

Rating: ★ ★ ★ ★

Voisin, solo trumpet of the Boston Symphony Orchestra, delves again into the vast literature for trumpet and orchestra, coming up this time with eight pieces from the pre-Bach Baroque period. The Purcell symphony from the *Fairy Queen* and the J. F. K. Fischer suite are the most substantial items, but everything on the record bears hearing. The Kapp Sinfonietta under Emanuel Vardi sounds like a bright, stylistically aware Baroque orchestra, and Voisin's solo performance is exemplary in every way, with a tone that is pure silver. An exciting disc, recorded with enough reverberation and stereo separation to suggest a large 17th century banquet hall. (D.H.)

SATURDAY REVIEW
NEW YORK, N.Y.
W. 238,477
JAN 27 1962

RECORDINGS REPORTS I: ORCHESTRAL LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Symphony No. 3 ("Eroica"). Eugene Ormandy conducting the Philadelphia [illegible] Columbia MS 6266, $5.98.	As an orchestra, the Philadelphia has probably made fewer outstanding recordings of Beethoven symphonies than any other of its category. This is one of the best, not necessarily in execution (which could be anticipated) but for the diagrammatic clairvoyance, assuredly, direction, his respect for the letter of the text, and his considerable success in shaping it as he wants to hear it. What is lacking is a measure of personal poetry that will give the beautifully shaped body of sound an accent and definition of his own. Given strong treatment, that may be much to ask—but we ask it anyway. Good strong reproduction. (C.T.)
Chabrier: "Espana," "Danse Slave." Prokofiev: Polonaise, "Suite Pastorale," "Gavotte and Overture." Paul Paray conducting the Detroit Symphony Orchestra. Mercury SR 90212, $5.98.	The titles are, of themselves, guarantees of listening pleasure for those who know them, and should be of even more allure for those who don't. Two sides of a record seldom contain as many good tunes, well treated and handsomely dressed as these do. Paray is, without question, an enthusiastic Chabrierien, perhaps in some aspects (as in the Suite Pastorale) an enthusiastic Prokofiev. I think a lighter touch, a more oblique attack is, by some tastes, more appropriate. But there is no question that he delivers his concept with verve and authority, and that the orchestra fulfills it to the letter. Not to be overlooked, either, is the superbly sonorous, precise, [illegible] reproduction, a product of a Detroit high school auditorium (Cass Technical) not previously utilized for such purposes.
Goldmark: Concerto No. 1 in E minor. Guiomar Novaes, piano, with Jonel Perlea conducting the Baltimore Symphony. Vox STPL 510710, $4.98.	Novaes's way of playing this music is as satisfactory as [illegible] though some might ask more vivacity in the finale, which is marked "vivace" as well as [illegible]. However, it is altogether congruous with the manner and spirit of the performance, which means that it is invariably outstanding. Novaes is, sometimes, a shade questionable in matters of [illegible], but this particular concerto's orchestra score relates not so much to terms of impulse with the soloist (which is expectable with performers of this quality) but even more to the suave string sound, well-suited to Novaes's own.
Chopin: Concerto No. 1 in E minor. Artur Rubinstein, pi[illegible] Skrowaczewski conducting the [illegible] Orchestra. RCA Victor LSC [illegible]	By the measure of the preceding, it [illegible] adds a dimension of power and emphasis not within the compass of Novaes and, [illegible] the vivacity that one could want in the finale. What the listener will find even more [illegible] is the clarity and fullness of the recording, in which the special depth and resonance of the stage is [illegible]. Magnificent Skrowaczewski works well enough as "accompanist," but there are [illegible] aspects of this work that could be enhanced by a stronger, more personal [illegible]
Franck: Symphony in D minor. Pierre Monteux conducting the Chicago Symphony Orchestra. RCA Victor LSC [illegible] $5.98.	By a rule-of-thumb application of reasoning that has affiliated Monteux with the Vienna Philharmonic, the Concerts du Conservatoire orchestra in Paris, and the Boston Symphony for specific repertory works, the Chicago Symphony is, perhaps, not a Franck orchestra. But it is, unquestionably, to judge from this first joint product, a Monteux orchestra, which follows him implicitly and well, if expressly. The outcome, then, could hardly be other than it is—not only the third and the best Franck by Monteux himself, but the broadest in scope, the richest in musical values, of any now available. It does not have the interest of a new appraisal of the orchestral values (with the valuable freshness thus conveyed) of the admired one of Carlo [illegible] Giulini, [illegible] the old ones in a single way [illegible] recording leaves nothing to be desired [illegible] musical surroundings.

END OF VOLUME

VOLUME 106

Tanglewood

1962

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PRE-SEASON

3

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUL 15 1962

Sunday
JULY 15, 1962

Springfield Sunday Republican
SPRINGFIELD, MASSACHUSETTS

SUNDAY AFTERNOON AT TANGLEWOOD IN THE BERKSHIRES

4
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PITTSFIELD, Mass.
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JUL 14 1962

Focus on Tanglewood

Photographs by Joel Librizzi

NATIVES AND VISITORS in the Berkshires join together in various forms of musical activities when Tanglewood opens its gates to the music-loving public and Charles Munch waves the baton to start the Boston Symphony. The camera eye has caught a mood of quiet relaxation among spectators and musicians alike during the week-end concerts of July 7 and 8.

Music is a personal experience, and each person enjoys the sounds of music in his own way. Some listen in pairs; some listen alone. Some sit in quiet contemplation, with music and shade; some walk about, preferring music and motion. A few bring equipment, as if to pretend it is a day at the seashore. For others it is the opportunity to be free and bend into the contortions of a Tanglewood tree.

Musicians, poised with elegant informality in a study of black and white, evoke in a different way the summertime mood of Tanglewood. Even the ushers are victims of the mood, as they stand at ease after the onrush of people.

Gatekeepers

Box Seat

Tuning Up

Tuning In

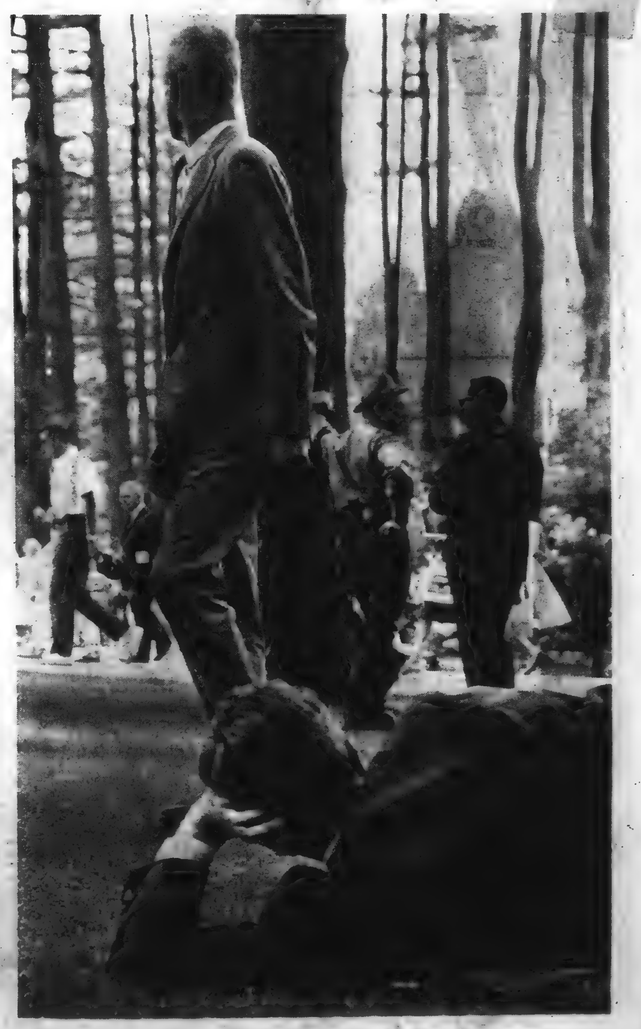
Put together, please

Long Hair

Light

Shade

Tangled Wood



Up and Down

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010

JUL 22 1962

Tanglewood Casts Its Spell of Contentment

Music rings across the broad lawn at Tanglewood and afternoon sunshine blankets the melody and greenery with gold.

The music and warmth and pine-bordered lawn cast spells over listeners and melody-makers alike.

But there are different kinds of spells.

Some folks are merry.

Some get pensive.

Some get downright dreamy.

Some doze off.

They bring blankets and pillows and books and knitting. They come shirt-sleeved, sun-backed, in Bermuda shorts or business suits.

They dig spike-heeled pumps into the thick turf or pad in bare feet.

Music spins a private world for the listener. He's unhibited in the populous surroundings. He does pretty much what he wants to do and so does everybody else.

Times-Union Photographer Bernie Kolenberg paid a visit to the Tanglewood lawn and recorded the evident sum of such an afternoon.

There's a certain look of well-being on the faces. It's contentment. There's an elusive mood mingling with the melody and sunlight and pine shade. It's satisfaction.

No intermission needed for fans like these.

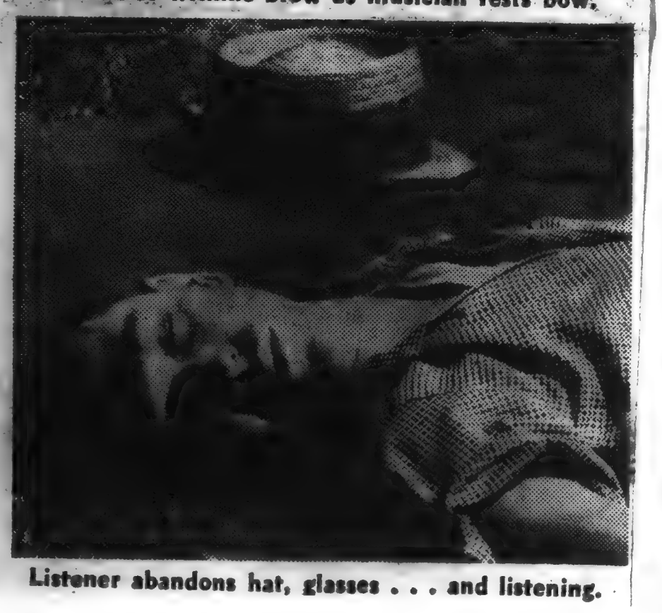
Duo doze and dream.

Wayward musician gives woodsy serenade.

Headlines wrinkle brow as musician rests bow.

Nothing succeeds like music and sunny day.

Lad learns about listening.



Listener abandons hat, glasses . . . and listening.

It's not loafing, it's listening.

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Banner (e)
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Circ. 4,856
MAR 30 1962

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Transcript (e)
NORTH ADAMS, Mass.
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Sunday Standard-Times
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APR 1 1962

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MAR 31 1962

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
WED MAR 21 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553
APR 1 1962

1961

Berkshire Schedule Set

CHARLES MUNCH has announced the programs for the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass. The 1962 festival, extended to eight weeks, will open with a concert by the Budapest String Quartet on Wednesday evening, July 4, and will close with a performance of Beethoven's Symphony No. 9 on Sunday afternoon, Aug. 26. Doctor Munch retires at the close of the 1962 Berkshire Festival, after 13 years as music director of the Boston Symphony Orchestra, and his Aug. 26 performance of the Beethoven symphony will be his farewell concert as head of the orchestra.

It was also announced that all evening activities at Tanglewood this summer will begin at 8, rather than at 8:30. The earlier starting time will apply to both the festival concerts and concerts of the Berkshire Music Center, the orchestra's summer school of music which is in session for the eight festival weeks.

The first three orchestra concerts—Friday, Saturday, Sunday, July 6, 7, 8—will be devoted to the music of Bach and the six concerts of the second and third festival weekends—July 13, 14, 15; 20, 21, 22—will be music of Mozart. Charles Munch will conduct these first nine festival concerts.

Dr. Munch has invited Pierre Monteux, Eugene Ormandy and William Steinberg to conduct some concerts in the last five festival weeks. Mr. Monteux will conduct the concerts July 29, Aug. 11 and Aug. 24. Mr. Ormandy will conduct the concerts of Aug. 10 and Aug. 18. Mr. Steinberg, music director of the Pittsburgh Symphony Orchestra, will make his first Tanglewood appearance to conduct the Boston Symphony Orchestra on Aug. 4.

Several vocalists have been invited by Dr. Munch to assist in the choral works he has scheduled. Among the soloists will be Adele Addison, Bethany Beardslee, Phyllis Curtin, Donald Gramm, Freda Gray-Masse, Florence Kopleff, John McCollum, Mac Morgan and Blake Stern.

Violinists Ruth Posselt and Joseph Silverstein, violist Joseph de Pasquale and cellist Samuel Mayes will also be soloists.

Dr. Munch has invited six ensembles to give eight Wednesday evening concerts of chamber music. The groups, in addition to the Budapest String Quartet, are the New York Pro Musica, the New York Chamber Soloists whose concert will be given under auspices of the Fromm Music Foundation, Beaux Arts Trio of New York, the Nova Arte Trio with Gary Graffman and Doriot Anthony Dwyer as soloists, and two concerts by the Boston Arts Quartet, one sponsored by the Fromm Music Foundation and one with Joseph de Pasquale as soloist.

Arthur Fiedler and the Boston Pops will make their annual benefit appearance at Tanglewood on Thursday, Aug. 2. The second beneift—Gala Evening—is scheduled for Thursday, Aug. 23.

The program schedule:

July 6: MUNCH: BACH Brandenburg Concert No. 3 Suites Nos. 2 (Dwyer) and 4; Cantata No. 51 (Beardslee); Concerto for Two Pianos in C Major (Vronsky and Babin).

July 7: MUNCH: BACH Brandenburg Cincert Nos. 6 and 2 (Burgin, Dwyer, Gom- Piano Concerto in D minor (Foss).

July 8: MUNCH: BACH Ricercare from The Musical Offering; Brandenburg Concerto No. 5 (Burgin, Dwyer, Foss); Concerto for Oboe and Violin (Gomberg, Silverstein); Cantata, "Trauer-Ode" (Tanglewood Choir and soloists).

July 13: MUNCH: MOZART Serenade for Thirteen Winds, K. 361; Piano Concerto, K, 503 (Frank); Symphony No. 38, "Prague."

July 14: MUNCH: MOZART Divertimento for Strings, K. 136; Sinfonia Concertante (Posselt, de Pasquale), A Musical Joke; Symphony No. 39.

July 15: MUNCH: MOZART Eine kleine Nachtmusik; Concerto for Two Pianos, E-flat (Vronsky and Babin); Les Petits riens, Ballet Suite; Symphony No. 40.

July 20: MUNCH: MOZART Masonic Funeral Music; Symphony No. 31; Violin Concerto, K. 219 (Silverstein); Sinfonia Concertante (Cioffi, Gomberg, Stagliano, Walt).

July 21: MUNCH: MOZART Symphony No. 36, "Linz;" Piano Concerto, K. 482 (Crochet); Symphony No. 41, "Jupiter."

July 22: MUNCH: MOZART Symphony No. 35, "Haffner;" Requiem (Curtin, Kopleff, Stern, Morgan, Tanglewood Choir).

July 27: MUNCH: DEBUSSY Printemps; PISTON symphony No. 6; BRAHMS Symphony No. 4.

July 28: MUNCH: HANDEL-HARTY Water Music; HAIEFF Symphony No. 3; BEETHOVEN Piano Concerto No. 3 (Janis).

July 29: MONTEUX: BEETHOVEN Symphoney No. 2; PURCELL Dido's Lament (Gray Masse); WEVER "Ocean, Thou Mighty Monster" (Gray-Masse), STRAUSS: Ein Heldenleben.

Aug. 3: MUNCH: DEBUSSY Three Nocturnes (Festival Chorus); HONEGGER Symphony No. 5; SAINT-SAENS Cello Concerto (Mayes); RAVEL La Valse.

Aug. 4: STEINBERG: BEETHOVEN Symphony No. 8; BRUCKNER Symphony No. 8.

Aug. 5: MUNCH: BRAHMS Haydn Variations; MARTINU Fantaisies symphoniques; BEETHOVEN Piano Concerto No. 5, Emperor (Serkin).

Aug. 10: ORMANDY: BEETHOVEN Egmont Overture; BEETHOVEN Symphony No. 3, Eroica; BARTOK Concerto for Orchestra.

Aug. 11: MONTEUX: WAGNER Meistersinger Overture; ELGAR Enigma Variations; BRAHMS Piano Concerto No. 2 (Fleisher).

Aug. 12: MUNCH: RAMEAU Dardanus Suite; FINE Symphony (1962); TCHAIKOVSKY Symphony No. 6 Pathetique.

Aug. 17: MUNCH: KIRCHNER Sinfonia (conducted by the composer); BERLIOZ Harold in Italy (de Pasquale); MENDELSSOHN Symphony No. 5, Reformation.

Aug. 18: ORMANDY: PROKOFIEV Classical Symphony; PROKOFIEV Symphony No. 6; TCHAIKOVSKY Piano Concerto No. 1 (Istomin).

Aug. 19: MUNCH: SCHUBERT Symphony No. 5; FOSS Time Cycle (Addison; conducted by the composer); BRAHMS Piano Concerto No. 1 (Graffman).

Aug. 24: MONTEUX: WEBER Euryanthe Overture; HINDEMITH Mathis der Maler; BRAHMS Symphony No. 1.

Aug. 25: MUNCH: BERLIOZ Symphonie fantastique; DEBUSSY La Mer; RAVEL Daphnis and Chloe Suite No. 2.

Aug. 26: MUNCH: COPLAND Quiet City; BEETHOVEN Symphony No. 9 (Addison, Kopleff, McCollum, Gramm, Festival Chorus).

Munch

MINNEAPOLIS, MINN.
TRIBUNE
D. 229,764 S. 655,759
MAR 31 1962

CHARLES MUNCH will conclude his 13-year career as conductor of the Boston (Mass.) Symphony Orchestra with a performance Aug. 26 of Beethoven's Ninth Symphony.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
MAR 23 1962

BOSTON SYMPHONY BROCHURES FOR TANGLEWOOD RELEASED

The Boston Symphony Orchestra has sent out its season brochures for Tanglewood in Lenox and they show 24 concerts during the season of July 6 to Aug. 26.

Charles Munch will conduct his final concerts before retiring. Guest conductors will be Eugene Ormandy, Pierre Monteaux and William Steinberg.

Arthur Fielder and the Boston Pops will hold forth Aug. 2, and the Music Center benefit performance will be Aug. 23.

CHICAGO, ILL.
SUN-TIMES
D 551,529 S. 643,232
MAR 31 1962

Munch To Leave Symphony Aug. 26

LENOX, Mass. (UPI)—Charles Munch will conclude his 13-year musical directorship of the Boston Symphony Orchestra Aug. 26 with a performance of the Beethoven Ninth Symphony, it was announced Friday.

The Sunday afternoon concert also will mark the close of the 1962 Berkshire Musical. Munch will be succeeded in September by Eric Leinsdorf, former conductor of the Eastman-Rochester Philharmonic Orchestra.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
MAR 21 1962

Boston Symphony Plans 24 Tanglewood Concerts

The Boston Symphony Orchestra has sent out its season brochures for Tanglewood in Lenox, and they show 24 concerts during the season of July 6 to Aug. 26. Charles Munch will conduct his final concerts before retiring. Guest conductors will be Eugene Ormandy, Pierre Monteaux and William Steinberg.

Arthur Fiedler and the Boston Pops will hold forth Aug. 2, and the Music Center benefit performance will be Aug. 23.

8

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955

MAR 31 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

APR 1 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

APR 1 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 153,116

APR 1 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,728

APR 1 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Times (e)
DANBURY, Conn.
Circ. 20,636

MAR 27 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879

MAR 26 1962

CHARLESTON, S.C.
NEWS AND COURIER
D. 61,500 S. 73,339
APR 1 1962

TROY, N.Y.
TIMES RECORD
D. 40,554
MAR 31 1962

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
APR 1 1962

BROOKLYN, N.Y.
BAY NEWS
W. 10,215
MAR 31 1962

HUDSON REGISTER STAR
Monday, March 26, 1962

SCHENECTADY GAZETTE
Tuesday, April 3, 1962

TROY MORNING RECORD
Saturday, March 31, 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000

APR 12 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,771

APR 10 1962

—The Berkshire Music Festival will open July 6 this year and continue for eight weeks, through Aug. 26. Weekend concerts at Tanglewood by the Boston Symphony will be on Friday and Saturday nights at 8 p.m. and Sunday afternoons at 2:30 p.m.

Charles Munch Announces Berkshire Festival Program

Charles Munch announced the programs for the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, ~~Lenox, Mass.~~ The 1962 Festival, extended to eight weeks, will open with a concert by the Budapest String Quartet on Wednesday evening, July 4 and will close with a performance of Beethoven's Symphony No. 9 on Sunday afternoon, August 26. Doctor Munch retires at the close of the 1962 Berkshire Festival, after thirteen years as Music Director of the Boston Symphony Orchestra, and his August 26th performance of the Beethoven Symphony will be his farewell concert as head of the Orchestra.

It was also announced today that all evening activities at Tanglewood this summer will begin at 8 p.m. (Eastern Daylight Time) rather than at 8:30 p.m. The earlier starting time will apply to both the Festival concerts and concerts of the Berkshire Music Center, the Orchestra's summer school of music which is in session for the eight Festival weeks.

The first three orchestra concerts — Friday, Saturday, Sunday, July 6, 7, 8 — will be devoted to the music of Bach and the six concerts of the second and third Festival weekends — July 13, 14, 15; 20, 21, 22 — will be music of Mozart. Charles Munch will conduct these first nine Festival concerts.

Doctor Munch has invited Pierre Monteux, Eugene Ormandy and William Steinberg to conduct some concerts in the last five Festival weeks. Mr. Monteux will conduct the concerts July 29, August 11 and August 24. Mr. Ormandy will conduct the concerts of August 10 and August 18. Mr. Steinberg, music director of the Pittsburgh Symphony Orchestra, will make his first Tanglewood appearance to conduct the Boston Symphony Orchestra on August 4.

Several vocalists have been invited by Doctor Munch to assist in the choral works he has scheduled for performance at the Festival this summer. Among the vocal soloists will be Adee Addison, Bethany Beardslee, Phyllis Curtin, Donald Gramm, Freda Gray-Masse, Florence Kopleff, John McCollum, Mac Morgan and Blake Stern.

Violinists Ruth Posselt and Joseph Silverstein, violist Joseph de Pasquale and cellist Samuel Mayes will also be soloists at the 1962 Festival.

Charles Munch has invited six ensembles to give eight Wednesday evening concerts of chamber music. The groups in addition to the Budapest String Quartet, are the New York Pro Musica, the New York Chamber Soloists whose concerts will be given under auspices of the Fromm Music Foundation, Beaux Arts Trio of New York, the Nova Arte Trio with Gary Graffman and Doriot Anthony Dwyer as soloists, and two concerts by the Boston Arts Quartet, one sponsored by the Fromm Music Foundation and one with Joseph de Pasquale as soloist.

Arthur Fiedler and the Boston Pops will make their annual benefit appearance at Tanglewood on Thursday, August 2. The second benefit — Gala Evening — is scheduled for Thursday, August 23.

A detailed brochure on the Boston Symphony Orchestra's 1962 Berkshire Festival at Tanglewood with complete programs and ticket application forms is available from the Berkshire Festival Ticket Office at Symphony Hall, Boston 15.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553

APR 1 196

Munch to Conduct Boston Orchestra Finale Aug. 26

Lenox, Mass. — (UPI) — Charles Munch will conclude his 13-year musical directorship of the ~~Boston Symphony~~ Orchestra on Aug. 26 with a performance of the Beethoven Ninth Symphony, it has been announced.

The Sunday afternoon concert also will mark the close of the 1962 Berkshire Music Festival, expanded to eight weeks this summer for the first time.

Munch will be succeeded next September by Eric Leinsdorf, former conductor of the Eastman-Rochester Philharmonic Orchestra and recently guest director of the Metropolitan Opera orchestra.

Guest conductors of the 1962 Berkshire festival will include Pierre Monteux, 86-year-old director-emeritus of the Boston orchestra; William Steinberg of the Pittsburgh Symphony Orchestra and Eugene Ormandy, conductor of the Philadelphia Orchestra.

SCHENECTADY UNION STAR
Monday, April 2, 1962

Berkshire Festival Dates Listed

This summer's Berkshire Festival at Tanglewood, Lenox, Mass., extended to eight weeks, will open with a concert by the Budapest String Quartet Wednesday, July 4. It will close with a performance of Beethoven's "Symphony No. 9" by the Boston Symphony Orchestra Aug. 26.

All evening concerts this summer will begin at 8 instead of 8:30. The first three orchestra concerts July 6, 7 and 8 will be devoted to music of Bach and the six concerts of July 13, 14 and 15 and 20, 21 and 22 will present music of Mozart. Charles Munch, who will retire at the close of the 1962 festival, will conduct the first nine concerts.

Pierre Monteux will conduct concerts of July 29, Aug. 11 and Aug. 24. Eugene Ormandy will be the conductor Aug. 10 and 18. The Aug. 4 concert will be conducted by William Steinberg.

Vocalists assisting in choral works will be Adele Addison, Bethany Beardslee, Phyllis Curtin, Donald Gramm, Freda Gray-Masse, Florence Kopleff, John McCollum, Mac Morgan and Blake Stern.

Five ensembles in addition to the Budapest String Quartet will present the eight Wednesday evening concerts of chamber music. These include the New York Pro Musica, the New York Chamber Soloists, Beaux Arts Trio, Nova Arte Trio with Gary Graffman and Doriot Anthony Dwyer as soloists and the Boston Arts Quartet. The latter will give two concerts, one with Joseph de Pasquale as soloist.

Arthur Fiedler and the Boston Pops will make their annual benefit appearance at Tanglewood Thursday, Aug. 2. A second benefit program, known as Gala Evening, will be held Aug. 23.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
APR 26 1962

'Berkshire Nights' Offer Is Renewed At Tanglewood

Tickets for five Friday evening concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, will again be offered to area residents for the usual price of a three-concert weekend series in a renewal of the "Berkshire Nights" plan this year, it was announced today.

Formerly the only series tickets available were for a three-concert weekend but five years ago the Tanglewood Advisory Committee, pointing out that some area residents would like to attend the Friday night concerts, persuaded the Boston Symphony management to Make the special "Berkshire Nights" offer, now renewed for the 1962 season.

Mrs. John G. W. Mahanna of 20 Warwick St., Pittsfield, will again serve as chairman of the Berkshire Nights Committee, it was also announced, and will begin at once to receive reservations for the five-concert series or furnish additional information. Series subscriptions will close June 1.

The Berkshire Nights concerts will be on July 27, Aug. 3, Aug. 10, Aug. 17 and Aug. 24. Charles Munch, music director of the Boston Orchestra, will conduct three of them, including that of July 27, to be devoted to compositions of Debussy, Poston and Brahms, and that of Aug. 3 when the Festival Chorus will be heard in DeBussy's Three Nocturnes, Samuel Mayes, first cellist of the orchestra, will play Saint-Saens' Cello Concerto and Honneger's Fifth Symphony and Ravel's "La Valse," will be performed.

Eugene Ormandy, conductor of the Philadelphia Symphony Orchestra, will be on the podium for the Aug. 10 program which will include Beethoven's "Egmont" Overture and Third ("Eroica") Symphony and Bartok's Concerto for Orchestra. On Aug. 17, Leon Kirchner will conduct his own Sinfonia and then Dr. Munch will conclude the program with Berlioz' "Harold in Italy" and Mendelssohn's Fifth ("Reformation") Symphony.

OnAu g. 24, Pierre Monteux, conductor of the London Symphony Orchestra, will lead the Boston Orchestra in Weber's "Euryanthe" Overture, Hindemith's "Mathis der Maler" and Brahms' First Symphony."

CHICAGO, ILL.
TRIBUNE
D. 854,085 S. 1,157,232
APR 1 1962

9

Notes of the Music World

The Boston Symphony orchestra's Berkshire festival at Tanglewood, Mass., its season extended to eight weeks, opens July 4 and closes Sunday afternoon, Aug. 26, when Charles Munch conducts Beethoven's Ninth Symphony on his last concert as the orchestra's music director. Mr. Munch conducts most of the festival, including the opening week of all-Bach concerts beginning July 6 and the second and third weeks devoted to Mozart. Pierre Monteux will conduct July 29, Aug. 11, and Aug. 24; Eugene Ormandy, Aug. 10 and 18; William Steinberg conducts Aug. 4; Leon Kirchner conducts his own Sinfonia Aug. 17 and Lukas Foss his Time Cycle, Aug. 19. Instrumental soloists will include Vronsky and Babin, Byron Janis, Samuel Mayes, Rudolf Serkin, Leon Fleisher, Eugene Istomin, and Gary Graffman, vocalists include Adele Addison, Bethany Beardslee, Phyllis Curtin, Donald Gramm, Freda Gray-Masse, Florence Kopleff, John McCollum, Mac Morgan, and Blake Stern. Evening concerts begin at 8 o'clock instead of 8:30. For a brochure with complete programs, write the Berkshire Festival ticket office, Symphony hall, Boston 15.

Charles Munch

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The Montreal Symphony orchestra will become the first professional Canadian orchestra to tour Europe when it leaves at the end of this month for a three week trip to France, Austria, and Russia.

• • •

The University of Wisconsin extension division will hold its fifth conductors' symposium July 29 thru Aug. 7 in Fish Creek, Wis. Julius Herford will lecture on form and analysis, Thor Johnson will teach conducting, and the Peninsula Festival Symphony will be in residence for demonstration and direction by students.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 25,933
MAR 31 1962

Beethoven 9th To Mark Munch's Final Concert

LENOX, Mass. (UPI)—Charles Munch will conclude his 13-year musical directorship of the Boston Symphony Orchestra on Aug. 26 with a performance of the Beethoven Ninth Symphony, it was announced Friday

The Sunday afternoon concert also will mark the close of the 1962 Berkshire Music Festival, expanded to eight weeks this summer for the first time.

NEW YORK, N.Y.
POST
D. 313,349 S. 253,061
APR 22 1962

Munch to Conduct Tanglewood Finale

The Boston Orchestra's eight-week Berkshire Festival, at Tanglewood, Lenox, Mass., will open with a Budapest String Quartet concert July 4 and end Aug. 26 when Charles Munch makes his farewell as the orchestra's conductor.

Munch will conduct nine concerts, closing with Beethoven's Ninth Symphony. Pierre Monteux, Eugene Ormandy and William Steinberg will be guest conductors in the last five weeks.

Chamber music ensembles include the New York Chamber soloists, Beaux Arts Trio of New York, the Nova Arte Trio and Boston Arts Quartet. Three orchestra concerts will be devoted to Bach and six week-end concerts to Mozart. All evening activities begin at 8, instead of 8:30, as in the past.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
MAR 21 1962

Boston Symphony Lists 24 Concerts For '62 Tanglewood

The Boston Symphony Orchestra has sent out its season brochures for Tanglewood in Lenox, and they show 24 concerts during the season of July 6 to Aug. 26. Charles Munch will conduct his final concerts before retiring. Guest conductors will be Eugene Ormandy, Pierre Monteaux and William Steinberg.

Arthur Fiedler and the Boston Pops will hold forth Aug. 2, and the Music Center benefit performance will be Aug. 23.

MIAMI, FLA.
HERALD
D. 336,211 S. 398,076
APR 15 1962

Summer Brings Concerts to Famed Tanglewood in the Berkshires
...The Shed, in background, is known for its fine acoustics

10

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY-CIRC NOT AVAIL.
APR 1962

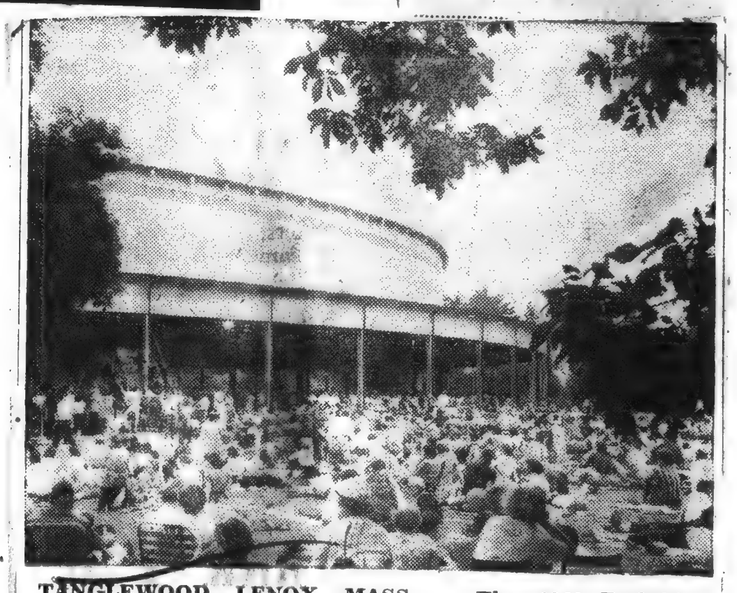
The two most prominent festivals, from an artistic and length-of-season point of view, are the Aspen Music Festival in Aspen, Colorado, and the aforementioned Berkshire Music Festival in Lenox, Massachusetts. Of equally great significance, aside from the fact that great music is heard there, is the existence of music schools on the grounds of these festivals for experimentation in contemporary music and for the improvement of the actual playing skills of many Americans via widely heralded master classes given in virtually every phase of music.

Probably the oldest rural festival on the Eastern seaboard, if not in the country, scheduling a season in excess of 30 days, is the Berkshire Festival, affectionately known as Tanglewood, the name of the estate upon which it is located. Here, in the heart of Massachusetts, the Boston Symphony reigns for a season lasting close to eight weeks (this summer from July 6 to August 26). Established in 1934 and inaugurated by a concert given by members of the New York Philharmonic conducted by Henry Hadley, this perennial habitué of music lovers first became allied with the Boston Symphony, then conducted by Serge Koussevitzky, in 1936. Presently, the concerts are under the general artistic direction of Charles Munch, who will conduct his farewell season this summer, a season which will be loaded with emotion and sentiment.

Major events at the coming season, already famous for its Bach and Mozart weekends, include performances of Mozart's *Requiem* (July 22), Bruckner's *Symphony No. 9* (August 4) and Beethoven's *Ninth Symphony* (August 26).

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 2,219
JUL 12 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Wilton Bulletin
WILTON, Conn.
Weekly Circ. 2,304
JUL 11 1962



TANGLEWOOD, LENOX, MASS. — The 1962 Berkshire Festival opens an eight week season at Tanglewood with the first concert of the Boston Symphony Orchestra in the Music Shed on Friday, July 6 at 8 p.m. Twenty-four concerts will be presented throughout the season which concludes Aug. 26. Charles Munch, who retires as music director of the Boston Symphony Orchestra at the conclusion of the Berkshire Festival, has invited Pierre Monteux, William Steinberg, and Eugene Ormandy to be guest conductors during the season.

NewEnglandNewsclipAgency,Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
APR 25 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 4,856
APR 26 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
APR 26 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Dalton-Hinsdale News
DALTON, Mass.
Weekly Circ. 2,000
MAY 3 1962

Tanglewood Again Plans Berkshire Nights Concerts

Conductors Named; Subscription Sale Will Close June 1

Three of the world's leading symphony conductors, Dr. Charles Munch, Eugene Ormandy and Pierre Monteux, will share the podium for the Berkshire Nights series of concerts by the Boston Symphony Orchestra at Tanglewood this summer, when five major Friday evening performances are being offered for the same price as the usual subscription to three concerts in one weekend. The Subscriptions close June 1.

Announcement of the Berkshire Nights series was made today by the Tanglewood Advisory Committee. The Berkshire Festival season has been extended this season to eight weeks. The first three weeks will be devoted to the works of Bach and Mozart. The final five major concerts by the full BSO in the Music Shed will include the Berkshire Nights series on Friday evenings, arranged by Dr. Munch, who is retiring as musical director of the BSO at the close of the Tanglewood season.

Dr. Munch will conduct three of the five Friday night concerts; Mr. Ormandy and Mr. Monteux, one each. Mr. Ormandy, a summer resident of Monterey, is conductor of the Philadelphia Symphony Orchestra. Mr. Monteux is conductor of the London Symphony Orchestra.

Charles Munch — Eugene Ormandy — Pierre Monteux

Mrs. Mahanna Chairman

Thomas D. Perry Jr., manager of the Boston Symphony, announced today that Mrs. John G. W. Mahanna, 20 Warwick St., has been reappointed chairman of the Berkshire Nights Committee for her fifth year.

Dr. Munch will open the Berkshire Nights series on July 27, conducting a program devoted to compositions by Debussy, Piston and Brahms. He also wil conduct the Aug. 3 concert, when the Festival Chorus will be heard in Debussy's Three Nocturnes. Samuel Mayes, first cellist with the BSO, will play Saint-Saens' cello concerto on the same program, which also will include Honegger's Fifth Symphony and Ravel's "La-Valse."

Mr. Ormandy has programmed for the Friday evening concert, Aug. 10, Beethoven's Egmont Overture; Beethoven's Third Symphony (Eroica), and Bartok's Concerto for Orchestra.

On Friday, Aug. 17, Dr. Munch has invited Leon Kirchner to conduct his Sinfonia to open the program. The BSO conductor will conclude the program with Berlioz' "Harold In Italy," with Joseph de Pasquale, first viola with the BSO as soloist, and Mendelssohn's Fifth Symphony (Reformation).

For the final Berkshire Nights concert on Aug. 24, Pierre Monteux has programmed Weber's Euryanthe Overture, Hindemith's Mathis der Maler, and Brahms' First Symphony.

Concerts Start at 8 p.m.

All concerts this season will start at 8 instead of 8:30, as in previous years.

Further information on Berkshire Nights may be obtained from Mrs. Mahanna. Subscriptions for the 1962 series may be mailed to her at 20 Warwick St.

10

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY-CIRC. NOT AVAIL.
APR 1962

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ridgefield Press
RIDGEFIELD, Conn.
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JUL 12 1962

NewEnglandNewsclipAgency,Inc.
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Circ. 28,931
APR 25 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 4,856
APR 26 1962

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Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
APR 26 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Dalton-Hinsdale News
DALTON, Mass.
Weekly Circ. 2,000
MAY 3 1962

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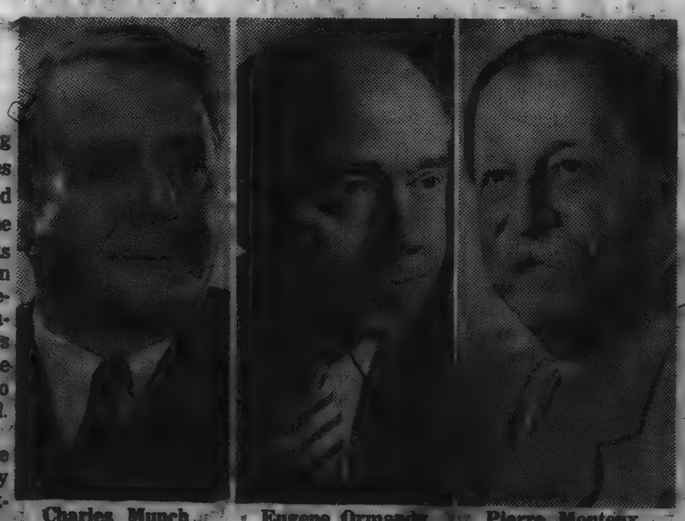

Charles Munch — Eugene Ormandy — Pierre Monteux

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Concerts Start at 8 p.m.

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Further information on Berkshire Nights may be obtained from Mrs. Mahanna. Subscriptions for the 1962 series may be mailed to her at 20 Warwick St.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 153,116

APR 8 1962

The Lively Arts —

Tanglewood Tales

By T. H. Parker

Up at Tanglewood right now, robins are beginning to bob over the great, greening lawns, grackles are creaking from the tops of the ancient pines and elms, and in the marshes below redwings are clutching what is left of last year's cattails.

For some, this consort of nature's music would be enough, if augmented by other seasonal birdsong across the spring and summer. But a clattering of typewriters in the publicity department of the Boston Symphony Orchestra banishes such merely sylvan vistas. The annual Berkshire Music Festival will open there in July and continue through August. "Enclosed please find schedule of concerts."

★

This year the Boston Symphony has found new ways of skinning a cat and brightening the jaundiced ear. For while the programs show nothing new or startling, but just a moderately cheerful variety, the ranks of conductors will offer considerable change. Charles Munch, retiring head of the Boston orchestra, Pierre Monteux who at age 87 has just been given a 25-year contract with the London Symphony, William Steinberg of the Pittsburgh Symphony, and Eugene Ormandy of the Philadelphia, will spell each other on the Tanglewood podium. They are not unfamiliar at the Lenox revels, but the swapping around will be more frequent this time.

When Mr. Munch lays down his baton at the close of the August 26 concert, it will mark his final moment with the orchestra he has conducted for 13 years. It is interesting to note that on that Sunday and the preceding Saturday evening, he will be conducting some of his most favorite works. He will conclude with the Beethoven Ninth Symphony. It is perhaps symbolic to recall that the first time he faced the Boston Symphony, he reportedly told the players "We will make joy together." They will end their long association with the "Freude," the "schoener Goetterfunken" of Schiller's Ode.

★

Here are the programs for the opening Bach concerts:

Friday, July 6—Brandenburg Concerto No. 3; Suites Nos. 2 and 4; Cantata No. 51; Concerto for Two Pianos in C major.

Saturday, July 7—Brandenburg Concerti Nos. 6 and 2; Suite No. 3; Piano Concerto in D Minor.

Sunday, July 8—Ricercare from "The Musical Offering"; Brandenburg Concerto No. 5; Concerto for Oboe and Violin; Cantata, "Trauer-Ode."

And the Mozart concerts:

Friday, July 13—Serenade for Thirteen Winds (K361); Piano Concerto (K503); Symphony No. 38 "Prague."

Saturday, July 14—Divertimento for Strings (K136); Sinfonia Concertante; "A Musical Joke"; Symphony No. 39.

Sunday, July 15—"Eine Kleine Nachtmusik"; Concerto for Two Pianos, E Flat; "Les Petits Riens" Ballet Suite; Symphony No. 40.

Friday, July 20 — "Masonic Funeral Music"; Symphony No. 31; Violin Concerto (K219); Sinfonia Concertante (wind quartet and orchestra).

Saturday, July 21—Symphony No. 36 "Linz"; Piano Concerto in B Flat (K482); Symphony No. 41 "Jupiter."

Sunday, July 22—Symphony No. 35 "Haffner"; Requiem.

The programs for the major Festival concerts in the Shed include:

Friday, July 27—Mr. Munch conducting Debussy's symphonic suite "Printemps"; Symphony No. 6, Piston; Symphony No. 4, Brahms.

Saturday, July 28—Mr. Munch conducting the Handel "Water Music" Suite; Symphony No. 3, Haieff; Piano Concerto No. 3, Beethoven.

Sunday, July 29—Mr. Monteux conducting Beethoven's Symphony No. 2; "Dido's Lament," Purcell; aria, "Ocean, Thou Mighty Monster," Weber; "Ein Heldenleben," Strauss.

Friday, August 3—Mr. Munch conducting Debussy's "Three Nocturnes"; Symphony No. 5, Honegger; 'Cello Concerto, Saint-Saens; "La Valse," Ravel.

Saturday, August 4—Mr. Steinberg conducting Beethoven's Symphony No. 8; Symphony No. 8, Bruckner.

Sunday, August 5—Mr. Munch conducting Brahms' "Haydn" Variations; "Fantaisies symphoniques," Martinu; Piano Concerto No. 5, Beethoven.

★

Friday, August 10—Mr. Ormandy conducting the Beethoven "Egmont" Overture; Symphony No. 3, Beethoven; Concerto for Orchestra, Bartok.

Saturday, August 11—Mr. Monteux conducting Wagner's "Meistersinger" Overture; "Enigma" Variations, Elgar; Piano Concerto No. 2, Brahms.

Sunday, August 12—Mr. Munch conducting Rameau's "Dardanus" Suite; Symphony (1962), Fine; Symphony No. 6 "Pathetique," Tschaikowsky.

Friday, August 17—Mr. Munch conducting Berlioz' "Harold in Italy"; Symphony No. 5 "Reformation," Mendelssohn; the composer conducting his Sinfonia, Kirchner.

Saturday, August 18—Mr. Ormandy conducting Prokofiev's "Classical" Symphony; Symphony No. 6, Prokofiev; Piano Concerto No. 1 Tschaikowsky.

Sunday, August 19—Mr. Munch conducting Schubert's Symphony No. 5; "Time Cycle," Foss; Piano Concerto No. 1, Brahms.

Friday, August 24—Mr. Monteux conducting Weber's "Euryanthe" overture; "Mathis der Maler," Hindemith; Symphony No. 1, Brahms.

Saturday, August 25—Mr. Munch conducting Berlioz' "Symphonie fantastique"; "La Mer," Debussy; "Daphnis and Chloe" Suite No. 2, Ravel.

Sunday, August 26—Mr. Munch conducting Copland's "Quiet City"; Symphony No. 9, Bethoven. Ave atque vale!

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658

SUN APR 1 1962

THE WORLD OF MUSIC

Eighth Week Has Been Added to Tanglewood

By ROSS PARMENTER

SPRING is only twelve days old, but already the summer impresarios have done their major planning. Aspen with its Milhaud homage, Santa Fe with its Stravinsky tribute, Seattle with its world's fair have been filling the mails for weeks with accounts of their programs. Alaska has been telling the world that Robert Shaw and Julius Herford will be again the co-directors of the Alaska Festival. Franz Waxman has announced another Los Angeles International Music Festival.

And last week two of the principal Eastern festivals announced their events. The Berkshire Music Festival reported that this summer it would run to eight weeks, and the Marlboro Music Festival, which Rudolf Serkin runs at Marlboro, Vt., that it would extend its concert schedule by adding Friday evening events to its regular Saturday evening and Sunday afternoon programs.

The Berkshire festival has been expanding rapidly in recent years. In 1960, for instance, it decided to give the concerts of all six week-ends in the 6,000 seat Shed. (Formerly, the concerts of the first week-ends were in the smaller Theatre-Concert Hall.) Last year it extended the festival to seven weeks, and this year it is adding an eighth week. The extension will be at the end of the usual period, so that this year the festival, which opens at Tanglewood on July 4, will continue until Aug. 26.

All of the orchestral programs have been announced. Eugene Ormandy, who conducted once at Tanglewood last summer, will be back for two concerts this summer. William Steinberg, who has never conducted at the festival, will have a concert on Aug. 4. But Charles Munch and Pierre Monteux will again be the chief conductors. Dr. Munch, who is retiring at the end of the summer, will lead eighteen concerts. Mr. Monteux will lead three. For the most part, the programs will be repetitions of programs the Boston Symphony has given in New York.

CINCINNATI, OHIO
ENQUIRER
D. 202,829 S. 289,586

APR 15 1962

CLEVELAND, OHIO
PLAIN DEALER
D. 325,930 S. 503,908

APR 8 1962

NEWARK, N.J.
NEWS
D. 273,705 S. 379,749

APR 8 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

OSWEGO PALLADIUM TIMES
Monday, April 23, 1962

Tanglewood Is Favorite Spot Of Music Lovers

LENOX, Mass. — A favorite stop for summer vacationers to New England is the great estate called Tanglewood which is tucked into the green Berkshire Hills of southwestern Massachusetts — a few miles from the Connecticut and New York state lines and a short drive from the New York Thruway, the Taconic Parkway and the Massachusetts Turnpike.

Since 1936 Tanglewood has been the summer home of the famed Boston Symphony Orchestra and here the orchestra holds its annual Berkshire Festival concerts and operates the Berkshire Music Center, the summer school of music that trained Leonard Bernstein, Thomas Schippers, Rosalind Elias, Mario Lanza, Leontyne Price and many others.

A few auditoriums have been built at Tanglewood but most of the 210 acres have been left in informal gardens, the hemlock hedges and avenues of tall pin set out soon after William Aspinwall Tappan, a Boston banker and merchant, bought this land in 1848 and incorporated several farms into a gentleman's estate.

Nathaniel Hawthorne arrived at Tanglewood, depressed and impoverished, in 1850 and lived on the estate in 1850-1851. Here he was visited and encouraged by Longfellow, Holmes and Melville — the "jungle of literary lions" then living and writing in the Berkshires — and he wrote "The House of Seven Gables," "The Wonder Book" and planned Tanglewood Tales while in Lenox. A replica of the Hawthorne cotttage ("The Little Red House") is a favorite of visitors to Tanglewood.

Guided tours through the

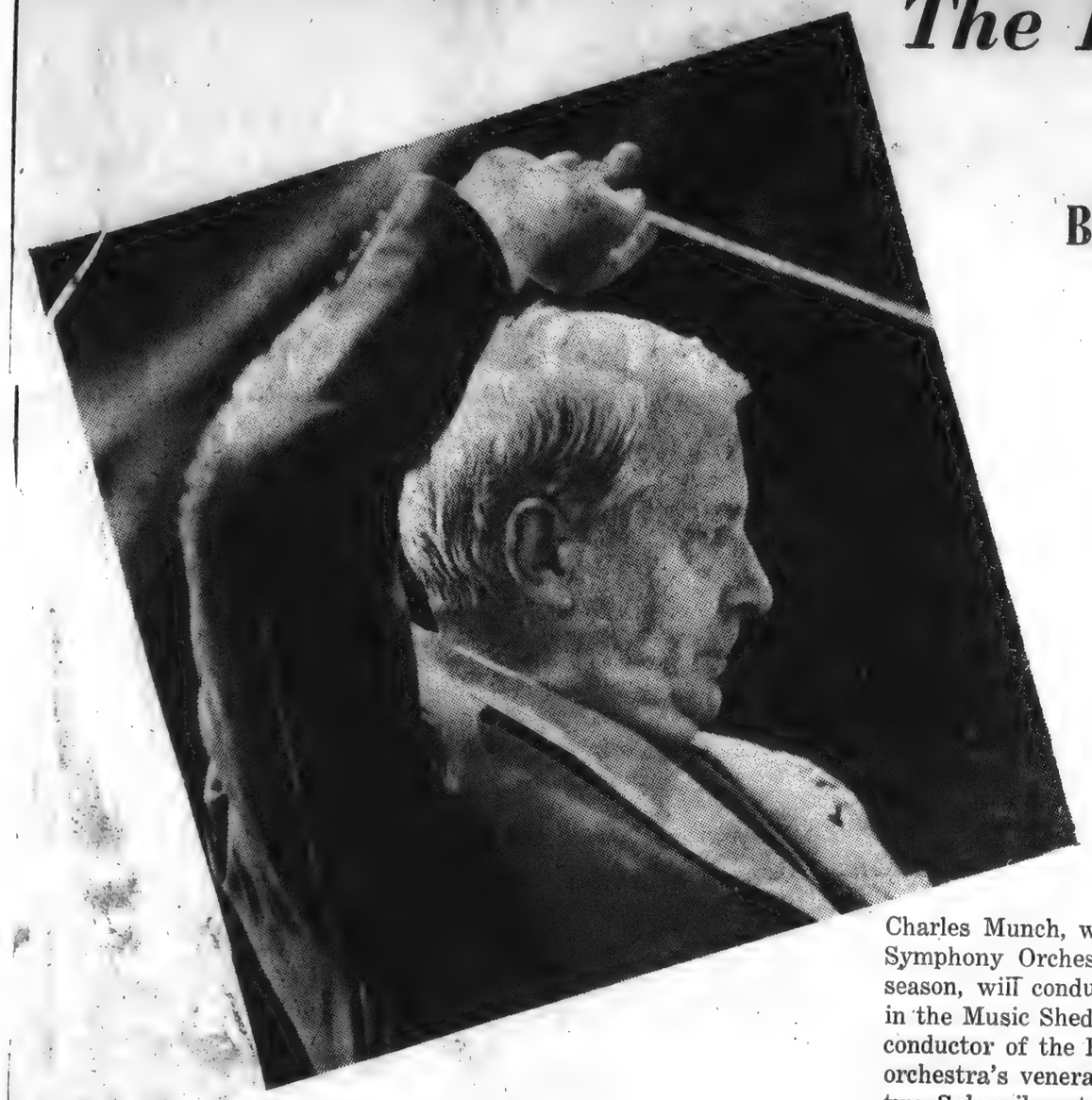
CHARLES MUNCH'S FINAL SEASON

The Berkshire Nights

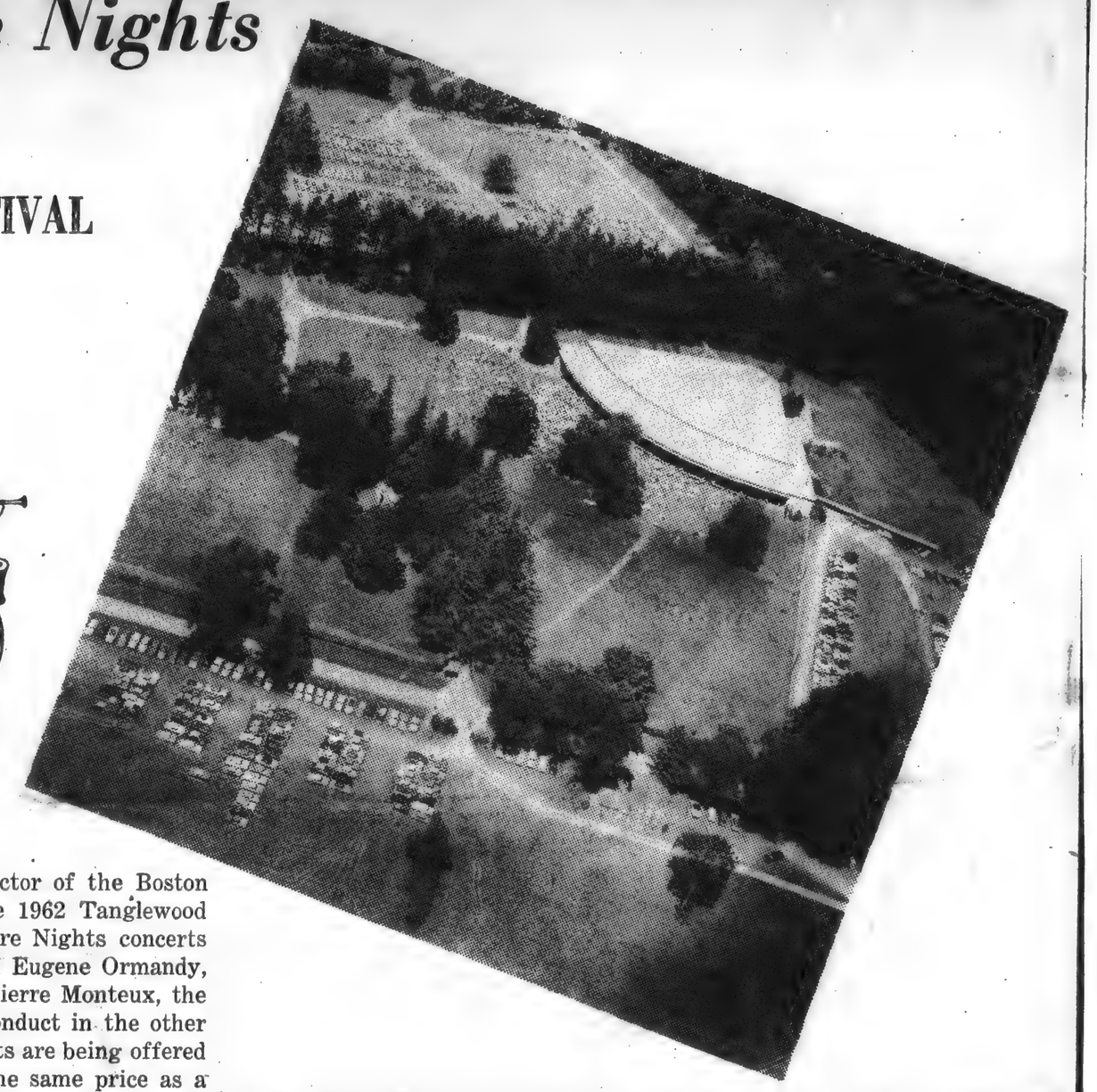
of the

BERKSHIRE FESTIVAL

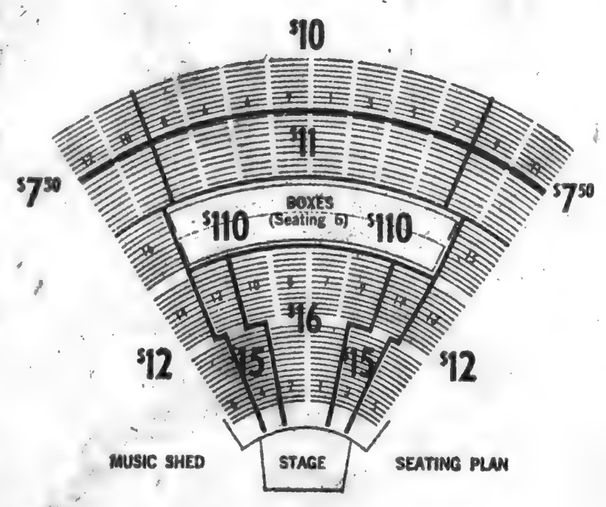
AT TANGLEWOOD



BOSTON SYMPHONY ORCHESTRA



Charles Munch, who retires as the music director of the Boston Symphony Orchestra at the conclusion of the 1962 Tanglewood season, will conduct three of the five Berkshire Nights concerts in the Music Shed this summer. He has invited Eugene Ormandy, conductor of the Philadelphia Orchestra, and Pierre Monteux, the orchestra's venerable conductor emeritus, to conduct in the other two. Subscribers to the Berkshire Nights concerts are being offered five consecutive Friday evening concerts for the same price as a regular subscription to three concerts. This subscription offer closes June 1, 1962.



FIVE FOR THREE

The Friday Night Programs
In the Music Shed at 8

July 27

DEBUSSY: Printemps
PISTON: Symphony No. 6
BRAHMS: Symphony No. 4
Conductor: Charles Munch

August 3

DEBUSSY: Three Nocturnes (Festival Chorus)
HONEGGER: Symphony No. 5
SAINT-SAENS: Cello Concerto (Mayes)
RAVEL: La Valse
Conductor: Charles Munch

August 10

BEETHOVEN: Egmont Overture
BEETHOVEN: Symphony No. 3, Eroica
BARTOK: Concerto for Orchestra
Conductor: Eugene Ormandy

August 17

KIRCHNER: Sinfonia
(Conducted by the composer)
BERLIOZ: Harold in Italy (de Pasquale)
MENDELSSOHN: Symphony No. 5, Reformation
Conductor: Charles Munch

August 24

WEBER: Euryanthe Overture
HINDEMITH: Mathis der Maler
BRAHMS: Symphony No. 1
Conductor: Pierre Monteux
(Programs subject to change)

Please reserve _____ seats at $ _____ each for the 1962 Berkshire Nights.

Prices for these five Friday concerts in the Shed:

$7.50, $10, $11 — Rear Sections $12, $15, $16 — Front Section
$22 — Single Box Seat ($110 — Box Seating Six)

Please make check payable to the Boston Symphony Orchestra and send remittance before June 1st to:

Mrs. John G. W. Mahanna
The Berkshire Nights
20 Warwick Street
Pittsfield, Massachusetts

Name _____

Address _____

Address after June 1st _____

Your tickets will be mailed to you after June 1st

JUNE 1st—LAST DAY

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
MAY 26 1962

WRAPPED FOR WINTER—The shed at Tanglewood will soon have its sidings removed. It takes some two weeks for the building to dry out. For seven weeks, from July 4 to August 26, the shed will be the scene of the beautiful music offered by the Boston Symphony Orchestra.

Tanglewood:

Berkshire Music Festival's History Shows Slow Beginning; Big Success

For nine months of the year, some 210 acres of ground in the Berkshire Hills lie dormant; most of this time covered with snow drifts and completly in keeping with the mysterious beauty of winter and the resultant loneliness of the landscape.

But springtide brings life to the area, ... a lake sparkles in the background; snow melts, from Monument Mountain; clean up crews set to work ... to prepare for the opening of one of the largest music centers in the country .. Tanglewood, the home of the Berkshire Music Festival.

The idea of music in the Berkshires was conceived by a nucleus of people in 1934. Pushing his idea of music under the stars, Dr. Henry Hadley, conductor and composer, made known his wish to Miss Gertrude Robinson Smith, a long time summer resident of Stockbridge.

Miss Smith found the idea to be stimulating, not only to herself, but to a group of residents and that summer, Dr. Hadley with members of the New York Philharmonic Orchestra conducted a series of three outdoor concerts on the Hanna Estate in Stockbridge. (Now known as the Stockbridge School, a private organization.)

Charles Munch will conduct his final concerts as Music Director of the Boston Symphony Orchestra during the coming 1962 Berkshire Festival at Tanglewood.

These concerts and those the year after were well attended and received but by now the Berkshire Symphonic Festival, Inc., as the group came to be known, envisioned a festival on a larger scale with an orchestra performing as an entity, not assembled in part.

The group enlisted Dr. Serge Koussevitzky and the Boston Symphony Orchestra for the summer of 1936. Apparently the ghosts of Beethoven, Bach and Mozart stalked the grounds of Tanglewood, an estate owned by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan, long time summer residents of Lenox, for the hemlock and pine tree dotted estate was offered as a gift to Dr. Koussevitzky as a permanent home for the festival.

What more perfect setting than this estate. Located on a hill, overlooking the calmness of Stockbridge Bowl, the land seemed to offer itself to music. The view from the lawns of Tanglewood down towards the lake has captured the romantic inclinations of many and so moved Nathaniel Hawthorne that he said. "I cannot write in the presence of that view."

It was Dr. Koussevitsky, who on inspection of the site, visited Hawthorne's home, which had been burned, and suggested its restoration. The National Federation of Music Clubs replaced the structure.

In 1937, the first concert took place on the Tanglewood grounds and taking place simultaneously was a storm. The tent was inadequate for the erratic temperament of Berkshire weather. "Even the French horns were shipping water." A shed had to be constructed.

Money was raised by subscription and the shed was first used in 1938. The shed covers an acre and half and seats 6,000 people.

This time of year finds the grounds beautiful and calm in their greeness. However activity is beginning. Thirty acres of lawn has to be mowed; the formal gardens have to be put in order. The main effort will be to take down the winter shelter of the shed, which requires the work of nine men. Then the clay floor has to be swept.

Other buildings to be prepared include the opera house, the symphony's practice house, the estate's original building and the chamber music hall.

July 4 will again be the opening of Tanglewood, its 25th season on the grounds. The first weekend of music will bring Bach to the Berkshires and Charles Munch, in his last year of conducting the Boston Symphony Orchestra.

WASHINGTON, D.C.
NATIONAL OBSERVER
SUN. - CIRC. NOT AVAIL.
MAY 20 1962

FAREWELL: Conductor Charles Munch will lead the Boston Symphony at the Berkshire (Mass.) Festival, this will be his last season there.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139
MAY 1 1962

A view of Tanglewood at Lenox, scene of the Berkshire Festival to be conducted July 4-Aug. 26.

Music is synonymous with "the singing hills" of Massachusetts. The Berkshire Music Festival at Tanglewood, featuring Charles Munch conducting his last season, has extended its music series two extra weeks, commencing July 4 with the Budapest String Quartet, and concluding Aug. 26 with the Boston Symphony Orchestra's presentation of Copland's "Quiet City" and Beethoven's Symphony No. 9.

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SUN. - CIRC. NOT AVAIL.
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NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139
MAY 1 1962

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AN ARCHITECTURAL COINCIDENCE popped up in the news last week when the New York State Department of Conservation unveiled a drawing of a proposed theater for a performing arts center in Saratoga Springs, N.Y. The fan-shaped building bore a remarkable resemblance to famed Music Shed at Tanglewood. Similarities did not stop there, however. New York group predicted the Saratoga project would become the "Salzburg of America."

ACOUSTICAL FIDELITY of the Shed at Tanglewood has long been a feature of the Berkshire Symphonic Festival. The basic plan for the Shed was created by the late Eliel Saarinen, world famous architect. It was dedicated in 1938 and has successfully withstood the test of time. In the photographs below, the New York planners incorporated the sound reflectors in the original plan. Tanglewood's were added in 1959.

Tanglewood's Twin?

By EDWARD J. FARRELL

Imitation is supposedly the sincerest form of flattery, and it is safe to assume the founders of the Berkshire Symphonic Festival have been flattered by the many efforts to imitate the famous Tanglewood concerts throughout the country.

Some have succeeded and some have failed.

Something of a peak in flattery, however, has been achieved in nearby Saratoga Springs, N.Y. The New York State Conservation Department last week unveiled plans for a performing arts center on the Saratoga Springs Reservation. A quick glance at the architectural rendition of plans for a musical center reveals an amazing likeness to the famed Music Shed at Tanglewood.

Reflectors Duplicated

To further confound the flattery, the designers have incorporated certain features of the Tanglewood Music Shed into the interior of the proposed auditorium. The major duplication is a series of suspended reflectors near the stage to enhance the accoustical characteristics of the hall. Tanglewood's reflectors were installed in 1959.

There are many other similar patterns included in the plans. The auditorium proper will have 5,200 seats built on a sloping floor. The theater will be open on three sides to accommodate some 7,000 lawn patrons for orchestral performances.

The general construction would be similar with a roof deck of timber supported on clear-spanning steel trusses.

Many Refinements

There are several refinements planned for the Saratoga Springs Center. The rear of the theater will have a stage house with an 80-foot high fly gallery which will be adaptable to performances by full orchestra with chorus, to ballet, or to opera with complete stage sets. An adjustable, removable orchestra enclosure, supplemented by acoustical reflecting walls will accommodate musical groups ranging from a string quartet to full orchestra and chorus. The proscenium opening can be adjusted to the required width for any type of production.

Harold G. Wilm, New York Commissioner of Conservation, has estimated the entire project will cost about $2,400,000. The proposal would have New York State pay about $580,000 for the site development while private funds of more than $1,750,000 would be used to build the theater.

The project would be built on the state-owned Saratoga Springs Reservation which is now being redeveloped as a major recreational area to serve the Capital area. Swimming pools, a championship golf course and a par 3 course, picnic areas and court games have been built on the reservation and will be opened to the public this summer. The traditional Spa services based on its supposedly therapeutic mineral waters will continue on the reservation. However, the Hall of Springs has recently been redesigned by the state and is now a formal restaurant with an outdoor terrace.

The idea for the performing arts center was developed by a citizens group known as the Saratoga Springs Committee on the Performing Arts. The ideas proposed would be to make the center a summer home for the New York Philharmonic Society and the New York City Ballet Company. The commission reports both groups have already shown a great interest.

There is every indication that the Berkshire Symphonic Festival will bestow its blessings on the proposed project. It is an axiom in the business world that competition is good for business. However, there are some statements incorporated in the commission's brochure that should not go unchallenged by Berkshire County. The statements, attributed to Mr. Wilm, maintain "the state administration is very much aware of its responsibility to encourage the creation of centers where all of its citizens may enjoy the finest musical and theatrical performances. The residents of the capital district," the statement continues, "should not have to travel to other states, or New York City, Rochester or Buffalo for music and ballet."

The second, and more challenging comment by Mr. Wilm contends that "this project could make Saratoga Springs the Salzburg of America."

Tanglewood has long been recognized as Salzburg's counterpart in this country.

While no completion date has been set for the Saratoga Springs project, the proposal contains much food for thought for Berkshire County. The idea of the state underwriting much of the project offers intriguing possibilities here. Paramount, however, is the advantage Saratoga Springs presently enjoys over Berkshire County. That is superb highway connections with the population centers of New York via a direct access to the New York Thruway.

PHILADELPHIA, PA.
INQUIRER
D. 611,942 S. 1,004,122

MAY 13 1962

15

Tanglewood famous as summer mecca for music lovers

A favorite stop for summer vacationers to New England is the great estate called Tanglewood which is tucked into the green Berkshire Hills of southwestern Massachusetts—a few miles from the Connecticut and New York State lines.

Since 1936 Tanglewood has been the summer home of the famed Boston Symphony Orchestra, where it holds its annual Berkshire Festival concerts and operates the Berkshire Music Center, the summer school of music that trained Leonard Bernstein, Thomas Schippers, Rósalind Elias, Mario Lanza, Leontyne Price and many others.

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Guided tours through the Tanglewood grounds originate from the main gate many times every day during the eight week Berkshire Festival season.

Visitors also see the interesting Theater-Concert Hall and the small Chamber Music Hall which were designed by Eero Saarinen and are now used during the summer weeks for Festival and school events.

The Orchestra's 1962 Berkshire Festival at Tanglewood will open July 6 and close Aug. 26. Most of the Orchestra concerts will be conducted by Charles Munch — his final concerts before retirement as the Orchestra's Music Director. He has invited Pierre Monteux, Philadelphia's Eugene Ormandy and William Steinberg to appear as guest conductors during the Festival. Among the famous soloists who will appear at Tanglewood this summer are pianists Rudolf Serkin and the young Americans Gary Graffman, Byron Janis, Eugene Istomin and the Metropolitan Opera soprano Phyllis Curtin. The final Festival concert on Aug. 26 will be Beethoven's Symphony No. 9. Arthur Fiedler will conduct the Boston Pops at Tanglewood in a special program on Thursday, Aug. 2.

Detailed information on Tanglewood with complete program and ticket prices is available, until June 18, from the Berkshire Festival ticket office, Symphony Hall, Boston 15. After June 18 the Festival ticket office will be at Tanglewood, Lenox, Mass.

ERIE, PA.
TIMES-NEWS
SUN. 71 594

MAY 6 1962

A CULTURAL CENTER not too far distant, too, is TANGLEWOOD, the Summer home of the Boston Symphony Orchestra located in the Berkshires of Western Massachusetts, where the orchestra presents annually its eight week Berkshire Festival . . . opening July 4 and continuing until August 26, the Festival is under the direction of CHARLES MUNCH, and will feature this season such noted performers as Rudolf Serkin, and such talented directors as Eugene Ormandy, as well as the Festival Chorus . . . there will be fifteen concerts by the Boston Symphony Orchestra, eight Chamber Music Concerts . . . near Tanglewood, which is located in Lenox, Massachusetts, are the Berkshire Playhouse, at Stockbridge and the Williamstown Summer Theatre in Williamstown, where plays are presented nightly, and in Lee, there is the Jacob's Pillow Dance Festival . . . with the ease of travel on Interstate Route 90, these exciting programs in Western Massachusetts are available to vacationers, who seem, in increasing numbers each year, to seek such relaxation for their holiday periods.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Boston Business
BOSTON, Mass.
Monthly Ch. of Com.
Circ. 5,000

MAY 1962

Portion of the crowd gathered at "Tanglewood" to hear a performance by the world-famed Boston Symphony Orchestra.

LOS ANGELES, CALIF
TIMES
D: 552,220 S: 975,126

MAY 6 1962

BERKSHIRE FESTIVAL: Tanglewood, Lenox, Mass. July 4-Aug. 26. Boston Symphony Orchestra. Conductors: Munch, Steinberg, Ormandy, Monteux. Soloists: Vronsky and Babin, Foss, Janis, Gray-Masse, Mayes, Serkin, Fleisher, Istomin, Graffman, Addison, Kopell, McCollum, Gramm, Festival Chorus. Chamber Music: Budapest String Quartet, New York Pro Musica, Boston Arts Quartet, New York Chamber Soloists, Beaux Arts Trio, Nova Arte Trio, Kroll Quartet.

MILWAUKEE, WIS.
JOURNAL
D. 372,276 S. 513,696

MAY 20 1962

Aro

The Boston Symphony orchestra will conduct its annual music festival at Tanglewood, estate in Berkshire county, Mass., July 6 to Aug. 26.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,047

MAY 30 1962

World Famous Conductors Share Tanglewood Podium

Three of the world's leading symphony conductors, Dr. Charles Munch, Eugene Ormandy and Pierre Monteux, will share the podium for the Berkshire Nights series of concerts by the Boston Symphony Orchestra at Tanglewood this summer, when five major Friday evening performances are being offered for the same price as the usual subscription to three concerts in one weekend. The subscription closes Friday, June 1.

Announcement of the Berkshire Nights series was made by the Tanglewood Advisory Committee. The Berkshire Festival season has been extended to eight weeks. The first three weeks will be devoted to the works of Bach and Mozart. The final five major concerts by the full Boston Symphony Orchestra in the Music Shed will include the Berkshire Nights series on Friday evening, arranged by Dr. Munch, who is retiring as musical director of the Boston Symphony Orchestra at the close of the Tanglewood season.

Dr. Munch will conduct three of the five Friday night concerts, Mr. Ormandy and Mr. Monteux one each. Mr. Ormandy, a summer resident of Monterey, is conductor of the Philadelphia Symphony Orchestra and Mr. Monteux conductor of the London Symphony Orchestra.

Thomas D. Perry Jr., manager of the Boston Symphony has announced that for the fifth year Mrs. John G. W. Mahanna of 20 Warwick St., Pittsfield, has been reappointed chairman of the Berkshire Nights Committee.

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On Friday, August 17, Dr. Munch has invited Leon Kirchner to conduct his Sinfonia to open the program and then the Boston Symphony conductor will conclude the program with Berlioz' "Harold In Italy," with Joseph de Pasquale, first viola of the Boston Symphony as soloist, and Mendelssohn's First Symphony (Reformation).

For the final Berkshire Nights concert on August 24, Pierre Monteux has programmed Weber's Euryanthe Overture; Hindemith's Mathis der Maler and Brahms' First Symphony.

All concerts this season will start at 8 p.m. instead of 8:30 as in previous years. Further information on Berkshire Nights may be obtained from Mrs. Mahanna, and subscriptions for the 1962 series may be mailed to her.

TULSA, OKLA.
WORLD
D. 95,028 S. 150,442

MAY 27 1962

Berkshire Festival

The Boston Symphony Orchestra's Berkshire Festival will be held July 4-Aug. 26 at Lenox, Mass. Dr. Charles Munch who has been music director of the Boston Symphony the past 13 years will retire at the close of the Festival.

The Festival will open with a concert by the Budapest String Quartet. Pierre Monteux, Eugene Ormandy and William Steinberg will be guest conductors for some of the concerts.

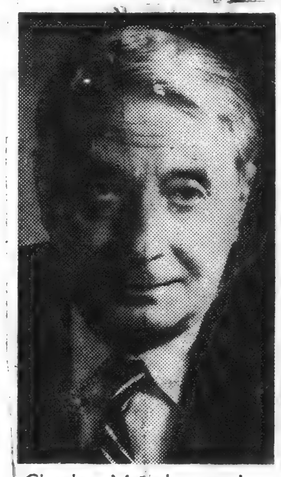
Arthur Fiedler and the Boston Pops will give a benefit program Aug. 2.

Many well known vocalists, musicians and chamber music groups will also participate in the festival.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,152

MAY 16 1962



Charles Munch, conductor of the Boston Symphony Orchestra who retires as musical director of the Tanglewood Music Festival, following the final concert of the 8-week's season with a performance of Beethoven's Ninth Symphony, Sunday afternoon, Aug. 26.

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010

MAY 13 1962

TANGLEWOOD on the other hand has lined up a banner eight-week season starting July 4 and concluding with a performance of Beethoven's celebrated Ninth Symphony on Aug. 26. This year marks the last under direction of Charles Munch who will retire as Boston Symphony's conductor at the end of August.

With the Berkshire Festival as the nucleus, the Western Massachusetts region has become a gigantic magnet for cultural activities of all sorts. In addition to great symphonic and choral works there can be found jazz at Berkshire Music Barn next door to the great Tanglewood estate, chamber music at South Mountain, only a few miles away; dance at Jacob's Pillow Dance Festival in Lee; drama at the American Shakespeare Festival in Stratford, Conn., the Berkshire Playhouse in Stockbridge and Williamstown Summer Theater; films at Pittsfield's Berkshire Museum Little Cinema; and art displays at no less than eight museums and centers within a short radius.

The project would be built on the state-owned Saratoga Springs Reservation which is now being Commissioner of Conservation, has estimated the entire project will cost about $2,400,000. The project is now a formal will bestow its blessings on the musical and theatrical performances in this country. The idea for the performing arts restaurant with an outdoor terrace. to the New York Thruway.

PHILADELPHIA, PA.
INQUIRER
D. 611,942 S. 1,004,122

MAY 13 1962

15

Tanglewood famous as summer mecca for music lovers

A favorite stop for summer vacationers to New England is the great estate called Tanglewood which is tucked into the green Berkshire Hills of southwestern Massachusetts—a few miles from the Connecticut and New York State lines.

Since 1936 Tanglewood has been the summer home of the famed Boston Symphony Orchestra, where it holds its annual Berkshire Festival concerts and operates the Berkshire Music Center, the summer school of music that trained Leonard Bernstein, Thomas Schippers, Rosalind Elias, Mario Lanza, Leontyne Price and many others.

A few auditoriums have been built at Tanglewood but most of the 210 acres have been left in formal gardens, the hemlock hedges and avenues of tall pine set out soon after William Aspinwall Tappan, a Boston banker and merchant, bought this land in 1848 and incorporated several farms into a gentleman's estate.

Guided tours through the Tanglewood grounds originate from the main gate many times every day during the eight week Berkshire Festival season.

Visitors also see the interesting Theater-Concert Hall and the small Chamber Music Hall which were designed by Eero Saarinen and are now used during the summer weeks for festival and school events.

The Orchestra's 1962 Berkshire Festival at Tanglewood will open July 6 and close Aug. 26. Most of the Orchestra concerts will be conducted by Charles Munch — his final concerts before retirement as the Orchestra's Music Director. He has invited Pierre Monteux, Philadelphia's Eugene Ormandy and William Steinberg to appear as guest conductors during the Festival. Among the famous soloists who will appear at Tanglewood this summer are pianists Rudolf Serkin and the young Americans Gary Graffman, Byron Janis, Eugene Istomin and the Metropolitan Opera soprano Phyllis Curtin. The final Festival concert on Aug. 26 will be Beethoven's Symphony No. 9. Arthur Fiedler will conduct the Boston Pops at Tanglewood in a special program on Thursday, Aug. 2.

Detailed information on Tanglewood with complete program and ticket prices is available, until June 18, from the Berkshire Festival ticket office, Symphony Hall, Boston 15. After June 18 the Festival ticket office will be at Tanglewood, Lenox, Mass.

ERIE, PA.
TIMES-NEWS
SUN. 71,594

MAY 6 1962

A CULTURAL CENTER not too far distant, too, is TANGLEWOOD, the Summer home of the Boston Symphony Orchestra located in the Berkshires of Western Massachusetts, where the orchestra presents annually its eight week Berkshire Festival . . . opening July 4 and continuing until August 26, the Festival is under the direction of CHARLES MUNCH, and will feature this season such noted performers as Rudolf Serkin, and such talented directors as Eugene Ormandy, as well as the Festival Chorus . . . there will be fifteen concerts by the Boston Symphony Orchestra, eight Chamber Music Concerts . . . near Tanglewood, which is located in Lenox, Massachusetts, are the Berkshire Playhouse, at Stockbridge and the Williamstown Summer Theatre in Williamstown, where plays are presented nightly, and in Lee, there is the Jacob's Pillow Dance Festival . . . with the ease of travel on Interstate Route 90, these exciting programs in Western Massachusetts are available to vacationers, who seem, in increasing numbers each year, to seek such relaxation for their holiday periods.

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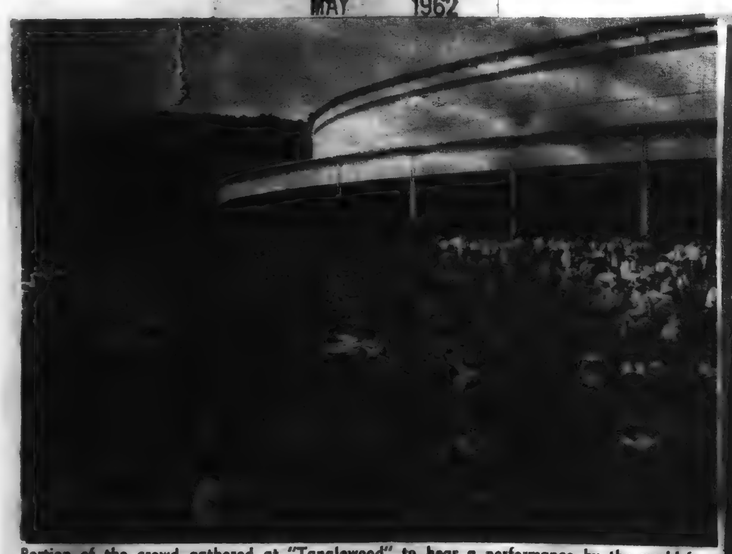
Boston Business
BOSTON, Mass.
Monthly Ch. of Com.
Circ. 5,000

MAY 1962



Portion of the crowd gathered at "Tanglewood" to hear a performance by the world-famed Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,047

MAY 30 1962

World Famous Conductors Share Tanglewood Podium

Three of the world's leading symphony conductors, Dr. Charles Munch, Eugene Ormandy and Pierre Monteux, will share the podium for the Berkshire Nights series of concerts by the Boston Symphony Orchestra at Tanglewood this summer, when five major Friday evening performances are being offered for the same price as the usual subscription to three concerts in one weekend. The subscription closes Friday, June 1.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,152

MAY 16 1962

Charles Munch, conductor of the Boston Symphony Orchestra who retires as musical director of the Tanglewood Music Festival, following the final concert of the 8-week's season with a performance of Beethoven's Ninth Symphony Sunday afternoon, Aug. 26.

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010

MAY 13 1962

TANGLEWOOD on the other hand has lined up a banner eight-week season starting July 4 and concluding with a performance of Beethoven's celebrated Ninth Symphony on Aug. 26. This year marks the last under direction of Charles Munch who will retire as Boston Symphony's conductor at the end of August.

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LOS ANGELES, CALIF
TIMES
D: 552,220 S: 975,126

MAY 6 1962

BERKSHIRE FESTIVAL: Tanglewood, Lenox, Mass. July 4-Aug. 26. Boston Symphony Orchestra. Conductors: Munch, Steinberg, Ormandy, Monteux. Soloists: Vronsky and Babin, Foss, Janis, Gray-Masse, Mayes, Serkin, Fleisher, Istomin, Graffman, Addison, Kopell, McCollum, Gramm. Festival Chorus. Chamber Music: Budapest String Quartet, New York Pro Musica, Boston Arts Quartet, New York Chamber Soloists, Beaux Arts Trio; Nova Arte Trio, Kroll Quar-

MILWAUKEE, WIS.
JOURNAL
D. 372,276 S. 513,696

MAY 20 1962

Aro

The Boston Symphony orchestra will conduct its annual music festival at Tanglewood, [illegible] in Berkshire county, Mass., July 4 to Aug. 26.

TULSA, OKLA.
WORLD
D. 95,028 S. 150,442

MAY 27 1962

Berkshire Festival

The Boston Symphony Orchestra's Berkshire Festival will be held July 4-Aug. 26 at Lenox, Mass. Dr. Charles Munch who has been music director of the Boston Symphony the past 13 years will retire at the close of the Festival.

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Arthur Fiedler and the Boston Pops will give a benefit program Aug. 2.

Many well known vocalists, musicians and chamber music groups will also participate in the festival.

16

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Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SOUTHBRIDGE, Mass.
Circ. 5,205
MAY 10 1962

Tanglewood Festival Concerts Start July 4; Munch to Bid Farewell with Beethoven Ninth

By IRENE JARRY
News Music Columnist

Tanglewood between Lenox and Stockbridge on the Berkshire Hills is the home of the Berkshire Festival and Music Center.

On a beautiful estate of 210 acres, maintained by the Boston Symphony Orchestra, it attracts leading performers and composers, listeners, amateurs and teachers. People from all quarters of the world can be seen there, making music or just enjoying it.

The 1962 Festival, which starts July 4, has been extended to eight weeks. It will open with a concert by the Budapest String Quartet on Wednesday, July 4, and close with a performance of Beethoven's Symphony No. 9 on Sunday afternoon, Aug. 26.

Dr. Munch retires at the close of the Festival, and the Beethoven Symphony concert will be his farewell as head of the orchestra.

Bach, Mozart

The first three orchestral concerts, on July 6, 7, and 8, will be devoted to the music of Bach, and the second and third Festival weekends, July 13, 14, 15 and 20, 21, 22, to the music of Mozart. Charles Munch will conduct these first nine Festival concerts.

Dr. Munch has invited Pierre Monteux, Eugene Ormandy, and William Steinberg to conduct some concerts in the last five Festival weeks. Leonard Bernstein is not listed as a conductor there this year.

Several top vocalists have been invited by Dr. Munch to assist in the choral works. Violinists Ruth Posselt and Joseph Silverstein, violist Joseph de Pasquale and cellist Samuel Mayes, and piano soloists Lucas Foss, Serkin, Istomin, and Graffman will also take part.

Six ensembles will give eight Wednesday evening concerts of chamber music. Evening concerts will start at 8 (EST) rather than at 8:30.

Modern works of special interest are Honegger's "Symphony No. 5", Martinu's "Fantaisies symphoniques", a Bartok Concerto for Orchestra, Kirchner's "Sinfonia" (conducted by the composer), Foss' "Time Cycle" (also conducted by the composer), Hindemith's "Mathis der Maler", and Copland's "Quiet City."

A detailed brochure on the Boston Symphony Orchestra's 1962 Berkshire Festival at Tanglewood with complete programs is available from the Berkshire Festival Ticket Office at Symphony Hall, Boston 15.

Pack a Lunch

There is a world of great music presented here. Pack a box lunch and go. It is a beautiful ride over. You can also go early and listen to rehearsals, or watch the Music Center at work, or browse in the music shop with its fascinating books and scores. The experience is stimulating and entertaining.

We hope that Eric Leinsdorf, who is to succeed Munch, will be a new leading spirit there and within the framework that makes Tanglewood the most successful Festival in the United States. He could change some of the traditional music although there are many people who have not yet heard it all. Many changes have been suggested. One known is the performance of 10 contemporary concertos next season. One wonders what will happen.

Mr. Leinsdorf, the 50-year-old Vienna born conductor, has already unveiled many of his plans which to musicians sound more promising than Mr. Munch's programs.

Together with his wife and five children Mr. Leinsdorf will live in suburban Brookline, a 10-minute ride from Symphony Hall, and will be neighbor to Arthur Fiedler, famed conductor of the Boston Pops.

More news about Boston Symphony later!

Happy listening!

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 5,997
JUN 29 1962

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 210,123
JUN 17 1962 Byline

Festival Opens Season July 4

Charles Munch announces the programs for the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass. The 1962 Festival, extended to eight weeks, will open with a concert by the Budapest String Quartet July 4 and will close with a performance of Bee toven's Symphony No. 9 on Aug. 26.

Dr. Munch retires at the close of this Festival after 13 years as music director of the Orchestra.

All evening activities will begin at 8 p.m. The earlier starting time will apply to Festival concerts and concerts of the Berkshire Music Center, the orchestra's summer school of music.

The first three orchestra concerts Friday, Saturday, Sunday, July 6, 7, 8 — will be devoted to the music of Bach and the six concerts of the second and third Festival weekends—July 13, 14, 15; 20, 21, 22 — will be music of Mozart. Dr. Munch will conduct these first nine Festival concerts.

Dr. Munch has invited Pierre Monteux, Eugene Ormandy and William Steinberg to conduct some concerts in the last five Festival weeks. Monteux will conduct the concerts July 29, Aug. 11 and Aug. 24. Ormandy will conduct the concerts of Aug. 10 and Aug. 18. Steinberg, music director of the Pittsburgh Symphony Orchestra, will make his first Tanglewood appearance on Aug. 4.

Several vocalists have been invited by Dr. Munch to assist in the choral works scheduled for the Festival this summer. Among the vocal soloists will be Adele Addison, Bethany Beardslee, Phyllis Curtin, Donald Gramm, Freda Gray-Masse, Florence Kopleff, John McCollum, Mac Morgan and Blake Stern. Miss Curtin sang with the Syracuse Symphony in May.

Violinists Ruth Posselt and Joseph Silverstein, violist Joseph de Pasquale and cellist Samuel Mayes will also be soloists.

Munch has invited six ensembles to give eight Wednesday evening concerts of chamber music. The groups, in addition to the Budapest String Quartet, are the New York Pro Musica, the New York Chamber Soloists whose concert will be given under auspices of the Fromm Music Foundation, Beaux Arts Trio of New York, the Nova Arte Trio with Gary Graffman and Doriot Anthony Dwyer as soloists, and two concerts by the Boston Arts Quartet, one sponsored by the Fromm Music Foundation and one with Joseph de Pasquale as soloist.

Arthur Fiedler and the Boston Pops will make their annual benefit appearance at Tanglewood on Thursday, Aug. 2. The second benefit — Gala Evening — is scheduled for Aug. 23.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
MIDDLETOWN, Conn.
Circ. 17,729
JUN 22 1962

TANGLEWOOD

New England's summer concert highlight is the Berkshire Festival at Lennox, Mass. Tanglewood as the site is known, is the summer home of the Boston Symphony orchestra. Forty-five concerts are on the 1962 schedule, beginning July 4 and ending Aug. 26. Famous throughout the U.S., Tanglewood is about 75 miles from Middletown.

HACKENSACK, N.J.
RECORD
D. 106,635
MAY 28 1962 Byline

TANGLEWOOD SESSION

Boston, May 28 — The 1962 session of the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood, its twentieth session, will be held from July 1 to August 26 in conjunction with the orchestra's 8-week Berkshire Festival at Tanglewood. Charles Munch is music director of the festival and director of the Center.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
MAY 17 1962

Tanglewood Curtain Time

To the Editor of THE EAGLE:—

I am told there has been some confusion and perhaps misunderstanding on the part of our friends in the Berkshires as to the reasons behind the Berkshire Festival's decision to advance the starting hour of all evening activities at Tanglewood this summer from 8:30 p.m. to 8 p.m. As manager of the Boston Symphony Orchestra and of the Berkshire Festival, I would be grateful if, through your paper, I could explain the reasons.

The change was made in the public interest and as an accommodation to our patrons, because of light. We believe patrons should be able to find Tanglewood, park their cars and get to the Music Shed before darkness hinders each of these operations. With an eight-week Festival, this is no longer possible if the 8:30 starting hour is retained. Getting away from Tanglewood in the dark, of course, is quite another matter—one knows how he came, where he left his car, what path he followed to get to the Shed, and retracing one's steps is relatively simple. Getting *in* in the dark could be pretty chaotic.

When the Festival was held for six or seven weeks and ended in mid-August, there was still enough natural daylight at 8:30 p.m. so one could move about Tanglewood with some ease. But this summer the final evening concert of the eight-week Festival will be held on Aug. 25. On this date the sun will set at 7:45 p.m.; at 8 p.m. some natural daylight will remain but it will be dark long before 8:30 p.m.

It is true that it will not be dark by 8:30 p.m. in the early weeks of the Festival, and we considered having the concerts in the first few weeks begin at 8:30 and those toward the end of the season to begin at 8 p.m. But this, I feel certain, would make for confusion, and would not solve anything. Therefore the best plan seems to be to start at a uniformly earlier hour, offering an added half hour after the concert to get home, and hoping the public will accustom itself to the new curtain time.

We trust our experiment—and it is just that—will be pleasing to patrons and to those who might not wish to attend the concerts at Tanglewood but whose interests are affected by the Tanglewood operation.

THOMAS D. PERRY Jr.
Symphony Hall,
Boston 15.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CHATHAM COURIER
Thursday, June 28, 1962

Tanglewood Season Will Open July 4

CHARLES MUNCH and the Boston Symphony Orchestra will open the Orchestra's 1962 Berkshire Festival at Tanglewood, Lenox, Mass. next week with three concerts of orchestral music by Johann Sebastian Bach. The concerts will be given in the 6000-seat Music Shed at 8 p.m. Friday, July 6, and Saturday, July 7, evenings and at 2:30 Sunday, July 8.

* * *

THE BUDAPEST STRING Quartet will open the Festival's annual chamber music series at 8 p.m. Wednesday, July 4, with a concert in the 1200-seat Tanglewood Theatre.

* * *

THE BERKSHIRE Music Center, the orchestra's summer school of music at Tanglewood, will begin its eight week session Sunday with Opening Exercises in the theatre at 3:30 p.m.

FORT WORTH, TEXAS
STAR-TELEGRAM
D. 106,809 S 208,048
JUN 17 1962 Byline

Berkshire Festival

The famous Berkshire Festival of the Boston Symphony Orchestra will operate at Tanglewood, Lenox, Mass., from July 4 to Aug. 26.

Concerts will be given by the Boston Symphony, conducted by Charles Munch and guest conductors, on Friday, Saturday and Sunday nights of each weekend. Munch will retire at the close of the festival after 13 years as head of the Boston symphony.

There will also be eight Wednesday night chamber music concerts.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 3 1962

Tanglewood Defended

To the Editor of THE EAGLE:—

Some few weeks ago [May 27] there appeared in the *New York Herald Tribune* a criticism of the programming at the Berkshire Festival at Tanglewood, written by Ronald Eyer, that newspaper's music editor, which I understand you reprinted in part.

Isn't it just too bad about this poor guy! He thinks concerts are given for the critics. Some day he will grow up and learn some of the facts of musical life. One of them is that concerts are given for audiences.

As a long-standing member of the Berkshire Festival audience, I should like nothing better than to hear a performance of Brahms' Second Piano Concerto. And when said performance comes off, I think our critic will find the Shed crowded with eager listeners. Although many of them, myself included, will doubtless be completely familiar with this beautiful, moving and exciting composition, I venture to say it will be no more a "rehash" than Judith Anderson's Lady Macbeth or Laurence Olivier's Hamlet. Most of us have heard their lines before, too.

However, for those who prefer their musical fields planted in "tone rows," there are always the Friday afternoon seminars in contemporary music, and the Fromm Concerts. And at the student concerts, both choral and orchestral, one can hear many seldom performed works, although, in view of this young man's enthusiasm over next season's promised Haydn and Handel revivals, it would seem that he has merely gone fashionably baroque.

He should ask his paper to give him a new assignment for the summer. I am sure he will have no difficulty finding things to criticize. He doesn't have to come to Lenox, does he, if he is going to be all that bored?

(Mrs.) BLANCHE BLOCH.
Springhill Farm,
Hillsdale, N.Y.

16

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SOUTHBRIDGE, Mass.
Circ. 5,205
MAY 10 1962

Tanglewood Festival Concerts Start July 4; Munch to Bid Farewell with Beethoven Ninth

By IRENE JARRY
News Music Columnist

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Box 2078, Boston 6 • RIchmond 2-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 5,997
JUN 29 1962

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 210,123
JUN 17 1962

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Charles Munch announces the programs for the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass. The 1962 Festival, extended to eight weeks, will open with a concert by the Budapest String Quartet July 4 and will close with a performance of Beethoven's Symphony No. 9 on Aug. 26.

Dr. Munch retires at the close of this Festival after 13 years as music director of the Orchestra.

All evening activities will begin at 8 p.m. The earlier starting time will apply to Festival concerts and concerts of the Berkshire Music Center, the orchestra's summer school of music.

The first three orchestra concerts Friday, Saturday, Sunday, July 6, 7, 8 — will be devoted to the music of Bach and the six concerts of the second and third Festival weekends — July 13, 14, 15; 20, 21, 22 — will be music of Mozart. Dr. Munch will conduct these first nine Festival concerts.

Dr. Munch has invited Pierre Monteux, Eugene Ormandy and William Steinberg to conduct some concerts in the last five Festival weeks. Monteux will conduct the concerts July 29, Aug. 11 and Aug. 24. Ormandy will conduct the concerts of Aug. 10 and Aug. 18. Steinberg, music director of the Pittsburgh Symphony Orchestra, will make his first Tanglewood appearance on Aug. 4.

Several vocalists have been invited by Dr. Munch to assist in the choral works scheduled for the Festival this summer. Among the vocal soloists will be Adele Addison, Bethany Beardslee, Phyllis Curtin, Donald Gramm, Freda Gray-Masse, Florence Kopleff, John McCollum, Mac Morgan and Blake Stern. Miss Curtin sang with the Syracuse Symphony in May.

Violinists Ruth Posselt and Joseph Silverstein, violist Joseph de Pasquale and cellist Samuel Mayes will also be soloists.

Munch has invited six ensembles to give eight Wednesday evening concerts of chamber music. The groups, in addition to the Budapest String Quartet, are the New York Pro Musica, the New York Chamber Soloists whose concert will be given under auspices of the Fromm Music Foundation, Beaux Arts Trio of New York, the Nova Arte Trio with Gary Graffman and Dorist Anthony Dwyer as soloists, and two concerts by the Boston Arts Quartet, one sponsored by the Fromm Music Foundation and one with Joseph de Pasquale as soloist.

Arthur Fiedler and the Boston Pops will make their annual benefit appearance at Tanglewood on Thursday, Aug. 2. The second benefit — Gala Evening — is scheduled for Aug. 23.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
MIDDLETOWN, Conn.
Circ. 17,729
JUN 22 1962

TANGLEWOOD

New England's summer concert highlight is the Berkshire Festival at Lennox, Mass. Tanglewood, as the site is known, is the summer home of the Boston Symphony orchestra. Forty-five concerts are on the 1962 schedule, beginning July 4 and ending Aug. 26. Famous throughout the U.S., Tanglewood is about 75 miles from Middletown.

HACKENSACK, N.J.
RECORD
D. 106,635
MAY 28 1962

TANGLEWOOD SESSION

Boston, May 28 — The 1962 session of the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood, its twentieth session, will be held from July 1 to August 26 in conjunction with the orchestra's 8-week Berkshire Festival at Tanglewood. Charles Munch is music director of the festival and director of the Cen-

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,217
MAY 17 1962

Tanglewood Curtain Time

To the Editor of THE EAGLE:—

I am told there has been some confusion and perhaps misunderstanding on the part of our friends in the Berkshires as to the reasons behind the Berkshire Festival's decision to advance the starting hour of all evening activities at Tanglewood this summer from 8:30 p.m. to 8 p.m. As manager of the Boston Symphony Orchestra and of the Berkshire Festival, I would be grateful if, through your paper, I could explain the reasons.

The change was made in the public interest and as an accommodation to our patrons, because of light. We believe patrons should be able to find Tanglewood, park their cars and get to the Music Shed before darkness hinders each of these operations. With an eight-week Festival, this is no longer possible if the 8:30 starting hour is retained. Getting away from Tanglewood in the dark, of course, is quite another matter—one knows how he came, where he left his car, what path he followed to get to the Shed, and retracing one's steps is relatively simple. Getting in in the dark could be pretty chaotic.

When the Festival was held for six or seven weeks and ended in mid-August, there was still enough natural daylight at 8:30 p.m. so one could move about Tanglewood with some ease. But this summer the final evening concert of the eight-week Festival will be held on Aug. 25. On this date the sun will set at 7:45 p.m., at 8 p.m. some natural daylight will remain but it will be dark long before 8:30 p.m.

It is true that it will not be dark by 8:30 p.m. in the early weeks of the Festival, and we considered having the concerts in the first few weeks begin at 8:30 and those toward the end of the season to begin at 8 p.m. But this, I feel certain, would make for confusion, and would not solve anything. Therefore the best plan seems to be to start at a uniformly earlier hour, offering an added half hour after the concert to get home, and hoping the public will accustom itself to the new curtain time.

We trust our experiment—and it is just that—will be pleasing to patrons and to those who might not wish to attend the concerts at Tanglewood but whose interests are affected by the Tanglewood operation.

THOMAS D. PERRY JR.
Symphony Hall,
Boston 15.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
CHATHAM COURIER
Thursday, June 28, 1962

Tanglewood Season Will Open July 4

CHARLES MUNCH and the Boston Symphony Orchestra will open the Orchestra's 1962 Berkshire Festival at Tanglewood, Lenox, Mass. next week with three concerts of orchestral music by Johann Sebastian Bach. The concerts will be given in the 6600-seat Music Shed at 8 p.m. Friday, July 6, and Saturday, July 7, evenings and at 2:30 Sunday, July 8.

* * *

THE BUDAPEST STRING Quartet will open the Festival's annual chamber music series at 8 p.m. Wednesday, July 4, with a concert in the 1200-seat Tanglewood Theatre.

* * *

THE BERKSHIRE Music Center, the orchestra's summer school of music at Tanglewood, will begin its eight week session Sunday with Opening Exercises in the theatre at 3:30 p.m.

FORT WORTH, TEXAS
STAR-TELEGRAM
D. 108,809 S 208,048
JUN 17 1962

Berkshire Festival

The famous Berkshire Festival of the Boston Symphony Orchestra will operate at Tanglewood, Lenox, Mass., from July 4 to Aug. 26.

Concerts will be given by the Boston Symphony, conducted by Charles Munch and guest conductors, on Friday, Saturday and Sunday nights of each weekend. Munch will retire at the close of the festival after 13 years as head of the Boston symphony.

There will also be eight Wednesday night chamber music concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 3 1962

Tanglewood Defended

To the Editor of THE EAGLE:—

Some few weeks ago [May 27] there appeared in the *New York Herald Tribune* a criticism of the programming at the Berkshire Festival at Tanglewood, written by Ronald Eyer, that newspaper's music editor, which I understand you reprinted in part.

Isn't it just too bad about this poor guy! He thinks concerts are given for the critics. Some day he will grow up and learn some of the facts of musical life. One of them is that concerts are given for audiences.

As a long-standing member of the Berkshire Festival audience, I should like nothing better than to hear a performance of Brahms' Second Piano Concerto. And when said performance comes off, I think our critic will find the Shed crowded with eager listeners. Although many of them, myself included, will doubtless be completely familiar with this beautiful, moving and exciting composition, I venture to say it will be no more a "rehash" than Judith Anderson's Lady Macbeth or Laurence Olivier's Hamlet. Most of us have heard their lines before, too.

However, for those who prefer their musical fields planted in "tone rows," there are always the Friday afternoon seminars in contemporary music, and the Fromm Concerts. And at the student concerts, both choral and orchestral, one can hear many seldom performed works, although, in view of this young man's enthusiasm over next season's promised Haydn and Handel revivals, it would seem that he has merely gone fashionably baroque.

He should ask his paper to give him a new assignment for the summer. I am sure he will have any difficulty finding things to criticize. He doesn't have to come to Lenox, does he, if he is going to be all that bored?

(Mrs.) BLANCHE BLOCH.
Springhill Farm,
Hillsdale, N.Y.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUN 28 1962

Tanglewood Opens 8-Week Season Sunday

By JOHN G. W. MAHANNA

It's that time of the year again—Tanglewood opens Sunday for an eight-week season.

It will mark the final season for Dr. Charles Munch as musical director of the Boston Symphony Orchestra, who will retire at the end of the 1962 Berkshire Festival.

Area concert-goers, as well as visitors, will have to readjust their schedules from previous years. Evening concerts for the Bach-Mozart series, spanning the first three weeks, and the major BSO performances in the Music Shed for the last five, all will start at 8 p.m. instead of 8:30 as in previous years.

Charles Munch

20th Season

Formal exercises opening the 20th season of the Berkshire Music Center will be held in the Theater-Concert Hall at Tanglewood Sunday afternoon at 3:30.

Dr. Munch will address the students, who represent just about every state in the Union in addition to more than 30 foreign students from 13 countires and 5 continents. Richard Burgin, acting chairman of the faculty and the orchestra's associate conductor, who also will retire at the end of the Tanglewood season, also will speak.

BSO trustees, the faculty and Friends of the Berkshire Music Center will be hosts for the opening exercises which will be followed by tea in the formal gardens at Tanglewood.

Among the foreign students enrolled in the Music Center are four first-prize winners from the Paris Conservatory; the winner of the Australian Broadcasting Commission's scholarship to the Center and the current winner of the French Prix de Rome.

Foreign Conductors

The foreign students include the following conductors:

Serge Fouriner, 30, of Paris, assistant conductor of the New York Philharmonic Orchestra, who won the Koussevitzky prize at the Center last year.

Pierre Hetu of Paris, a student in the Paris Conservatory conducting class of Fourestier, who last year won the international competition for young conductors at the Besancon Festival.

Asao Hasegawa, 28, of Tokyo, Japan, a student at Union Theological Seminary in New York and conductor of the International Christian University Orchestra in Tokyo.

Gunther Theuring, 31, of Vienna, conductor of Gesellschaft der Musikfreunde in Vienne, who studied at the Academy of Music in Vienna.

Theodor Avitahl, 31, a Rumanian refugee, former conductor of the Jassy State Philharmonic, who is being sponsored by the Council on Emigres in the Professions.

Jean-Jacques Barbieux, '26, of Brussels, whose travel expenses are being paid by the Belgian government and his board and room by the Gertrude Robinson Smith scholarship. The Music Center has granted him a tuition scholarship. Barbieux studied at the Vienna Academy of Music and has been a guest conductor with the National Broadcasting Orchestra of Brussels.

Edmund Kirchhofer, 33, of Duisburg, Germany; Louis Forner, 27, of Vienna and the only female conductor, Satako Takemae of Japan, assistant to Professor Saito at the Tokyo Musical Academy.

The Budapest String Quartet will officially open the Tanglewood concert season Wednesday evening with a chamber music performance in the Theater Concert Hall at 8.

Dr. Munch and the Boston Symphony will open the orchestra's 1962 Festival season over the following weekend with three concerts of orchestral music by Johann Sebastian Bach. These concerts will be in the Music Shed at 8 p.m. Friday (July 6) and Saturday (July 7) and at 2:30 Sunday afternoon (July 8).

Vitya Vronsky and Victor Babin will make their Tanglewood debut at the opening Bach concert Friday. They will be soloists in a performance of the Concerto for Two Pianos and Orchestra in C major. Dr. Munch also has invited soprano Bethany Beardslee to be his guest at this concert in a performance of Bach's solo Cantata No. 51. Doriot Anthony Dwyer, BSO flutist, will be soloist in the Bach Suite No. 2. The Friday night concert will open with Bach's Brandenburg Concerto No. 3.

This year's eight-week Festival, to be held from July 4 to Aug. 26, will consist of 24 concerts by the BSO, conducted by Dr. Munch and guest conductors Pierre Monteux, Eugene Ormandy and William Steinberg as well as eight concerts of chamber music by smaller ensembles.

21 Contemporary Compositions

Twenty-one contemporary compositions by 18 composers have been scheduled as part of both the orchestral and chamber music programs. They have been arranged to complement the Festival's classical repertoire which will include 25 compositions by Mozart, 13 by Bach, 11 by Beethoven, 7 by Brahms and others.

The contemporary composers whose works will be performed are: Milton Babbitt, Bela Bartok (2), Arthur Berger, Elliott Carter, Aaron Copland, David Diamond, Irving Fine, Lukas Foss, Alexei Haieff, Paul Hindemith, Artur Honegger, Leon Kirchner, Bohuslav Martinu, Walter Piston, Serge Prokofiev (3), Arnold Schoenberg, Gunther Schuller and Anton Webern.

In paying a unique tribute to his orchestra, Dr. Munch has invited 10 BSO members to be soloists at his final concerts at Tanglewood this summer. In addition to the members of the orchestra, he has invited 24 other soloists, seven music ensembles and five guest conductors to assist him in the 32 concerts of the eight-week festival.

BUFFALO, N.Y.
NEWS
D. 285,024 SAT. 293,118

JUN 23 1962 Buffalo

CHARLES MUNCH
Last Tanglewood Season

BERKSHIRE FESTIVAL in Tanglewood, Mass., has particular and poignant significance this season, as the last to be headed by noted Alsatian maestro Charles Munch, who became director in 1962, following the death of founder-director Serge Koussevitzky. Mr. Munch will devote himself to guest appearances, in subsepuent seasons with leading orchestras of the world.

The first orchestra program will be directed by Mr. Munch on Friday evening, July 6, an all-Bach program.

Orchestra performances will continue Friday and Saturday evenings and Sunday afternoons, through Aug. 26, concluding with the traditional presentation of the Beethoven Ninth "Choral" Symphony.

Guest conductors will include the grand patriarch, Pierre Monteux, on July 29, Aug. 11 and 24; William Steinberg, former Buffalo conductor, Aug. 4; and Eugene Ormandy, maestro of the Philadelphia orchestra, Aug. 10 and 18.

Among the soloists of international repute will be pianists Gary Graffman, Eugene Istomin, Leon Fleisher, Rudolf Serkin, Claude Frank and Byron Janis, duo pianists Vronsky & Babin, singers Phyllis Curtin, Adele Addison, Bethany Beardslee Mac Morgan, John McCollum and Donald Gramm.

Works of Alexei Haieff, Leon Kirchner and Aaron Copland, composers who have appeared in Buffalo under the UB Slee bequest, will be performed.

Thursday evening programs will feature various ensembles including the Tanglewood Choir under Hugh Ross, forums by well-known composers, the Boston Pops Orchestra under Arthur Fiedler and a Gala Music Center Benefit on Aug. 23, with outstanding soloists.

Chamber programs on Wednesday evenings will present the Budapest Quartet, Boston Arts Quartet, Pro Musica, Beaux Arts Trio, Kroll Quartet, Nova Arte Trio and a program of New York chamber music performers.

Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUN 3 1962

SUNDAY NEWS
NEW YORK, N.Y.

JUN 3 1962

NEW YORK, N.Y.
DAILY NEWS
D. 2,006,983 S. 3,147,219

JUN 3 1962 Buffalo

Berkshire Festival From July 4 to Aug. 26

Pittsfield, Mass. (Special).—The sound of music will resound for an extra week in the Berkshire hills this summer, because the Boston Symphony Orchestra has extended its season this year. The 1962 Berkshire Music Festival at Tanglewood will open July 4 and close Aug. 26.

This will be the last season that the orchestra will be conducted by Charles Munch, and the Aug. 26 performance will be his final concert as music director of the orchestra. He will retire from his post at the conclusion of the Tanglewood season.

The Berkshire Festival plays host each summer to over 250,000 persons who listen to orchestral concerts, eight public rehearsals of the entire orchestra, eight chamber music concerts, and over 50 recitals by the students at the Berkshire Music Center.

Nature and culture are the twin attractions for visitors to this western part of Massachusetts, but while the cultural programs have not yet begun, the attractions of nature are already in evidence.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139

JUN 30 1962 Buffalo

Music

Tanglewood All Set For 1962 Festival

By LOUIS BIANCOLLI

Beginning next week New Yorkers will be leaving by thousands for America's own Salzburg Festival—the Berkshire Festival nestling amid a paradise of rolling plains at Tanglewood, Mass.

There, for a period of eight weeks, programs of chamber music and symphonic classics, in small halls and large sheds, will rival in sound the panorama of beauty mantling the landscape.

This year the names of two conductors will hover nostalgically over the varied activity of study, workshop and performance. One of them is the late Serge Koussevitzky, who willed the fond dream of a festival into fulfillment.

His Last Concerts

The other is Charles Munch, successor to Koussevitzky as both director of the festival and of the Boston Symphony. After serving 13 years in both capacities Munch conducts his last concerts as titular head on Aug. 25 and 26.

It was the crusading zeal of Koussevitzky that brought the festival to fruition in the middle 30s. As a youth in his native Russia he had envisioned a playground of the arts in the bosom of Nature.

While Tanglewood has never been quite that, concentrating on music to the exclusion of other media of higher artistic pursuit, it became a practical and useful reality that will perpetuate his name.

Opens on Holiday

Havinng extended the annual season to eight weeks, Munch has invited three other conductors to share the podium with him during the last five festival weeks—Pierre Monteux, Eugene Ormandy and William Steinberg.

Although the festival opens officially in the theater on July 4 with a program of Mozart, Debussy and Beethoven, by the Budapest String Quartet, the big series gets under way next Friday night with a Bach program by Munch and the Boston Symphony.

Indeed, all three of the first orchestral concerts will be devoted to Bach. The six concerts of the second and third festivals week-ends will be given over exclusively to the music of Mozart. All

BEAUTIFUL TANGLEW… …ce-shaded Tanglewood Music Shed at Lenox, as seen here from the air, … …ular tourist attractions in the western part of the state.

18

INTERNATIONAL MUSICAN
NEWARK, N.J.
MONTHLY 244 271

JUN 1962

SUMMER FESTIVALS The Berkshire Festival, extended to eight weeks, will open with a concert by the Budapest String Quartet July 4 and close with a performance of Beethoven's Ninth Symphony, August 26. This latter will be the farewell performance of Charles Munch, since he retires at the close of this season as conductor of the Boston Symphony. The first three orchestra concerts, July 6, 7, 8, will be devoted to the music of Bach and the six concerts of the second and third festival weekends, July 13, 14, 15, 20, 21, 22, to the music of Mozart. Guest conductors during the last five weeks of the festival will be Pierre Monteux, Eugene Ormandy and William Steinberg. Instrumental soloists for the festival will be violinists Ruth Posselt and Joseph Silverstein, violist Joseph de Pasquale, and cellist Samuel Mayes. Six ensembles will take part: the Budapest String Quartet, the New York Pro Musica, the New York Chamber Soloists, the Beaux Arts Trio, the Nova Arte Trio and the Boston Arts Quartet

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Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUN 10 1962

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUN 10 1962

NEW YORK, N.Y.
HERALD TRIBUNE
D. 355,898 S. 451,270

JUN 3 1962

NEW YORK, N.Y.
MIRROR
D. 886,367 S. 1,158,921

JUN 10 1962

BUFFALO, N.Y.
COURIER EXPRESS
D: 159,283 S: 302,060

JUN 10 1962

SPRINGFIELD, MASS.
REPUBLICAN
SUN 111 659

JUN 10 1962

CLEVELAND, OHIO
PRESS AND NEWS
D. 380,066

JUN 12 1962

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139

JUN 12 1962

CHICAGO, ILL.
NEWS
D. 537,792 SAT. 526,176

JUN 9 1962

BALTIMORE, MD.
SUN (MORNING)
D. 191,090 S: 318,537

JUN 10 1962

BUFFALO, N.Y.
COURIER EXPRESS
D: 159,283 S: 302,060

JUN 10 1962

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Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,191
JUN 23 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 445,834
JUN 10 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK HERALD TRIBUNE
Sunday, June 3, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO COURIER EXPRESS
Sunday, June 10, 1962

nglewood July 4-Aug. 6

BERKSHIRE MUSIC FESTIVAL patrons have been given an expanded schedule this year. The 1962 festival at Tanglewood has been extended to eight weeks. The famed musical event runs from July 4 to August 8.

PITTSFIELD — An expanded schedule for the Berkshire Music Festival at Tanglewood will give visitors to the Berkshire Hills an extra week to plan their summer vacation in this Western Massachusetts playground this year.

The 1962 Festival, extended to eight weeks this season, will open July 4 and close Aug. 26.

The Aug. 26 performance of Beethoven's Symphony No. 9 by the Boston Symphony Orchestra will be directed by Charles Munch and will be his final concert as music director of the orchestra.

Dr. Munch will retire from his BSO post at the conclusion of the Tanglewood Season after 13 years as music director.

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.

MAY 30 1962

BERKSHIRE'S 4 STICKS

Munch's Farewell to Boston Symph Comes Aug. 2

Nenox, Mass., May 29.

The Berkshire Music Festival, at Tanglewood, extended to eight weeks and running from July 4 to August 26, will divide the chores between four conductors, Charles Munch, Pierre Monteux, Eugene Ormandy and William Steinberg. Munch, who with the final concert on the afternoon of Aug. 2 will conclude a 13-year service with the Boston Symphony, is scheduled to baton 12 programs. Monteux is set for three; Ormandy, for two; Steinberg, for one.

The Festival annually plays to 150,000 persons.

YONKERS, N.Y.
HERALD STATESMAN
D 43,126

JUN 20 1962

Munch To Retire At End Of Berkshire Festival

The Berkshire Festival at Tanglewood in Lenox, Mass., summer home of the Boston Symphony Orchestra, will open its 1962 season on July 4 with a chamber music concert by the Budapest String Quartet. The season closes on Aug. 26.

The Boston Symphony under the direction of Charles Munch will make several appearances during the course of the Festival, with Eugene Ormandy as guest conductor on Aug. 18 and Pierre Monteux on Aug. 24.

At the conclusion of this season Mr. Munch will retire after 13 years as music director of the orchestra. The open concerts on Aug. 25 and 26 will be his last appearances as its head.

Other chamber music concerts scheduled will be by the Beaux Arts Trio of New York, on Aug. 8, the Nova Arte Trio on Aug. 15 and the Kroll Quartet on Aug. 22.

The Boston Pops at Tanglewood under the direction of Arthur Fiedler, who appeared recently at the County Center in White Plains, will play on Aug. 2 with tickets available through mid-July.

The Tanglewood estate between Lenox and Stockbridge in Berkshire County was given to the Boston Symphony Orchestra in 1936. Since, the first six Festival concerts were presented the following summer and it has been the orchestra's summer school, the Berkshire Music Center. The school is in session for the eight weeks of the Festival. Mr. Munch is director of the center and Aaron Copland is chairman of the faculty.

The public is invited to visit the Tanglewood gounds and gardens. Admission is by ticket only at the time of concerts. Further information can be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

JUN 28 1962

BSO Tanglewood Plans Announced

Charles Munch has announced the programs for the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox. The 1962 Festival, extended to eight weeks, will open with a concert by the Budapest String Quartet on Wednesday evening, July 4 and will close with a performance of Beethoven's Symphony No. 9 on Sunday afternoon, August 26.

All evening activities at Tanglewood this summer will begin at 8 p.m. (Eastern Daylight Time).

The first three orchestra concerts — Friday, Saturday, Sunday, July 6, 7, 8 — will be devoted to the music of Bach and the six concerts of the second and third Festival weekends — July 13, 14, 15; 20, 21, 22 — will be devoted to Mozart. Charles Munch will conduct these first nine Festival concerts.

Dr. Munch has invited Pierre Monteux, Eugene Ormandy and William Steinberg to conduct concerts in the last five Festival weeks.

Among the vocal soloists will be Adele Addison, Bethany Beardslee, Phyllis Curtin, Donald Gramm, Freda Gray-Masse, Florence Kopleff, John McCollum, Mac Morgan and Blake Stern.

Violinists Ruth Posselt and Joseph Silverstein, violist Joseph de Pasquale and cellist Samuel Mayes will also be soloists at the 1962 Festival.

Mr. Munch has invited six ensembles to give eight Wednesday evening concerts of chamber music. The groups, in addition to the Budapest String Quartet, are the New York Pro Musica, the New York Chamber Soloists whose concert will be given under auspices of the Fromm Music Foundation, Beaux Arts Trio of New York, the Nova Arte Trio with Garr Graffman and Doriot Anthony Dwyer as soloists, and two concerts by the Boston Arts Quartet, one sponsored by the Fromm Music Foundation and one with Joseph de Pasquale as soloist.

Arthur Fiedler and the Boston Pops will make their annual benefit appearance at Tanglewood on Thursday, August 2. The second benefit — Gala Evening — is scheduled for Thursday, August 23.

A detailed brochure on the Orchestra's 1962 Berkshire Festival at Tanglewood with complete programs and ticket application forms is available from the Berkshire Festival Ticket Office at Symphony Hall, Boston 15.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
June 10, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TROY TIMES RECORD
Saturday, June 23, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TROY MORNING RECORD
Saturday, June 23, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
POUGHKEEPSIE JOURNAL
Sunday, June 10, 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000
JUN 7 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 535,565
JUN 8 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUN 9 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
JUN 6 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
BRISTOL, Conn.
Circ. 14,446
JUN 9 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
JUN 10 1962

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,283 S. 302,060
JUN 10 1962

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010
JUN 10 1962

POUGHKEEPSIE, N.Y.
JOURNAL
D. 29,861 S. 31,200
JUN 10 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 100,849
JUL 1 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
JUN 10 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
JUN 6 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON Mass.
Weekly Circ. 2,580
JUN 7 1962

SCHENECTADY, N.Y.
GAZETTE
D. 45,522
JUN 12 1962

Munch Invites 10 to Play At Tanglewood Concerts

Charles Munch, retiring Boston Symphony orchestra music director, has invited 10 of the members of the orchestra to be soloists during the Berkshire festival at Tanglewood, Lenox, Mass., this summer.

* * *

IN ADDITION to members of the orchestra Dr. Munch has invited 24 other soloists, seven chamber music ensembles and five guest conductors to assist him in the 32 concerts of the eight-week festival which runs from July 4 through Aug. 26.

The 10 soloists from the orchestra include Richard Burgin, its associate conductor and retiring concertmaster; Joseph Silverstein, the incoming concertmaster; and eight first desk men — Gino Cioffi, first clarinet; Joseph Di. Pasquale, first viola; Doriot Anthony Dwyer, first flute; Ralph Gomberg, first wBoe; Samuel Mayes, first cello; James Stagliano, first French horn; Roger Voisin, first trumpet; and Sherman Walt, first bassoon.

* * *

CONCERTS at which the members of the orchestra will be soloists and works they will be heard in include July 6, Bach, "Suite number 2"; July 7, Bach, "Brandenburg Concerto number 2"; July 8, Bach, "Brandenburg Concerto number 5" and "Concerto for Oboe and Violin"; July 14, Mozart, "Sinfonia Concertante"; July 20, Mozart, "Violin Concerto, K. 219" and "Sinfonia Concertante"; Aug. 3 Saint-Saens, "Cello Concerto"; Aug. 15, Prokofiev, "Flute Sonata"; and Aug. 17, Berlioz, "Harold in Italy."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,158
JUN 20 1962

Wealth Of Fe For N.E. Sumr

BOSTON (UPI)—Hollywood and television personalities dominate this summer's New England musical showcase which also features the end of an era at the Berkshire Festival.

Stars appearing in Broadway shows in the round and outdoors almost overshadow traditional fare at Tanglewood and jazz at Newport, R.I.

The clangorous D major chords which end the Beethoven Ninth Symphony also will sound the end of Charles Munch's career as musical director of the Boston Symphony Orchestra. His final downbeat on Aug. 26 will culminate the Berkshire Music Festival's longest season, eight weeks.

Eugene Ormandy, Pierre Monteux and William Steinberg will serve as guest conductors in unch's last season. Tanglewood programs also will feature solo pianists Rudolf Serkin, Eugene Istomin, Gary Graffman and Byron Janis, the latest American feted in Russian concert halls.

The 1962 Boston Pops Concerts conclude June 30 at Symphony Hall, whereupon Arthur Fiedler's orchestra moves outdoors to play free evening and children's programs on the Charles River Esplanade during the first two weeks of July. Formal weekend concerts at Tanglewood open July 6.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,771
JUN 20 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Item (e)
CLINTON, Mass.
Circ. 3,411
JUN 20 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 93,451
JUN 20 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500
JUN 20 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
MILFORD, Mass.
Circ. 7,995
JUN 20 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 40,610
JUN 20 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
YONKERS HERALD STATESMAN
Wednesday, June 20, 1962

Munch To Retire At End Of Berkshire Festival

The Berkshire Festival at Tanglewood in Lenox., Mass., summer home of the Boston Symphony Orchestra, will open its 1962 season on July 4 with a chamber music concert by the Budapest String Quartet. The season closes on Aug. 2

The Boston Symphony under the direction of Charles Munch will make several appearances during the course of the Festival, with Eugene Ormandy as guest conductor on Aug. 18 and Pierre Monteux on Aug. 24.

At the conclusion of this season Mr. Munch will retire after 13 years as music director of the orchestra. The open concerts on Aug. 25 and 26 will be his last appearances as its head.

Other chamber music concerts scheduled will be by the Beaux Arts Trio of New York, on Aug. 8, the Nova Arte Trio on Aug. 15 and the Kroll Quartet on Aug. 22.

The Boston Pops at Tanglewood under the direction of Arthur Fiedler, who appeared recently at the County Center in White Plains, will play on Aug. 2 with tickets available through mid-July.

The Tanglewood estate between Lenox and Stockbridge in Berkshire County was given to the Boston Symphony Orchestra in 1936. Since, the first six Festival concerts were presented the following summer and it has been the orchestra's summer school, the Berkshire Music Center. The school is in session for the eight weeks of the Festival. Mr. Munch is director of the center and Aaron Copland is chairman of the faculty.

The public is invited to visit the Tanglewood gounds and gardens. Admission is by ticket only at the time of concerts. Further information can be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 427,983

JUN 17 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Circ. 101,245

JUN 12 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545

JUN 18 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000

JUN 21 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUN 17 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

JUN 16 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
HAVERHILL, Mass.
Circ. 15,799

JUN 13 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 44,384

JUN 16 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

JUN 16 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUN 17 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 13,067

JUN 13 1962

BERGEN RECORD
HACKENSACK, N. J.

JUN 22 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, June 19, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

KINGSTON FREEMAN
Thursday, June 14, 1962

SCHENECTADY, N.Y.
GAZETTE
D. 45,522

JUN 19 1962 Buffalo

KINGSTON, N.Y.
FREEMAN
D. 16 609

JUN 14 1962 Buffalo

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139

JUN 12 1962 Buffalo

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Times (e)
DANBURY, Conn.
Circ. 20,636

JUN 22 1962

Tanglewood to Include Contemporary Selections

Contemporary music, including 21 compositions by 18 composers, will be presented at Tanglewood this summer as part of the Boston Symphony Orchestra's annual Berkshire Festival at Lenox, Mass.

* * *

SIX OF THE contemporary compositions are being presented under the auspices of the Fromm Music Foundation. The contemporary music has been scheduled as part of both the orchestral and chamber music programs and has been arranged to complement the festival's classical repertoire which will include 25 compositions by Mozart; 13 by Bach, 11 by Beethoven, seven by Brahms and others.

This year's eight-week festival will be held from July 4 to Aug. 26 and will consist of 24 concerts by the Boston Symphony Orchestra conducted by Charles Munch, the orchestra's retiring music director, and guest conductors Pierre Monteux, Eugene Ormandy and William Steinberg. Eight concerts of chamber music will be presented by smaller ensembles.

The contemporary compositions and date of performance include:

Webern, "Five Movements, opus 5;" Berger Quartet (1958); and Schoenberg, "Quartet number 3," all on July 25 played by the Boston Arts Quartet.

The Piston, "Symphony number 6," directed by Dr. Munch, July 27; and Haieff "Symphony number 3" directed by Dr. Munch July 28.

Schuller, "Composition," Babbitt, "Composition for tenor and six instruments;" and Carter "Sonata for flute, oboe, cello and harpsichord," all played by the New York Chamber Soloists Aug. 1.

The Honegger "Symphony number 5," conducted by Dr. Munch, Aug. 3; the Martinu "Fantaisies symphoniques," Dr. Munch, Aug. 5.

The Diamond "Trio," by the Beaux Arts Trio of New York, Aug. 8.

Bartok "Concerto for Orchestra," conducted by Eugene Ormandy, Aug. 10.

The Fine "Symphony" (1962), conducted by Dr. Munch, Aug. 12.

The Prokofiev "Flute Sonata opus 94," Doriot Anthony Dwyer and the Nova Arte Trio, Aug. 15.

Kirchner, "Sinfonia:" Kirchner, Aug. 17.

Prokofiev "Classical Symphony" and the Prokofiev "Symphony number 6," conducted by Eugene Ormandy, Aug. 18.

The Foss "Time Cycle," played by Lucas Foss, Aug. 19.

Bartok "Quartet number 2," the Kroll Quartet, Aug. 22.

Hindemith's "Mathis der Maler," conducted by Pierre Monteux, Aug. 24.

Copland, "Quiet City," conducted by Dr. Munch, Aug. 26.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 13,067

JUN 27 1962

Schedule Ahead For Tanglewood

Charles Munch and the Boston Symphony Orchestra will open the orchestra's 1962 Berkshire Festival at Tanglewood with three concerts of orchestral music by Johann Sebastian Bach. The concerts will be given in the 6000-seat music shed at 8 p.m. Friday (July 6) and Saturday (July 7) evenings and at 2:30 Sunday (July 8) afternoon. The Budapest String Quartet will open the Festival's annual chamber music series at 8 p.m. Wednesday (July 4) with a concert in the 1200-seat Tanglewood Theatre. The Berkshire Music Center, the orchestra's summer school of music at Tanglewood, will begin its eight week session Sunday, July 1, with opening exercises in the theatre at 3:30.

LIFE MAGAZINE
NEW YORK, N.Y.
W. 6,931,049

JUN 22 1962 Buffalo

Music

Classical music, pop concerts, opera jazz and thousands of listeners are al about to move into informal fresh ai surroundings.

THE EAST. The Berkshire Music Festival at *Tanglewood, Mass.* is eight weeks long this year, leads off with the Budapest String Quartet on July 4 and winds up Aug. 26. Fridays through Sundays the Boston Symphony will be heard under the guest batons of Monteux, Steinberg and Ormandy as well as its own Charles Munch, conducting the final Berkshire season.

HOUSTON, TEXAS
CHRONICLE
D. 215,198 S. 243,108

JUN 26 1962 Buffalo

LENOX, MASS. Four batons will wave at Tanglewood (home of the Berkshire Music Festival) this summer as the Boston Symphony's retiring maestro, Charles Munch, shares his conducting chores with Pierre Monteux, Eugene Ormandy and William Steinberg. The festival runs from July 4 to Aug. 26 and annually plays to 250,000 persons.

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Box 2078, Boston 6 • RIchmond 2-4200

Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,412

JUN 30 1962

Music

BERKSHIRE FESTIVAL, 4th of July, 8 p.m. features Budapest String Quartet, at Tanglewood, Lenox, Mass. Tickets $3. and $3.50. Series of three Bach concerts to be presented July 6, 7 and 8 by Charles Munch and Boston Symphony Orchestra. The Fri. and Sat. concerts at 8 p.m.; Sun., July 8 concert at 2:30 p. m. Tickets for any concert in the series are $4 and $5. Leave Mass. Turnpike at Exit 1, follow signs to Berkshire Festival about 5 miles to parking grounds.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 44,384

JUN 23 1962

Music

Budapest Quartet to Open Berkshire Festival

By Alfred Burke

LOWELL — The Budapest String quartet will present the opening program of the 1962 series at the Berkshire festival in Tanglewood Wednesday evening, July 4. Included on the program will be the Mozart (Quartet K, 458); Debussy, (Quartet), and Beethoven (Quartet, Op. 135).

The second event of the opening week will be held on Friday afternoon, July 6, at which time Dr. Charles Munch, music director, of the Boston Symphony orchestra will offer an all Bach list. Highlight of this program will be the appearance of the famed piano duo, Vronsky and Babin, as guest artists. They will be heard in the Concerto for Two Pianos in C Major. On Saturday evening the orchestra, again under Dr. Munch, will play another Bach program. Lukas Foss will be the guest soloist and he will be heard in the D minor Concerto. Completing the opening week will be the Sunday afternoon concert. This is also an all Bach program. The Tanglewood Choir, Hugh Ross, conductor, will be heard in the Cantata: Trauer-Ode.

CUE
NEW YORK, N.Y.
W. 161,388

JUN 30 1962 Buffalo

At the Berkshire Festival the Philadelphians' regular conductor, Eugene Ormandy, has been retained for two concerts with the resident Bostonians in August. Charles Munch, the BSO's retiring conductor, will inaugurate an eight-week season with the customary Bach-Mozart weekends (three this year, July 6-22) and will otherwise share the podium in the weeks to follow with Pierre Monteux and William Steinberg. Soloists include Phyllis Curtin (heading a vocal quartet for the Mozart "Requiem"), July 22; Byron Janis, July 29; Rudolf Serkin, Aug. 5; Leon Fleisher, Aug. 11; Gary Graffman and Eugene Istomin, Aug. 18-19; and Adele Addison, Aug. 26, appearing with others in the closing performance of the Beethoven Ninth. Dr. Munch bids his orchestra and his devoted following a formal farewell on that occasion.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885

JUN 28 1962

AT TANGLEWOOD

The eight-week Berkshire Festival will open at 8 p.m. on Wednesday, July 4, with a Chamber Music Concert in the theater at Tanglewood, summer home of the Boston Symphony Orchestra in Lenox, Mass.

The opening concert will feature the Budapest String Quartet playing Mozart, Quartet, K. 458; Debussy, Quartet; and Beethoven, Quartet, Op. 135.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

JUN 30 1962

TANGLEWOOD WILL REOPEN THIS SUNDAY

First Concert of Season By Hub Orchestra Is Next Friday

LENOX—Charles Munch and the Boston Symphony Orchestra will open the orchestra's 1962 Berkshire Festival at Tanglewood next week with three concerts of orchestral music by Johann Sebastian Bach. The concerts will be given in the 6000-seat music shed at 8 p. m. next Friday and Saturday and at 2.30 next Sunday. The Budapest String Quartet will open the festival's annual chamber music series at 8 p. m., this Wednesday with a concert in the 1200-seat Tanglewood Theater. The Berkshire Music Center, the orchestra's summer school of music at Tanglewood, will begin its eight week session this Sunday with opening exercises in the theater at 3.30.

Lawns Reseeded

James Kiley, superintendent of grounds and buildings at Tanglewood, said Friday crews are painting the clouds over the shell in the shed.

Kiley also said the famous Tanglewood lawns are having heavy going this year because of the very dry spring in the Berkshires. He has a crew of eight college men working the lawns all summer. They have been reseeded and are watered continually. Thousands of persons use the lawns to listen to Tanglewood music under the stars.

Victor Vronsky and Victor Babin will make their Tanglewood debut at the opening Bach concert Friday. They will be soloists in a performance of the Concerto for Two Pianos and Orchestra in C major. Dr. Munch has also invited soprano Bethany Beardslee to be his guest at this concert in a performance of Bach's solo Cantata No. 51 and Doriot Anthony Dwyer will be soloist in the Bach Suite No. 2. The concert will open with Bach's Brandenburg Concerto No. 3.

Four members of the orchestra, Richard Burgin, Doriot Anthony Dwyer, Ralph Gomberg and Roger Voisin, will be soloists at the Saturday concert in a performance of Bach's Brandenburg Concerto No. 2. This concert will open with the Brandenburg Concerto No. 6 and will also include the Piano Concerto in D minor with Lukas Foss as soloist and the Suite No. 3.

Bach Contata

Hugh Ross, head of the Berkshire Music Center's choral department, has been invited by Dr. Munch to conduct the closing work at the Sunday, July 8, concert: Bach's Cantata, "Trauer-Ode." Ross' soloists will be soprano Virginia Babikian, contralto Evelyn Sachs, tenor Nico Castel and baritone David Clatworthy. Dr. Munch will begin his Sunday afternoon program with a performance of the Ricercare from "The Musical Offering." The concert will also include the Brandenburg Concerto No. 5 with Burgin, Mrs. Dwyer and Foss, and Gomberg and Silverstein will be soloists in the Concerto for Oboe and Violin.

At the first of the festival's eight Wednesday evening chamber music concerts, the Budapest String Quartet, Joseph Roisman, Alexander Schneider, Boris Kroyt and Mischa Schneider will perform Mozart's Quartet, K. 458, the Debussy Quartet and the Quartet, Op. 135, by Beethoven.

Dr. Munch will address the students of the Berkshire Music Center at the school's opening exercises Sunday. Richard Burgin, acting chairman of faculty and the orchestra's associate conductor, will also speak. Tea will be served in the Tanglewood gardens following the 3:30 exercises in the theater.

Members of the Friends of the Berkshire Music Center, those who make voluntary contribution to the school, are invited to two events at Tanglewood next week: an aspects of music lecture in the chamber music hall at 3:15 Friday and a concert of chamber music in the chamber music hall at 10 a. m. Sunday, July 8.

BROOKLYN, N.Y.
TABLET (C)
W. 151,790

JUN 16 1962

Situated in the beautiful setting of the Berkshire Mountains, Tanglewood features the Boston Symphony Orchestra under the direction of the retiring Charles Munch and the ageless Pierre Monteux. The season runs from July 4 to Aug. 26 and along with Mr. Munch and Mr. Monteux several eminent guest artists are scheduled to appear.

Then too, many have found the 150-mile trip from New York to Lenox an ideal weekend excursion for the family. Easily accessible via the New York State Thruway or the more scenic Taconic Parkway, Tanglewood offers a spacious lawn where families may lounge in the sun or shade eating picnic lunches while listening to the music. Those who don't want to miss a note, may purchase tickets for seats within the music shed itself.

Concerts are held in the evenings from Tuesday through Saturday and on Sunday afternoon. This season, emphasis is placed on the chamber music of Bach and Mozart for the month of July. More balanced programs consisting of well-known standards and some contemporary works are slated for the latter portion of July and August, with the highlight of Beethoven's powerful Ninth Symphony Aug. 26.

And so from north to south, east to west, our area musically alive. No matter where we are, big city, town, village or hamlet, the sound of music is in the air.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400

JUN 24 1962

Tanglewood Will Offer Varied Programs

As usual, the programs of the Berkshire Music Festival at Tanglewood this Summer will be well-balanced between the classical repertoire and contemporary music.

This season's Festival, which will be held for eight weeks from July 4-Aug. 26, will consist of 24 concerts by the Boston Symphony, conducted by Charles Munch, the orchestra's retiring music director, and guest conductors Pierre Monteux, Eugene Ormandy and William Steinberg. There will also be eight concerts of chamber music by smaller ensembles.

The contemporary compositions have been scheduled as part of both the orchestral and chamber music programs and have been arranged to complement the Festival's classical repertoire which includes 25 compositions by Mozart, 13 by Bach, 11 by Beethoven, seven by Brahms and others.

Among the contemporary composers whose works will be performed at Tanglewood this Summer are Milton Babbitt, Bela Bartok, Arthur Berger, Elliott Carter, Aaron Copland, David Diamond, Irving Fine, Lukas Fosa, Alexei Haieff, Paul Hindemith, Artur Honneger, Leon Kirchner, Bohuslav Martinu, Walter Piston, Sergei Prokofieff, Arnold Schoenberg, Gunther Schuller and Anton Webern.

Included among the chamber music ensembles who will be appearing at Tanglewood are the Kroll Quartet, the Boston Arts Quartet, the New York Chamber Soloists, the Beaux Arts Trio, and the Nova Arte Trio. Soloists will include pianists Leon Fleisher, Gary Graffman, Byron Janis and Rudolf Serkin; violist Joseph de Pasquale; cellist Samuel Mayes, violinist Joseph Silverstein and soprano Adele Addison.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 155,682

JUL 1 1962

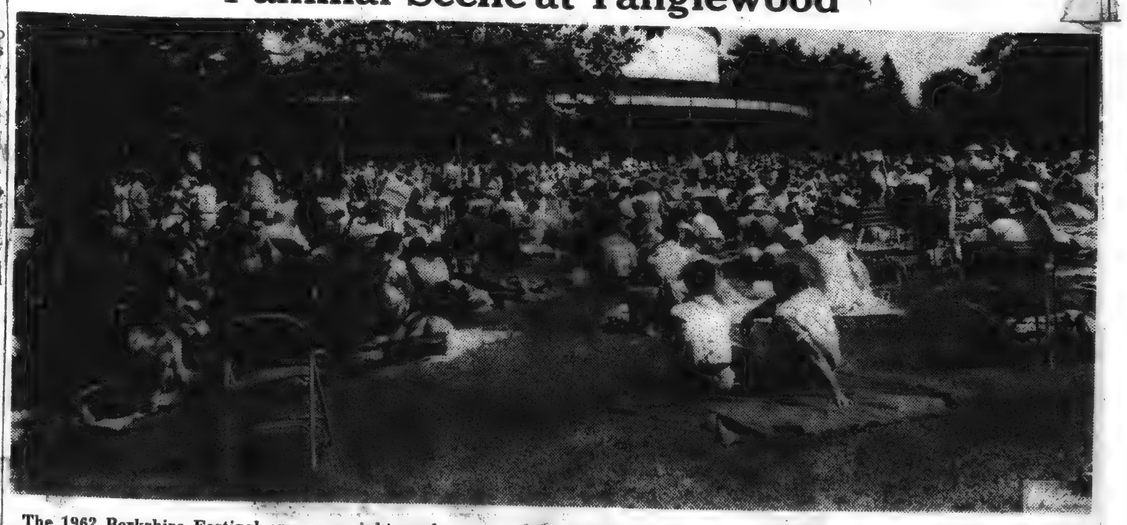
MUSIC MAESTRO: Charles Munch, music director of the Boston Symphony Orchestra, opens the Berkshire Festival Wednesday at 8 p.m. Munch will retire after the final Tanglewood program on Aug. 26.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUL 1 1962

Familiar Scene at Tanglewood



The 1962 Berkshire Festival opens an eight week season at Tanglewood in Lenox with the first concert of the Boston Symphony Orchestra in the Music Shed on Friday at 8 p. m. Twenty-four concerts will be presented throughout the season which concludes on August 26. Charles Munch, who retires as Music Director of the Boston Symphony Orchestra at the conclusion of the Berkshire Festival, has invited Pierre Monteux, [illegible]m Steinberg, and Eugene Ormandy to be guest conductors during [illegible]son.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUN 28 1962

AT TANGLEWOOD

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The opening concert will feature the Budapest String Quartet playing Mozart, Quartet, K. 458; Debussy, Quartet; and Beethoven, Quartet, Op. 135.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
JUN 30 1962

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BROOKLYN, N.Y.
TABLET (C)
W. 151,780
JUN 16 1962

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400
JUN 24 1962

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This season's Festival, which will be held for eight weeks from July 4-Aug. 26, will consist of 24 concerts by the Boston Symphony, conducted by Charles Munch, the orchestra's retiring music director, and guest conductors Pierre Monteux, Eugene Ormandy and William Steinberg. There will also be eight concerts of chamber music by smaller ensembles.

The contemporary compositions have been scheduled as part of both the orchestral and chamber music programs and have been arranged to complement the Festival's classical repertoire which includes 25 compositions by Mozart, 13 by Bach, 11 by Beethoven, seven by Brahms and others.

Among the contemporary composers whose works will be performed at Tanglewood this Summer are Milton Babbitt, Bela Bartok, Arthur Berger, Elliott Carter, Aaron Copland, David Diamond, Irving Fine, Lukas Fosa, Alexei Haieff, Paul Hindemith, Artur Honneger, Leon Kirchner, Bohuslav Martinu, Walter Piston, Serge1 Prokofieff, Arnold Schoenberg, Gunther Schuller and Anton Webern.

Included among the chamber music ensembles who will be appearing at Tanglewood are the Kroll Quartet, the Boston Arts Quartet, the New York Chamber Soloists, the Beaux Arts Trio, and the Nova Arte Trio. Soloists will include pianists Leon Fleisher, Gary Graffman, Byron Janis and Rudolf Serkin; violist Joseph de Pasquale; cellist Samuel Mayes, violinist Joseph Silverstein and soprano Adele Addison.

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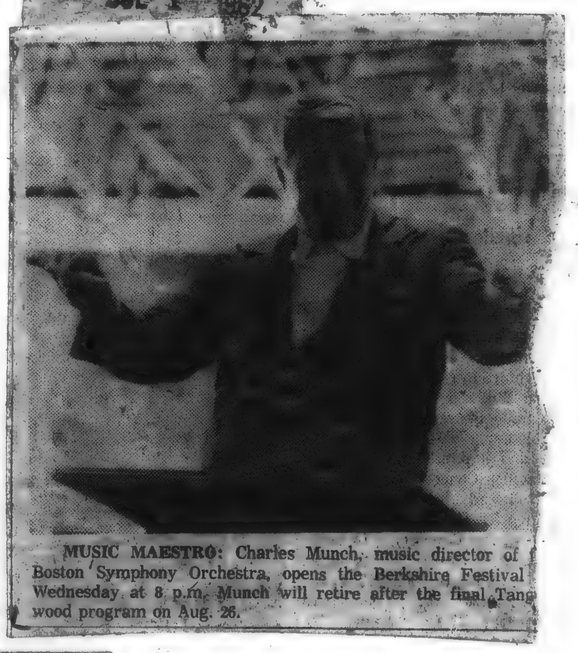
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 155,682
JUL 1 1962



MUSIC MAESTRO: Charles Munch, music director of the Boston Symphony Orchestra, opens the Berkshire Festival Wednesday at 8 p.m. Munch will retire after the final Tanglewood program on Aug. 26.

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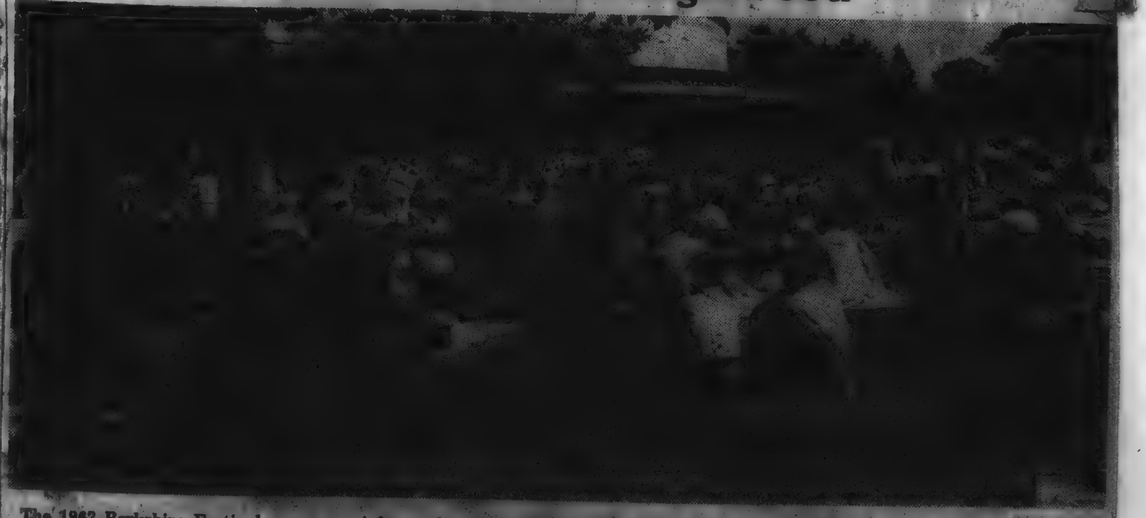
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
JUL 1 1962

Familiar Scene at Tanglewood



The 1962 Berkshire Festival opens an eight week season at Tanglewood in Lenox with the first concert of the Boston Symphony Orchestra in the Music Shed on Friday at 8 p. m. Twenty-four concerts will be presented throughout the season which concludes on August 26. Charles Munch, who retires as Music Director of the Boston Symphony Orchestra at the conclusion of the Berkshire Festival, has invited Pierre Monteux, William Steinberg, and Eugene Ormandy to be guest conductors during the season.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

JUL 1 1962

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Sunday Republican
WATERBURY, Conn.
Circ. 48,972

JUL 1 1962

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

JUN 30 1962

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

JUL 4 1962

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400

JUL 1 1962

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Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,771

JUL 2 1962

NewEnglandNewsclipAgency,Inc.
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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,728

JUL 1 1962

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News (e)
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Circ. 101,245

JUL 3 1962

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Traveler (e)
BOSTON, Mass.
Circ. 162,363

JUL 2 1962

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000

JUN 28 1962

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Press (e)
BRISTOL, Conn.
Circ. 14,191

JUL 3 1962

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 210,123

JUL 1 1962 Byfieller

CAPITAL CITY NEWS BUREAU
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ALBANY TIMES UNION
Sunday, July 1, 1962

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,283 S. 302,060

JUL 1 1962 Byfieller

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 210,123

JUL 1 1962 Byfieller

BERGEN RECORD
HACKENSACK, N. J.

JUL 3 - 1962

UTICA, N.Y.
OBSERVER-DISPATCH
D 46,196 S 57,981

JUL 1 1962 Byfieller

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010

JUL 1 1962 Byfieller

SCHENECTADY, N.Y.
GAZETTE
D. 45,522

JUL 3 1962 Byfieller

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 194,917

JUN 30 1962

Tanglewood Tuning Up

Charles Munch and the Boston Symphony will open the 1962 Berkshire Festival at Tanglewood (Lenox, Mass.) next week with three concerts of orchestral music by Bach. The concerts will be given in the 6,000-seat Music Shed at 8 p.m. Friday (July 6) and Saturday (July 7) and at 2:30 Sunday (July 8).

The Budapest String Quartet will open the festival's annual chamber music series at 8 p.m. Wednesday (July 4) with a concert in the 1,200-seat Tanglewood Theater.

The Berkshire Music Center, the orchestra's summer school of music at Tanglewood, will begin its eight-week session Sunday, with opening exercises in the theater at 3:30 p.m.

Vitya Vronsky and Victor Babin will make their Tanglewood debut at the opening Bach concert Friday. They will be soloists in a performance of the Concerto for Two Pianos and Orchestra in C major. Dr. Munch has also invited Bethany Beardslee, soprano, to be his guest at this concert in a performance of Bach's solo Cantata No. 51, and Doriot Anthony Dwyer will be soloist in the Bach Suite No. 2. The concert will open with Bach's Brandenburg Concerto No. 3.

Four members of the orchestra — Richard Burgin, Doriot Anthony Dwyer, Ralph Gomberg, and Roger Voisin—will be soloists at the Saturday concert in a performance of Bach's Brandenburg Concerto No. 2. This concert will open with the Brandenburg Concerto No. 6 and will also include the Piano Concerto in D minor, with Lukas Foss as soloist, and the Suite No. 3.

Hugh Ross, head of the Berkshire Music Center's choral department, has been invited by Dr. Munch to conduct the closing work at the Sunday (July 8) concert: Bach's Cantata, "Trauer-Ode." Mr. Ross's soloists will be soprano Virginia Babikian, contralto Evelyn Sachs, tenor Nico Castel, and baritone David Clatworthy.

Dr. Munch will begin his Sunday afternoon program with a performance of the Ricercare from "The Musical Offering." The concert will also include the Brandenburg Concerto No. 5 with Mr. Burgin, Mrs. Dwyer, and Mr. Foss; and Messrs. Gomberg and Silverstein will be soloists in the Concerto for Oboe and Violin.

At the first of the Festival's eight Wednesday evening chamber music concerts, the Budapest String Quartet—Joseph Roisman, Alexander Schneider, Boris Kroyt and Mischa Schneider — will perform Mozart's Quartet, K. 458, the Debussy Quartet, and the Quartet, Op. 135, by Beethoven.

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Banner (e)
BENNINGTON, Vt.
Circ. 4,856

JUL 2 1962

Tanglewood Opens July 4; Munch Retires This Summer

LENOX, Mass.—Tanglewood, summer home of the Boston Symphony Orchestra, will open its gates to the annual Berkshire Festival on the Fourth of July.

The 1962 season will conclude Aug. 26 when Charles Munch, retiring music director, will conduct his last concert as head of the orchestra. Mr. Munch has been the conductor for the past 13 years.

In addition to the festival, the orchestra operates the Berkshire Music Center at Tanglewood during the eight-week season. Members of the Friends of the Center are invited to more than 50 events of the school, including special concerts and lectures.

Tanglewood is situated on Route 183, just off Route 7 and not far from the center of Lenox. The regular concert program is as follows:

July 4 8 p.m.
Theatre Concert Hall: Budapest String Quartet, chamber music concert.

July 6, 8 p.m.
Shed: BSO, Charles Munch conducting. Bach's Brandenburg Concerto No. 3, Suite No. 2, Cantata No. 51, Concerto for Two Pianos in C Major, Suite No. 4.

July 7,8 p.m.
Shed: BSO, Munch. Bach: Brandenburg Concerto No. 6, Piano Concerto in D minor, Brandenburg Concerto No. 2, Suite No. 3.

July 8,2:30 p.m.
Shed: BSO, Munch. Bach: Ricercare Brandenburg Concerto No. 5 Concerto for Oboe and Violin Cantata: Trauer-Ode (Tanglewood Choir).

July 11 8 p.m.
Theatre: New York Pro Musica chamber music concert.

July 13 8 p.m.
Shed: BSO, Munch. Mozart: Serenade for Thirteen Winds, K. 361; Piano Concerto, K. 503; Symphony No. 38, Prague

July 14 8 p.m.
Shed: BSO Munch. Mozart: Divertimento for Strings K. 136; Sinfonia Concertante; A Musical Joke; Symphony No. 39.

July 15, 2:30 p.m.
Shed: BSO Munch. Mozart: Eine kleine Nachtmusik, Concerto for Two Pianos in E flat Les Petits riens ballet suite Symphony No. 40.
Theatre: Boston Arts Quartet, chamber music concert.

July 20, 8 p.m.
Shed: BSO, Munch. Mozart: Masonic Funeral Music; Symphony No. 31; Violin Concerto, K. 219; Sinfonia Concertante.

July 21, 8 p.m.
Shed: BSO, Munch. Mozart: Symphony No. 36, Linz; Piano Concerto, K. 482; Symphony No. 41, Jupiter.

July 22, 2:30 p.m.
Shed: BSO, Munch. Mozart: Symphony No. 35, Haffner; Requiem (Tanglewood Choir).

July 25, 8 p.m.
Theatre: Boston Arts Quartet, chamber music concert.

July 27, 8 p.m.
Shed: BSO, Munch. Debussy: Printemps; Piston: Symphony No. 6; Brahms: Symphony No. 4.

July 28, 8 p.m.
Shed: BSO, Munch. Handel-Harty: Water Music; Haieff: Symphony No. 3; Beethoven: Piano Concerto No. 4.

July 29, 2:30 p.m.
Shed: BSO, Pierre Monteux conducting. Beethoven: Symphony No. 2; Purcell: Dido's Lament; Weber: Ocean Thou Mighty Monster; Strauss: Ein Heldenleben.

Aug. 1, 8 p.m.
Theatre: New York Chamber Soloists, chamber music concert.

Aug. 2, 8 p.m.
Shed: Boston Pops, Arthur Fiedler conducting.

Aug. 3, 8 p.m.
Shed: BSO, Munch. Debussy: Three Nocturnes (Festival Chorus); Honegger: Symphony No. 5; Saint-Saens: Cello Concerto; Ravel: La Valse.

Aug. 4, 8 p.m.
Shed: BSO, William Steinberg conducting. Beethoven: Symphony No. 8; Bruckner: Symphony No. 8.

Aug. 5, 2:30 p.m.
Shed: BSO, Munch. Brahms: Haydn Variations; Martinu: Fantaisies symphoniques; Beethoven: Piano Concerto No. 5, Emperor.

Aug. 8, 8 p.m.
Theatre: Beaux Arts Trio of New York chamber music concert.

Aug. 10, 8 p.m.
Shed: BSO, Eugene Ormandy conducting. Beethoven: Egmont Overture and Symphony No. 3, Eroica; Bartok: Concerto for Orchestra.

Aug. 11, 8 p.m.
Shed: BSO, Monteux conducting. Wagner: Meistersinger Overture: Elgar: Enigma Variations; Brahms: Piano Concerto No. 2.

Aug. 12, 2:30 p.m.
Shed: BSO, Munch. Rameau: Dardanus Suite; Fine: Symphony (1962); Tchaikovsky: Symphony No. 6, Pathetique.

Aug. 15, 8 p.m.
Theatre: Nova Arte Trio, chamber music concert.

Aug. 17, 8 p.m.
Shed: BSO, Munch. Kirchner: Sinfonia (conducted by the composer); Berlioz: Haroid in Italy; Mendelssohn: Symphony No. 5, Reformation.

Aug. 18, 8p.m.
Shed: BSO, Ormandy conducting. Prokofiev: Classical Symphony and Symphony No. 6; Tchaikovsky: Piano Concerto No. 1.

Aug. 19, 2:30 p.m.
Shed: BSO, Munch. Schubert: Symphony No. 5; Foss: Time Cycle (conducted by the composer); Brahms: Piano Concerto No. 1.

Aug. 22, 8 p.m.
Theatre: Kroll Quartet, chamber music concert.

Aug. 24, 8 p.m.
Shed: BSO, Monteux. Weber: Euryanthe Overture; Hindemith: Mathis der Maler; Brahms: Symphony No. 1.

Aug. 25, 8 p.m.
Shed: BSO, Munch. Berlioz: Symphonie fantastique: Debussy: La Mer; Ravel: Daphnis and Chloe, Suite No. 2.

Aug. 26, 2:30 p.m.
Shed: BSO, Munch. Copland: Quiet City; Beethoven: Symphony No. 9.

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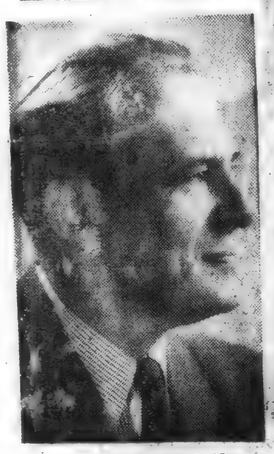
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUL 1 1962

BERKSHIRE MUSIC FESTIVAL TO OPEN 1962 SEASON



RICHARD BURGIN

BUDAPEST STRING QUARTET

DORIOT A. DWYER

RALPH GOMBERG

BETHANY BEARDSLEE

Munch Will Feature Music of Bach In First Full Concert Friday Evening

Opening Exercises Today, Budapest String Quartet Program Wednesday at Tanglewood

LENOX—Dr. Charles Munch will begin his final period as music director of the Boston Symphony Orchestra as the 1962 Berkshire Music Festival opens this week at Tanglewood. Dr. Munch, who will retire from his present position at the close of the summer season, will direct the Boston Symphony Orchestra in two concerts of orchestral music by Johann Sebastian Bach in the 6000-seat Music Shed at 8 p. m. Friday and Saturday. The eight-week Berkshire Music Festival will officially get underway Wednesday evening at 8 in the 1200-seat Tanglewood Theater with a performance by the Budapest String Quartet.

Opening Exercises

Next Sunday evening (July 8) Dr. Munch will again conduct an all-Bach concert by the orchestra in the Music Shed.

The Berkshire Music Center, the orchestra's summef school of music at Tanglewood, will begin its eight-week session today with opening exercises in the theater at 3.30 p. m.

Vitya Vronsky and Victor Babin will make their Tanglewood debut at the opening Bach concert Friday. They will be soloists in a performance of the Concerto for Two Pianos and Orchestra in C Major. Dr. Munch has also invited soprano Bethany Beardslee to be his guest at this concert in a performance of Bach's solo Cantata No. 51 and Doriot Anthony Dwyer will be soloist in the Bach Suite No. 2. The concert will open with Bach's Brandenburg Concerto No. 3.

Four members of the orchestra—Richard Burgin, Doriot Anthony Dwyer, Ralph Gomberg and Roger Voisin—will be soloists at the Saturday concert in a performance of Bach's Brandenburg Concerto No. 2. This concert will open with the Brandenburg Concerto No. 6 and will also include the Piano Concerto in D Minor with Lukas Foss as soloist and the Suite No. 3.

Ross to Conduct

Hugh Ross, head of the Berkshire Music Center's choral department, has been invited by Dr. Munch to conduct the closing work at next Sunday's concert: Bach's Cantata, "Trauer-Ode." Mr. Ross' soloists will be soprano Virginia Babikian, contralto Evelyn Sachs, tenor Nico Castel and baritone David Clatworthy. Dr. Munch will begin his Sunday afternoon program with a performance of the Rioercare from "The Musical Offering." The concert will also include the Brandenburg Concerto No. 5 with Mr. Burgin, Mrs. Dwyer and Mr. Foss, and Messrs. Gomberg and Silverstein will be soloists in the Concerto for Oboe and Violin.

At the first of the festival's eight Wednesday evening chamber music concerts, the Budapest String Quartet—Joseph Roisman, Alexander Schneider, Boris Kroyt and Mischa Schneider—will perform Mozart's Quartet, K. 458, the Debussy Quartet and the Quartet, Op. 135, by Beethoven.

Dr. Munch will address the students of the Berkshire Music Center at the school's opening exercises today. Richard Burgin, acting chairman of faculty and the orchestra's associate conductor, will also speak. Tea will be served in the Tanglewood gardens, following the 3.30 p. m. exercises in the theater.

Members of the Friends of the Berkshire Music Center — those who make voluntary contribution to the school—are invited to two events at Tanglewood this week: an Aspects of Music lecture in the Chamber Music Hall at 3.15 p. m. Friday and a concert of chamber music in the Chamber Music Hall at 10 a. m. next Sunday.

The musical program follows:

WEDNESDAY, JULY 4
8 P. M., Theater
Budapest String Quartet

Quartet, K. 458	Mozart
Quartet	Debussy
Quartet, Op. 135	Beethoven

FRIDAY, JULY 6
3.15 P. M. Chamber Music Hall
Lecture, "Aspects of Music"
8 P. M. Music Shed
Boston Symphony Orchestra
Charles Munch, Conductor

Brandenburg Concerto No. 3	Bach
Suite No. 2 (Dwyer)	Bach
Cantata No. 51 (Beardslee)	Bach
Concerto for Two Pianos C Major (Vronsky, Babin)	Bach
Suite No. 4	Bach

SATURDAY, JULY 7
10 A. M., Music Shed
BSO Open Rehearsal
8 P. M., Music Shed
Boston Symphony Orchestra
Charles Munch, Conductor

Brandenburg Concerto No. 6	Bach
Piano Concerto in D Minor (Foss)	Bach
Brandenburg Concerto No. 2 (Burgin, Dwyer, Gomberg, Voisin)	Bach
Suite No. 3	Bach

Dr. Charles Munch will conduct the Boston Symphony Orchestra in its opening 1962 concert Friday evening in the Music Shed. Dr. Munch has selected the music of Bach for the opening concerts. Other featured personalities of the Berkshire Music Festival at Tanglewood are pictured here.

All four are represented on the Tanglewood programs; this is the centennial year of impressionist Claude Debussy's birth. Venerable Pierre Monteux will relieve Dr. Munch as conductor for three concerts, and William Steinberg, leader of the Pittsburg Symphony, will make his Berkshire debut in another, while Eugene Ormandy of the Philadelphia, who conducted at Tanglewood last summer for the first time, is engaged for two concerts in August.

Otherwise the orchestra will be under the direction of its regular leader, for 13 concerts in all, half of them in the Bach-Mozart series. Prominent pianists will again appear as guest soloists—Serkin, Janis, Fleisher, Istomin and Graffman, besides the expert two-piano pair, Vronsky and Babin. In addition 10 members of the orchestra are to perform solo parts; among these is Richard Burgin, whose 42 years as the outstanding concertmaster of the BSO also end next month, though he will continue as associate conductor.

With Dr. Munch as head of the Boston Symphony and the Berkshire Festival, standards have been maintained, traditions upheld and expectations fulfilled. In appearance and manner a familiar figure on the podium, every performance he conducts these next few weeks will have special significance—the present in the very process of becoming the past. Luckily, he and his orchestra are to be occasionally reunited when he comes back as guest conductor at Symphony Hall—and perhaps at Tanglewood, too.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUL 1 1962

Dr. Munch's Festival

Insofar as an enterprise of such magnitude can be said to belong to any one man, this year's Berkshire Music Festival, opening this week, belongs to Charles Munch. When it ends late in August his career as music director of the Boston Symphony Orchestra will also end, in retirement; shy, gracious Dr. Munch has guided the great Boston Orchestra for 13 years, longer continuously than any other leader save his predecessor Serge Koussevitzky.

During his tenure Dr. Munch took the orchestra on its first European tour, 10 years ago, and in 1956 it became the first American symphonic group to be heard in Russia. Two seasons ago these musicians visited the Far East, all this traveling being undertaken in addition to the regular Symphony Hall subscription series, the tours and out-of-town appearances, the rehearsals and recording sessions, and the summer seasons at Tanglewood.

Before leaving France Dr. Munch was leader of the Paris Conservatory Orchestra, and had previously founded the Orchestre Symphonique de Paris. Naturally his penchant is for French music, and while the masterworks of other composers have not been neglected, and many new compositions by Americans and others have been given first hearings, it has been in the works of such Frenchmen as Berlioz, Debussy, Ravel and Saint-Saens that the Bostonians have reached their exciting, inspired apogee in the Munch era.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUL 8 1962

Charles Munch to Retire As Conductor in August

Became Music Director of Boston Symphony in 1949 Following Retirement of Koussevitzky

Henry B. Cabot, president of the Boston Symphony Orchestra Trustees, announced on April 21 Dr. Charles Munch would retire as the orchestra's music director in August at the conclusion of the orchestra's annual Berkshire Festival at Tanglewood (Aug. 26). Dr. Munch's successor will be Erich Leinsdorf.

Many Honors

Dr. Munch, who will be 71 years of age in September, was appointed music director in 1949 upon the retirement of Serge Koussevitzky. At the time of his retirement, Dr. Munch will have conducted the orchestra for 13 seasons, the longest tenure of any conductor in the orchestra's history except for Serge Koussevitzky who retired at the end of his 25th season.

Charles Munch has brought many honors to the Boston Symphony Orchestra. Five New York Music Critics Circle Awards have been given to compositions which were introduced by him to New York: Martinu's Symphony No. 6, Piston's Viola Concerto, Leo Smit's Symphony No. 1, Poulenc's Gloria and the Haieff Piano Concerto. The orchestra has received two American-International Music Fund Awards, for Blackwood's Symphony No. 1 and the Haieff Symphony No. 2. Dr. Munch received the National Academy of Recording Arts and Sciences Award for his recording with the Boston Symphony Orchestra of Debussy's "Images." During his tenure, the orchestra has received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

Foreign Tours

For the orchestra's 75th anniversary season (1955-56) Charles Munch and the orchestra commissioned works from Barber, Bernstein, Copland, Dutilleux, von Einem, Hanson, Ibert, Martinu, Milhaud, Petrassi, Schuman, Sessions and Villa-Lobos. In the first 10 years of Dr. Munch's tenure, his programs presented works by 31 American composers, 77 first Boston performances, 48 U. S. premieres and 32 world premieres.

In addition to extensive concert series in this country, Dr. Munch has taken the orchestra on three foreign tours: to Europe in 1952 at the invitation of the Congress for Cultural Freedom; a second European tour in 1956 when the Boston Symphony Orchestra was the first western orchestra to be heard in the Soviet Union; and an eight-week tour of the Far East, Australia and New Zealand in 1960.

Charles Munch's book "I Am a Conductor" was published in Paris in 1954 and subsequently in translation in New York, 1955; London, 1956; Zurich, 1957; Moscow, 1960.

Dr. Munch was responsible for the inauguration of the orchestra's open rehearsals in Boston, which in the last 10 years have increased from five to 10 per winter season. The Boston Symphony Orchestra, which already has the longest season of any orchestra in this country, extended its present season to 50 weeks.

Guest Conductor

Mr. Leinsdorf first conducted the Boston Symphony Orchestra as guest in February, 1961. After his Boston concerts Mr. Leinsdorf went to London for six programs with the BBC Symphony which were followed by engagements in Florence and Milan. In May he returned to Amsterdam to conduct the Concertgebouw in the final concerts of their Beethoven Cycle and for his fourth engagement at the Holland Festival.

Born in Vienna, Feb. 4, 1912, Mr. Leinsdorf received his early training at the Vienna Gymnasium. In 1934, he was chosen by Bruno Walter to be his assistant at the Salzburg Festival and he was chief assistant to Arthuro Toscanini at the 1935, 1936 and 1937 festivals. In 1937 Mr. Leinsdorf, at Toscanini's recommendation, joined the musical staff of the Metropolitan Opera Association in New York.

After six seasons at the Metropolitan, Mr. Leinsdorf accepted a three-year contract, to begin in 1943, as conductor of the Cleveland Orchestra. Almost immediately, however, he was drafted into the United States Army. Upon his discharge from service Mr. Leinsdorf was appointed music director of the Rochester Philarmonic Orchestra. He resigned from the Rochester post, after nine years, to become director of the New York City Opera and, in 1957, he rejoined the Metropolitan as conductor and musical consultant to the general manager.

In addition to his terms as conductor of the Cleveland and Rochester orchestras, Mr. Leinsdorf has conducted the Los Angeles, the NBC and Philadelphia Orchestras in this country and, among others, the Amsterdam Concertgebouw, the London Philharmonic and the Israel Philharmonic.

Mr. and Mrs. Leinsdorf now reside in Larchmont, New York, with their five children: David, 18; Gregor, 16; Joshua, 15; Hester, 12 and Jenny, 9.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579

JUL 1 1962

TRAVEL-RESORTS

Summer Musicale Notes

By JERRY HOPMAN
Assistant Travel and Resort Editor

MUSIC ranging from the intricate beat of modern jazz to the soaring themes of the old masters will fill the air again this Summer in the Berkshire Hills of Massachussets.

The famed music festival at Tanglewood opens this Wednesday evening with a July 4th chamber concert by the Budapest String Quartet.

On Friday, the Boston Symphony Orchestra, led by the inspired baton of Charles Munch begins another season of weekend concerts. Dr. Munch, who has been guiding the Tanglewood music fest for the past 13 years, will retire from his post after this season.

Sharing the podium with Dr. Munch throughout the Summer will be conductors Pierre Monteux, Eugene Ormandy, and William Steinger.

Pianists Rudolf Serkin, Gary Hoffman, Byron Janis, Eugene Istomin and Metropolitan Opera soprano Phyllis Curtin will serve as soloists.

Arthur Fiedler's annual Boston Pops program is scheduled for Aug. 2.

Tanglewood's concerts under the moon having been drawing culture and nature lovers to the Berkshire Hills since 1936. Visitors to the Festival have had the privilege of encouraging such artists as Leonard Bernstein, Thomas Schippers, Rosalind Elias, Leontyne Price in their early days.

During the Festival season, the Symphony Orchestra will play 24 concerts, eight public rehearsals. Also on the agenda are eight Wednesday evening chamber music concerts.

Further musical treats will be offered by the 300 students of the Berkshire Music Center. The young masters will play more than 50 concerts.

Tanglewood's location has proven with the passing of the years particularly suitable to art and artists. Originally made into a gentleman's estate by William Aspinwall Tappan in 1848, the Massachussets hill country has served as home for such notables as Nathaniel Hawthorne, whose cottage still stands.

Hawthorne, along with Henry Wadsworth Longfellow, Oliver Wendell Holmes and Herman Melville formed what was known in the 19th century as the "Berkshire jungle of literary lions."

The Festival's impressive music shed seats 6,000 viewers and the 106 members of the Symphony Orchestra.

HERALD-NEWS
PASSAIC-CLIFTON, N.J.

JUL 5 1962

W E D
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Music Festivals from Tanglewood to Yukon

On Sunday, Aug. 26, the Boston Symphony will perform Beethoven's Ninth Symphony at the Berkshire Festival and an era will close for Tanglewood's listeners.

By Don Henahan
Special to The Herald-News
And Chicago Daily News

The performance, which also will be a milestone in the history of American summer music festivals, will be the final appearance of Charles Munch as head of the orchestra, which he is leaving after 13 years as musical director.

The 1962 season of the famous festival at Lenox, Mass., opened with a Budapest Quartet concert and ends with Munch's farewell.

The 70-year-old Alsatian will conduct the first nine concerts this summer, after which the podium is to be taken over by Pierre Monteux, Eugene Ormandy, and William Steinberg.

Although the Tanglewood programs are very heavy with Beethoven, Bach, Mozart, Tschaikovsky, and other rather familiar names, the final season of the Munch regime once more contains an interesting sprinkle of moderns.

Leon Kirchner and Lucas Foss will conduct their own works in symphony concerts, and in the chamber-music department there will be much contemporary music, some of it under the auspices of the Forum Music Foundation of Chicago, which has supported a program at the Berkshire Music Center since 1956.

Tanglewood, now in its 27th year, has extended its season this summer to eight weeks.

A MUCH YO[illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUL 1 1962

MUNCH TO SPEAK TODAY

Tanglewood Music Starts Wednesday

By ROBERT TAYLOR

ONE THINKS of the sun shifting through the foliage, the dappled lawns and hedges, the panoramas of distant lakes and promontories, the sweeping prow of the huge shed, the sprawled picnickers, the lines of cars spilling onto the grounds and raising tall pillars of dust, and the hills coming alive with the sound of great music.

Place Not Questionabl

The 1962 Berkshire Festival at Tanglewood, the summer home of The Boston Symphony Orchestra, opens this week in a mosaic of memories. Since 1936, when the vision of Serge Koussevitzky created the concerts on the 210-acre estate donated to the orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tapan, the Festival has grown bigger and busier.

Whether it has also grown better and better may be argued endlessly. But few will deny its importance as a cultural asset to Massachusetts; the valuable work it performs in shaping the musical artists of the future; or Tanglewood's viability as an institution. Since its founding The Berkshire Festival has evolved into both a tourist mecca and one of the nation's capitals of war-weather music.

This year, in addition, the Festival supplies a last chance to hear Charles Munch at the helm of The Boston Symphony. Tanglewood, literally, marks his farewell. With the poignance of imminent departure hanging over the fete, Dr. Munch has generally selected works that refer to his long tenure as the BSO Music Director.

This afternoon he and Richard Burgin will address the students of The Berkshire Music Center, probably the most vital part of the Tanglewood complex from a long-range point of view. Then, on Wednesday, July 4, the actual music-making begins with The Budapest String Quartet opening the annual chamber music series in the 1200-seat Tanglewood Theater.

The Quartet—Joseph Roisman, Alexander Schneider, Boris Kroyt and Mischa Schneider — will perform Mozart's Quartet, K. 458; Debussy's Quartet; and the Quartet, Op. 135, by Beethoven. It is the kind of solid program in which they have consistently excelled. Thus the 1962 Festival will open.

On Friday afternoon at 3:15 a Seminar in Contemporary Music has been set for the chamber music hall, and we commend this to your attention if you are a Friend (i.e. made a voluntary contribution to the school) of the Berkshire Music Center. The curtain rises on the main event Friday night, with the first Shed concert, an initial occasion of striking interest: the first of a weekend of Bach readings.

★ ★ ★

Bach Programs

Vitya Vronsky and Victor Babin make their Tanglewood debut at this concert (the Concerto for Two Pianos and Orchestra in C major); and Dr. Munch has also invited the soprano, Bethany Beardslee, to be his guest in a performance of Bach's solo cantata No. 51. The Brandenburg Concerto, No. 3 opens this concert, while the Bach Suite No. 2 enlists the services of the flutist, Doriot Anthony Dwyer. A Tanglewood brochure received well in advance of the season, lists the Suite No. 4, but we may assume this has been excised from what is already a full program of Bach Friday night.

The usual Open Rehearsal takes place in the Shed Saturday morning. Four members of the orchestra come forward as soloists at the concert beginning at 8 Saturday night: Richard Burgin, Doriot Dwyer, Ralph Gomberg and Roger Voisin — in the Brandenburg Concerto No. 2. The Brandenburg, No. 6, opens this evening. Lukas Foss, who wrote the weird and astounding "Time Cycle" suite last season, appears in a more traditional role in the Piano Concerto in D minor, and the Suite No. 3 will be heard.

The homage to Bach concludes Sunday afternoon, July 8, at 2:30. Hugh Ross, the head of the Center's choral department, has been invited to conduct Bach's Cantata "Trauer-Ode," with the Tanglewood Choir and soloists. Prior to this Charles Munch will conduct the Ricercare from "The Musical Offering," and the concert also includes the Brandenburg No. 5 (Burgin, Mrs. Dwyer and Foss, soloists), and Bach's Concerto for Oboe and Violin, with Gomberg and Joseph Silverstein as solo artists.

It promises, all in all, to be a rewarding homage—a homage to Bach and to Charles Munch, and the opening of an institution.

The New York Times
D. 680,265 S. 1,306,418
JUL 1 1962

25

Whitestone

BACH REIGNS AT TANGLEWOOD—The Boston Symphony will open the eight-week Berkshire Festival Friday with three programs devoted to works of the composer. At right, Charles Munch, who will conduct the orchestra, soloists and chorus. Above, interior view of the Shed on the estate in Lenox, Mass., where the concerts are given.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 100,849
JUL 1 1962

New Season Will Open At Tanglewood on Wednesday

THE WORLD-FAMOUS musical event, the Berkshire Festival at Tanglewood in Lenox, will open on Wednesday. Tanglewood, a beautiful estate in the Berkshire Hills, is the summer residence of the Boston Symphony Orchestra. Under the direction of Charles Munch, the orchestra will present fifteen concerts on weekends from July 27 to Aug. 26. Pierre Monteux will conduct on July 29, Aug. 11 and 24; Eugene Ormandy on Aug 10 and 18 and William Steinberg on Aug. 4. A program will be given on Aug. 2 by the well-known Boston Pops Orchestra, whose conductor is Arthur Fiedler. Popular guest artists will appear during the season, and for those who enjoy the music of Bach and Mozart, nine concerts will be given on weekends from July 6 to 22 by a Chamber Orchestra, made up of members of the Boston Symphony Orchestra. Again this year, eight chamber music concerts will be presented on Wednesday evenings beginning this week. The conclusion of the 1962 Berkshire Festival will mark the retirement of Charles Munch.

THE SMITHSONIAN INSTITUTION Traveling Exhibition Service is presently circulating several children's exhibitions from foreign countries. Featured at the Craft Center through July 15 is an exhibition of paintings by young Ceylonese entitled "Designs by Children of Ceylon." The display is lent by the Junior Museum of the Metropolitan Museum of Art, New York, and was a gift to the museum from the art inspector of Ceylon. The paintings include 21 intricate and melodic designs.

LAS CRUCES, N.M.
SUN-NEWS.
D, 6,161 S. 6,446
JUL 22 1962

Berkshire Music Festival Offers Varied Training

The 210-acre Tanglewood estate near Lenox, Mass., is setting for the Berkshire Music Festival which got underway July 1 and extends through August 26.

The Berkshire Music Center was established at Tanglewood by the Boston Symphony Orchestra to provide a center where young musicians could continue their professional training and add to their artistic experience under the guidance of eminent musicians and teachers.

Aaron Copland Chairman

Aaron Copland, whose compositions have been played by Las Cruces High School concert band and by groups throughout the world, is chairman of the faculty. However, he is on leave of absence for 1962.

Tanglewood was the meeting place of Emerson, Holmes and Melville, and there in 1850 and 1851, Nathaniel Hawthorne conceived his Tanglewood Tales and The Wonder Book and wrote The House of the Seven Gables.

In 1936 Tanglewood was given to the Boston Symphony Orchestra by Mrs. Andrew Hepburn and Miss Mary Aspinwall Tappan as a home for the Berkshire Symphonic Festival.

Requirements listed in the brochure: "In general, there are no academic requirements for admission to the Berkshire Music Center. For each of the advanced departments, admission is based on demonstrated proficiency in the field of study for which application is made. Students must be 18 years of age or older, except in the Department of Listening and Analysis where the minimum age is 16. There is no maximum age limit in any department."

Among courses offered are in fields of orchestra and conducting, chamber music, choral conducting, composition, opera.

NewEnglandNewsclipAgency,Inc.
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Bee
NEWTOWN, Conn.
Weekly Circ. 5,997
JUL 6 1962

Musical Events

Berkshire Musical Festival Concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., at 8 p.m., July 6, 7, 13 and 14, and at 2:30 p.m. July 8 and 15.

Starlight Festival of Chamber Music Concert in the Courtyard of the Yale Law School in New Haven at 8:30 p.m. on July 10 and July 24.

26

NEW YORK, N.Y.
ADVOCATE
W. 35,000

JUL 14 1962 Buffalo

BROOKLYN, N.Y.
KINGS COURIER
W. 15,370

JUL 28 1962 Buffalo

BROOKLYN, N.Y.
BAY NEWS
W. 10,215

JUL 28 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
NEW YORK
SERVICE
BROOKLYN DAILY
JUL 28 1962

New York World-Telegram

Footlights and Spotlights

Academy of Music to Sponsor Day at Tanglewood on Aug. 5

By ARTHUR ALPERT
World-Telegram Staff Writer

The Brooklyn Academy of Music will sponsor its sixth annual "Sunday at Tanglewood" Aug. 5.

The all-inclusive ticket provides round-trip transportation, a picnic lunch on the Tanglewood grounds and a reserve seat inside the Music Shed for the matinee concert of the Boston Symphony Orchestra.

Charles Munch, in his last season as music director of the Bostonians, will be on the podium and the soloist Piano Concerto No. 5 in E will be Rudolph Serkin. Serkin will play Beethoven's flat, the "Emperor."

The program will open with Brahms' Variations on a Theme by Haydn. It will include also Bohuslav Martinu's Fantaisies Symphoniques, commissioned for the orchestra's 75th anniversary and dedicated to Dr. Munch.

Pianist Serkin is no stranger to the Boston Symphony. Since 1938, shortly after his American debut, he has been soloist with the orchestra 18 times—13 of them with Dr. Munch conducting. He played the "Emperor" concerto with the Boston in 1955 and in February of this year.

"Sunday at Tanglewood" costs $12. Members of the Academy (1962-63) pay only $11. The musical excursionists travel by air-conditioned bus from Vanderbilt Ave., between 44th and 45th Sts., Manhattan, to Tanglewood. Departure is 8:30 a.m. Arrival is just before noon. They may stroll around Tanglewood before and after lunch. The buses leave for New York immediately after the concert, stopping en route for a rest period at which time a supper may be obtained. Homecoming time is 10 p.m.

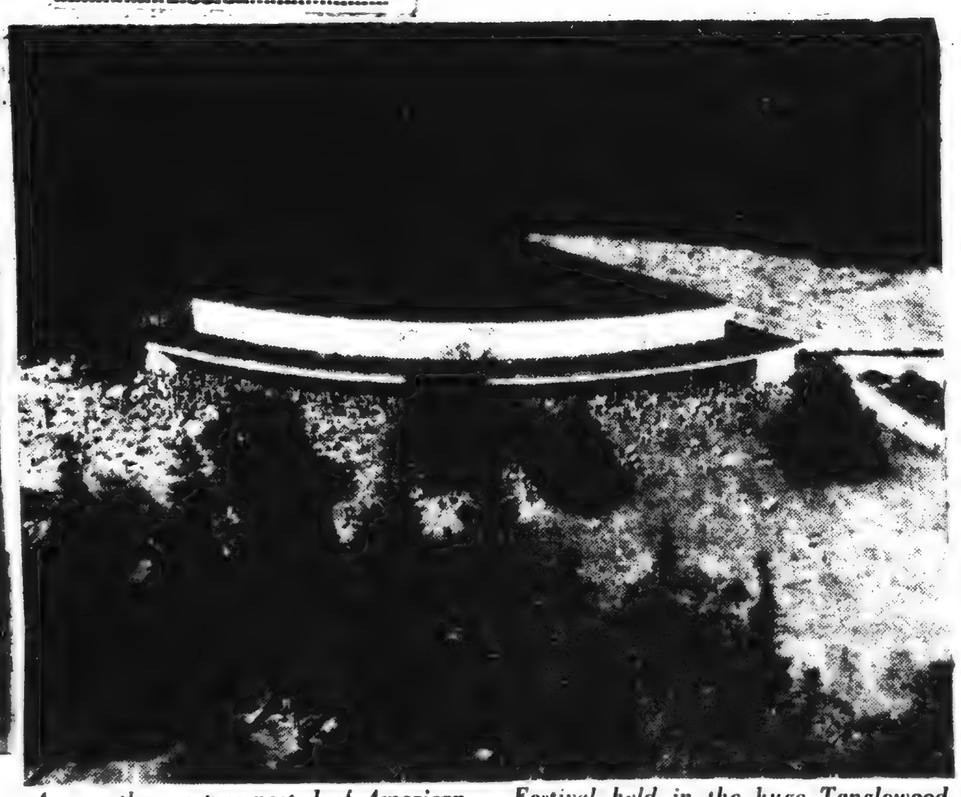
The $12 tab includes a $3 ticket. Should a music-lover wish, he may apply the $3 value toward a better seat (prices range upward to $6.50). The Academy will handle the switch at no extra charge. Deadline for reservations is July 31, at 5 p.m. Telephone ST 3-6700 for details.

RUDOLPH SERKIN

CHARLES MUNCH

WASHINGTON, D.C.
POST & TIMES HERALD
D. 407,089 S. 474,073

JUN 10 1962 Buffalo



Among the most respected of American summer music havens is the Berkshire Festival held in the huge Tanglewood auditorium at Lenox, Mass.

2

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579

JUL 1 1962 Buffalo

TRAVEL-RESORTS

Summer Musicale Notes

By JERRY HOPMAN
Assistant Travel and Resort Editor

MUSIC ranging from the intricate beat of modern jazz to the soaring themes of the old masters will fill the air again this Summer in the Berkshire Hills of Massachussets.

The famed music festival at Tanglewood opens this Wednesday evening with a July 4th chamber concert by the Budapest String Quartet.

On Friday, the Boston Symphony Orchestra, led by the inspired baton of Charles Munch begins another season of weekend concerts. Dr. Munch, who has been guiding the Tanglewood music fest for the past 13 years, will retire from his post after this season.

Sharing the podium with Dr. Munch throughout the Summer will be conductors Pierre Monteux, Eugene Ormandy, and William Steinger.

Pianists Rudolf Serkin, Gary Hoffman, Byron Janis, Eugene Istomin and Metropolitan Opera soprano Phyllis Curtin will serve as soloists.

Arthur Fiedler's annual Boston Pops program is scheduled for Aug. 2.

Tanglewood's concerts under the moon having been drawing culture and nature lovers to the Berkshire Hills since 1936. Visitors to the Festival have had the privilege of encouraging such artists as Leonard Bernstein, Thomas Schippers, Rosalind Elias, Leontyne Price in their early days.

During the Festival season, the Symphony Orchestra will play 24 concerts, eight public rehearsals. Also on the agenda are eight Wednesday evening chamber music concerts.

Further musical treats will be offered by the 300 students of the Berkshire Music Center. The young masters will play more than 50 concerts.

Tanglewood's location has proven with the passing of the years particularly suitable to art and artists. Originally made into a gentleman's estate by William Aspinwall Tappan in 1848, the Massachussets hill country has served as home for such notables as Nathaniel Hawthorne, whose cottage still stands.

Hawthorne, along with Henry Wadsworth Longfellow, Oliver Wendell Holmes and Herman Melville formed what was known in the 19th century as the "Berkshire Jungle of literary lions."

The Festival's impressive music shed seats 6,000 viewers and the 106 members of the Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Register
NEW HAVEN, Conn.
Circ. 105,695

JUL 1 1962

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By GORDON E. ARMSTRONG

The Berkshire Music Festival gets under way this week with the longest schedule of events in the history of these Tanglewood concerts. Last year the season was extended to seven weeks, and this summer still another week has been added. As previously announced with justifiable fanfare, the increase now makes the musicians of the Boston Symphony the envied members of the symphonic profession with a full 50 weeks of employment annually. No other orchestra in this country even comes close to this employment figure.

To say that the present festival will follow the pattern of those of former years would be something of an understatement. Much has been said and written about this phase of the Tanglewood concerts, little of it complimentary. However, if it is to be "business as usual" this summer in the hills of western Massachusetts, the fact that this will be the last festival for the retiring conductor, Charles Munch, should offset a flagging interest in the concerts on the part of many. And if the music will be familiar, at least it will be given its due in a series which closes another era in the history of Boston Orchestra.

This week's three concerts will — as usual — "begin with Bach." Friday evening's opening concert will mark the Tanglewood debut of the celebrated piano-duo, Vronsky and Babin. They will be featured in a performance of the Concerto for two pianos and orchestra in C major. Another guest artist is to be Bethany Beardslee who will be heard in the solo "Cantata No. 51." The other offerings are listed as the "Brandenburg Concerto No. 3" and the "Suite No. 2."

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The "Brandenburg Concertos No.'s 2 and 6 will be performed in Saturday evening's concert with four members of the orchestra as soloists in the former. The highlight of this program will be the "Piano Concerto in D minor" with Lukas Foss as soloist. The "Suite No. 3" rounds out the program.

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16

NEW YORK, N.Y.
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JUL 28 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

BROOKLYN DAILY
Tuesday, July 24, 1962

047

New York World-Telegram

AND SUN, MONDAY, JULY 9, 1962

Footlights and Spotlights

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By ARTHUR ALPERT
World-Telegram Staff Writer

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RUDOLPH SERKIN

CHARLES MUNCH

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WASHINGTON, D.C.
POST & TIMES HERALD
D. 487,089 S. 474,073

JUN 10 1962

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2

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JOURNAL-AMERICAN
D. 617,250 S. 773,578

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TOLEDO, OHIO
BLADE
D. 182,249 S. 180,858

JUL 1 1962

THE MUSIC SHED AT TANGLEWOOD, MASS.
Unusual canopy designed by Eero Saarinen

The World Of Music

Tanglewood Summer Season Opens July 4

By LEE STEELE

THE VISITOR to Tanglewood, summer home of the Boston Symphony Orchestra, could gorge himself musically during any of the eight weekends commencing Friday through the end of August.

So much musical fare abounds Tuesdays through Sundays that vacationers frequently halt one or two days in this musical mecca on the western side of Massachusetts. Tanglewood, just outside Lenox, Mass., is only 45 miles from Albany, 150 miles from Broadway, and about 600 miles from Toledo.

Whether the visitor sits in the 6,000-seat Music Shed, or on the grass; whether he attends a student performance in the chamber music hall or hears visiting chamber music ensembles in the theater concert hall, the experience is bound to be memorable.

★ ★ ★

WHILE Tanglewood refers to the 210-acre estate that was donated to the orchestra in 1936, the musical series is entitled the Berkshire Festival. The orchestra also operates the Berkshire Music Center, which is its summer school of music. Some of the school's alumni include Leonard Bernstein, Louis Lane, the Cleveland Orchestra's assistant conductor, and Harry Kruger, conductor of the BSGU Symphony Orchestra.

The school also provides specialized training in chamber, choral, composition and opera for gifted students whose teachers are, for the most part, orchestra personnel. A number of student performances are open to Friends of the Berkshire Music Center. Membership in the Friends is available at a nominal fee.

On July 4, Tanglewood's 1962 season gets underway with a chamber music concert by the Budapest String Quartet.

★ ★ ★

EVERY FRIDAY during the season there will be seminars in contemporary music. Typical Saturday sessions at Tanglewood begin at 10 a.m., with open rehearsal of the Boston Symphony. Few orchestras permit visitors at rehearsals and the rule at these sessions is for the audience to be as quiet as possible. Conductor Charles Munch, who winds up his affiliation with the Boston Symphony after this season, is usually gentle, but he has been heard to lose his temper at these rehearsals. The visitor then may take a guided tour of Tanglewood —or stroll without a guide between 12:30 and 1:30.

Saturday afternoon is a good time for the visitor to motor to nearby Lee, Mass., for performances at Jacob's Pillow Dance Festival; to Williamstown, Mass., for summer theater, or simply to relax. The shed concerts commence at 8 p.m. Saturdays.

Sunday mornings at 10 are the chamber music series open to Friends, during which students may be heard. Most listeners prefer to sit on benches just outside the small hall, and gaze on the Berkshires in the distance, and smell the crisp cool air.

★ ★ ★

THE 2:30 Sunday concerts draw upwards of 10,000 listeners. Listeners come equipped with blankets, folding chairs, thermos jugs and picnic baskets.

Box lunches — tastefully prepared and ample for the picnicker—are available at the nearby cafeteria on the grounds, and there is a bookstore open for browsing and buying.

The acoustical stage canopy in the Music Shed, dedicated in 1959, was made possible through a $40,000 gift by Edna Betts Talbot of Boston. Another $10,000 gift toward the canopy was given by Conductor Munch. The canopy, incidentally, was designed by the late architect, Eero Saarinen of Bloomfield Hills, Mich.

As is customary, the first two weeks at Tanglewood will be devoted to Bach (this week) and Mozart (next week). Pianists Vronsky and Babin will be heard in a two-piano concerto of Bach on Thursday, and return for a July 15 Mozart two-piano concerto.

★ ★ ★

OTHER musicians scheduled to appear during the summer will be conductors William Steinberg and Pierre Monteux; pianists Byron Janis, Rudolf Serkin, and Leon Fleisher; sopranos Adele Addison and Phyllis Curtin.

A number of eminent chamber music groups are scheduled on the Wednesday night chamber music series, including Nova Arte Trio; Kroll Quartet, New York Chamber Soloists and Beaux Arts Trio of New York.

Arthur Fiedler will conduct the Boston Pops at Tanglewood Aug. 2 and the season will end Aug. 26 with Beethoven's Ninth Symphony.

Tanglewood offers a special type of musical vacation for the visitor with at least two weeks free time—available anytime during the season. The vacationer enrolls as a student in the listening and analysis sequence. Class meets two hours daily, four days a week. The rest of the time, the vacationer-student is on his own to relax, look, and above all, to choose from an overwhelming assortment of things to listen to.

WUOM To Air Three Concerts

The University of Michigan Broadcasting Service — WUOM-FM — will broadcast live three concerts by the University of Michigan Stanley Quartet during the summer session. The concerts will be given on Tuesday evenings at 8:30 on July 3, 17 and 31.

Members of the Quartet are violinists Gilbert Ross and Gustave Rosseels, violist Robert Courte, and cellist Jerome Jelinek.

CHARLES MUNCH
In action at Tanglewood

27

28

PRE-SEASON BERKSHIRE CENTER

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
T[illegible], February 20, 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,175
FEB 17 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
FEB 17 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000
MAR 8 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,006
FEB 19 1962

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 22 000
APR 1962

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
SUN FEB 18 1962

CHICAGO, ILL.
TRIBUNE
D. 854,085 S. 1,157,232
MAR 11 1962

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SUN FEB 25 1962
1961

CHICAGO, ILL.
TRIBUNE
D. 868 958 S. 1 186.625
FEB 17 1962

Music Note

Auditions in five eastern cities begin Tuesday for instrumentalists wishing summer study in orchestra and chamber music performance at the Boston Symphony orchestra's Berkshire Music center in Tanglewood near Lenox, Mass. Hartford, Philadelphia, New York, Washington, and Boston are the cities to be visited by the committee, which ends its work April 5 in Washington. For information, write Registrar, Symphony Hall, Boston.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
MAR 7 1962

Tanglewood Prospects

Charles Munch, director of the Berkshire Music Center, has invited Witold Lutoslawski to come from Poland and Iain Hamilton to come from England this summer to be guest professors in the Composition Department at the Berkshire Music Center at Tanglewood, Lenox, Mass. Messrs. Lutoslawski and Hamilton's eight-week visit to the Boston Symphony Orchestra's summer school has been made possible through a grant from the Ford Foundation's International Affairs Program.

Perhaps the only contemporary Polish composer of international fame, Mr. Lutoslawski, who was born in Warsaw in 1913, and studied at the Warsaw Conservatory with Maliszewski, has had his works performed at the first Polish Festival of Contemporary Music. His "Little Suite" has been performed in the United States.

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A complete catalogue and student application forms for the 1962 Berkshire Music Center at Tanglewood are available from the Registrar, Symphony Hall, Boston 15.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D 66,353
FEB 17 1962

The Boston Symphony is always very willing to keep the world informed of its activities, especially plans for its summer's stay at Tanglewood.

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PHILADELPHIA, PA.
INQUIRER
D. 618,912 S. 1,014,829
FEB 18 1962

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The audition committee, which includes many of the 23 Boston Symphony members who serve on the Center's faculty, will hear string, woodwind, brass, timpani, percussion, piano and harp auditions.

INTERNATIONAL MUSICAN
NEWARK, N.J.
MONTHLY 244 2[illegible]
JUN 1962

The Berkshire Music Center, founded by the Boston Symphony in 1940, will be in session at Tanglewood, Massachusetts, from July 1 to August 26, with Charles Munch as Director and Richard Burgin as his Acting Chairman of Faculty. Faculty members will include Eleazar de Carvalho, with Pierre Monteux, Isaac Stern, Gregor Piatigorsky and Leonard Bernstein as advisors. Richard Burgin and William Kroll head the Orchestral Playing and Chamber Music faculty with assistance from many members of the orchestra, including for the first time, Joseph Silverstein, who becomes Boston Symphony concertmaster in the fall.

WOMAN'S DAY
NEW YORK, N.Y.
MONTHLY 5,174,781
AUG 1962

BERGEN RECORD
HACKENSACK, N. J.
MAY 26 1962

WED CLIPPING SERVICE
CALDWELL, N. J.
CApital 6-4044

HACKENSACK, N.J.
RECORD
D. 106,635
MAY 26 1962

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Sunday Globe
BOSTON, Mass.
Circ. 427,983
MAR 18 1962

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
MAR 10 1962

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
MAR 16 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553
MAR 18 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
MAR 11 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
MAR 11 1962

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The audition committee, which includes many of the twenty-three Boston Symphony Orchestra members who serve on the Center's instrumental faculty, will hear string, woodwind, brass, timpani, percussion, piano and harp.

Applicants accepted in the Berkshire Music Center Orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. There are other scholarships and several instrumental prize awards offered.

Those planning to audition should, if possible, notify the registrar of the Music Center at Symphony Hall, Boston 15, Mass.

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PRE-SEASON BERKSHIRE CENTER

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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SCHENECTADY GAZETTE
Tuesday, February 20, 1962

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Journal (m)
PROVIDENCE, R. I.
Circ. 61,175
FEB 17 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
FEB 17 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000
MAR 8 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,006
FEB 19 1962

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 22,000
APR 1962

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
SUN FEB 18 1962

CHICAGO, ILL.
TRIBUNE
D. 854,085 S. 1,157,232
MAR 11 1962

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
SUN FEB 25 1962
1961

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TRIBUNE
D. 868,958 S. 1,186,625
FEB 17 1962

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
MAR 7 1962

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WOMAN'S DAY
NEW YORK, N.Y.
MONTHLY 5,174,781
AUG 1962

BERGEN RECORD
HACKENSACK, N. J.
MAY 26 1962

W E D CLIPPING SERVICE
CALDWELL, N. J.
CApital 6-4044

HACKENSACK, N.J.
RECORD
D. 106,635
MAY 26 1962

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Sunday Globe
BOSTON, Mass.
Circ. 427,983
MAR 18 1962

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
MAR 10 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
MAR 16 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553
MAR 18 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
MAR 11 1962

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INTERNATIONAL MUSICAN
NEWARK, N.J.
MONTHLY 244,271
JUN 1962

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Courant (m)
HARTFORD, Conn.
Circ. 113,846

FEB 2 3 1962

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

FEB 18 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 153,116

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658

WED FEB 14 1962

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
WED FEB 14 1962

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

FEB 18 1962

PORTLAND, ORE.
REPORTER
D. 53,940

MAR 2 1962

Winners Named By Music Group

Winners of three scholarships awarded each year to outstanding members of the Portland Junior symphony have been announced by the joint music and scholarship committees of the association.

The Tangleward scholarship to the Berkshire Music center in Lennox, Mass., went to Barton Parker, principal horn, and a junior at Lewis & Clark college. Vicki Poulette, flutist with the orchestra and also an accomplished organist, won a nine-week scholarship to Aspen, Colo. Gail Rosebraugh, first violist, was awarded the half scholarship for the same period at Aspen. Larry Zgonc, principal bass, was named as alternate.

Each of the seven candidates performed a work of his own choosing, sightread and was interviewed by the two committees under Charles E. P. Wright, scholarship chairman, and Dr. Reinhard G. Pauly, music committee chairman, who presided at the five-hour meeting at Reed college.

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Evening Globe
BOSTON, Mass.
Circ. 141,660

MAY 31 1962

Silverman Named

Stanley Silverman, whose Afternoon Music for Orchestra was premiered at the White House last month by the Greater Boston Youth Orchestra, has been appointed assistant in the Department of Composition, Berkshire Music Center, the Boston Symphony Orchestra's Summer school of music at Tanglewood.

Plans for Tanglewood, 1962

Audtions will be held this week in Hartford, Philadelphia and New York for instrumentalists who wish to apply for Summer study in orchestra and chamber music performance at the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood, Lenox, Mass.

The Hartford auditions are scheduled for Tuesday, Feb. 20, from 2 to 4 p.m., at the Julius Hart College. In Philadelphia the auditions will be Thursday, Feb. 22 from 1 to 3 p.m., at the New School of Music. The New York auditions will be at the Juilliard School of Music Friday, Feb. 23, from 2 to 4 p.m. Auditions in Boston are listed for Mar. 19, and in Washington on Apr. 5.

The Berkshire Music Center, founded by the Orchestra in 1940 in fulfillment of the wish of Serge Koussevitzky, will be in session at Tanglewood from July 1 to Aug. 26. The Orchestra's Berkshire Festival will be held at the same time. Charles Munch is director of the Berkshire Music Center.

Applicants accepted in the Berkshire Music Center Orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. There are also many other scholarships and several instrumental prize awards offered in the names of such distinguished artists interested in the Music Center as Jascha Heifetz, Gregor Piatigorsky, Albert Spalding, and Leonard Bernstein. Fellowships are also available for instrumentalists interested in the performance of contemporary music (Fromm Fellowships) and advanced players of stringed instruments (String Fellowships.)

Dr. Munch has invited Witold Lutoslawski to come from Poland, and Iain Hamilton to come from England, this Summer, to be guest professors in the composition department at the Berkshire Music Center. Their eight weeks visit has been made possible through a grant from the Ford Foundation's International Affairs Program.

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Mr. Hamilton has previously taught in the United States, at Duke University. Mr. Lutoslawski has not previously taught in this country.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

FEB 18 1962

BURGIN TO HEAD FACULTY AT LENOX

NEW YORK—Presumably the summer ahead should be a productive one for Aaron Copland, for the American composer generally rated the leader among his colleagues has been granted a sabbatical leave from his duties as chairman of faculty of the Berkshire Music Center at Tanglewood.

His place, for the time, will be taken by Richard Burgin, retiring concertmaster of the Boston Symphony Orchestra, who has the title of acting chairman of faculty. Among Copland's commitments are the commission for a work to be heard at the opening of Philharmonic Hall in Lincoln Center Sept. 23. He is also scheduled to conduct in Ravinia and elsewhere. I. K.

Dr. Munch has granted Aaron Copland, chairman of faculty, a sabbatical leave for the 1962 session and Richard Burgin has been appointed acting chairman of faculty. The Center's dean, Ralph Berkowitz, has announced the Brazilian conductor, Eleazar de Carvalho, will again head the school's department of instrumental music. Pierre Monteux, Isaac Stern, Gregor Piatigorsky and Leonard Bernstein are advisors to this department.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Schenectady, June 5, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

WHITE PLAINS REPORTER DISPATCH
Wednesday, June 27, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, June 3, 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

MAY 31 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

MAY 31 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 44,384

JUN 2 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUN 3 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400

JUN 3 1962

BERGEN RECORD
HACKENSACK, N.J.

JUN 5 1962

NEW YORK, N.Y.
HERALD TRIBUNE
D. 355,898 S. 451,270

JUN 5 1962 Byline

SCHENECTADY, N.Y.
GAZETTE
D. 45,522

JUN 5 1962 Byline

Center Gets 30 Foreign Music Pupils

The Berkshire Music Center, the summer school of music at Tanglewood, Lenox, Mass., sponsored by the Boston Symphony Orchestra, has accepted 30 foreign students from 13 countries and five continents for the 1962 session which runs from July 1 through Aug. 26.

* * *

THE GROUP includes seven students from Japan; six from France; three each from England and Canada; two each from Austria and Venezuela; and one each from Belgium, Germany, Israel, Australia, Chile, Roumania and Indonesia.

Nine of the students will study conducting; 17 are instrumentalists; one each is scheduled for choral work and composition and two have signed up for listening and analysis.

Included are four first prize winners from the Paris Conservatory (Jacques Sudrat, Marcelle Verignon, Madeleine Simoni and Martine Joste); the winner of the Australian Broadcasting Commission's scholarship to the Berkshire Music Center (Brian Coogan, trumpet); and the current winner of the French Prix de Rome (Alain Margoni, France, composer).

30

LOWELL, MASS.
SUN
D. 44,384 S. 33,804

MAY 26 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

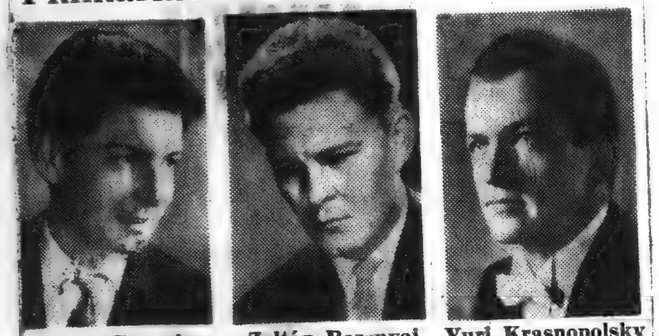
Sun (e)
LOWELL, Mass.
Circ. 44,384

MAY 26 1962

NEW YORK, N.Y.
TIMES
D. 660,265 S. 1,306,418

MAY 10 1962

Philharmonic Names 3 Assistants



Serge Fournier Zoltán Rozsnyai Yuri Krasnopolsky

An American, a Frenchman and a Hungarian have been selected as New York Philharmonic assistant conductors for next season. They are Yuri Krasnopolsky, Serge Fournier, and Zoltán Rozsnyai.

M. Fournier, the Frenchman, has never conducted in the United States, but the others have. Mr. Krasnopolsky, a native of Chicago, conducted the Philharmonic in February, 1961, at a Pension Fund Concert devoted to the music of the Philharmonic's conductor, Leonard Bernstein.

Mr. Rozsnyai, who was born in Budapest, toured the United States in 1959 as conductor of the Philharmonia Hungarica, an orchestra composed of refugees from the unsuccessful 1956 Hungarian revolt.

The orchestra, which Mr. Rozsnyai founded in 1956, was "adopted" by the Town of Marl, Germany, as its permanent orchestra in 1960.

The 23-year-old French conductor was a 1961 winner of the Koussevitzky Conducting Prize at the Berkshire Music Festival at Tanglewood in Lenox, Mass. A Paris Conservatory graduate, he has conducted the Orchestre de la Radiodiffusion - Télévision Française, the Orchestre Symphonique du Grand Casino in Vichy, France, and the Orchestra of the Concerts Colonne in Paris.

In addition to his appearance with the Philharmonic, Mr. Krasnopolsky, who is 34, has been associate musical director of the St. Louis Municipal Opera and musical director of the Los Angeles Civic Opera. He toured fourteen European countries as associate conductor of the Ballet Theatre in 1960, and he conducted twenty-seven European orchestras.

This will be the fourth season in the Philharmonic's Assistant Conductors Project. Last year's assistants were Seiji Ozawa, Maurice Peress and John Canarina.

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Sunday Telegram
WORCESTER, Mass.
Circ. 100,849

JUN 17 1962

Music

Tanglewood's Fame is Worldwide

By RAYMOND MORIN
Telegram Music Critic

A musical United Nations will be in residence at Tanglewood this summer. The Berkshire Music Center, Boson Symphony Orchestra's summer school, has accepted 30 foreign students from 13 countries and five continents for the 1962 session, from July 1 through Aug. 26.

Among them are four first-prize winners from the Paris Conservatory (Jacques Sudrat, Marcelle Verignon, Madeleine Simoni and Martine Joste), winner of the Australian Broadcasting Commission's scholarship to the Berkshie Center (Brian Conan, trumpet) and the current winner of the Prix de Rome (Alain Margoni, France, composer).

Berkshire Grads

Casually dressed students at the Berkshire Music Center give little indication of the impact that the summer institution has had on professional ranks here and abroad.

Forty-three Tanglewood-trained conductors now have their own orchestras. There are 89 first-chair players and 11 concertmasters in United States orchestras who studied in the center's instrumental department. Eight of the 12 assistant conductors to Leonard Bernstein of the New York Philharmonic were students at Tanglewood.

Tanglewood singers, producers, conductors and designers are now with major opera houses of the United States and Europe.

Richard Burgin

Dr. Charles Munch, who is retiring as music director of the Boston Symphony orchestra, will address the students of the Berkshire Music center at the school's opening exercises tomorrow. Richard Burgin, who is retiring as concert master but will retain his position as associate conductor, will also address the students. He is acting chairman of faculty. Tea will be served in the Tanglewood gardens following the exercises which are to be held in the theater.

The first of the eight festival Wednesday evening concerts will be held next week. A chamber music program will feature the Budapest String quartet. The members are Joseph Roisman, Alexander Schneider, Boris Kroyt and Mischa Schneider.

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Sun (e)
LOWELL, Mass.
Circ. 44,384

3 0 1962

Sunday Register
NEW HAVEN, Conn.
Circ. 105,695

JUN 3 1962

Summer Festivals Draw Blasts For Lacking Adventurous Music

Music

By GORDON E. ARMSTRONG

Well, it's "festival baiting" time again, with critics getting in the first punch in the now annual verbal fisticuffs with the program directors of summer musical festivals. In short, the complaint is that the only "fresh air" to be encountered at music festivals here in the East is that which you breathe in through your nose. Judging by what we read, the less conservative members of the press are holding their noses instead of sniffing expectantly at the musical menus being cooked up once again for audiences at symphonic events.

The slogan of the dissident group could well be a paraphrase of Horace Greely's well known utterance, "Go West, young music lover." We use the word "young" advisedly since older music devotees, as indicated by attendance figures east of the Appalachians, still go for the familiar warhorses in the standard repertory. The situation is different in the West, say the critics. The pioneering spirit still exists there, programwise, and the winds of free enterprise sweep across the western musical panorama in the summer months.

However, there is something of a paradox in the national music scene with regard to the seasons. The picture is reversed during the winter season when Eastern concerthalls provide the more adventurous music-making and the "three B's" are apt to be Berg, Bartok, and Barber as often as the traditional ones. The latter are back in business at Eastern summer festivals and the emphasis on new music shifts back to the West at a time when our program makers seem to subscribe rather literally to the "lazy summer months" theme!

In looking for an explanation of this curious state of affairs, perhaps it should be called "just one of those things" in the overall picture. The fact that audiences are admitted free to such summer series as those at Robin Hood Dell in Philadelphia and Grant Park in Chicago may be contributing factors to a laissez faire attitule in their program making. And the fact that musicians' fees for rehearsal time are larger in the east than the west may partially explain the "musical re-hash" served to patrons at the Lewisohn Stadium in New York and the Berkshire Festival at Tanglewood. Maybe, who knows?

The Berkshire Music Festival, of course, is one of the prime targets of the critics. This is hardly news at this late date. The smoldering fires of critical displeasure with the sameness of programs there for the past several years broke into flaming headlines in last year's musical press. Charges and countercharges flew thick and fast in a heated exchange between Harold Schonberg of The New York Times and Thomas Perry, manager of the Boston Symphony.

Perhaps another "round" is in the offing this season. Mr. Perry has a new challenger in the person of Ronald Eyer, music editor of The New York Herald Tribune. The coming Berkshire Festival looms up as another in which the critical fraternity will employ its collective hands not in applauding but in stifling yawns and supporting drooping heads, according to Eyer's recent blast. That is, if the boys don't head for Coney Island instead!

"The Berkshire Festival, as for a long time now, is dead on its feet," says Eyer. "I have searched the programs in vain for anything worth more than two subway tokens to Carnegie Hall, where similar fare is available all season," he added. The Boston manager won't like this crack either: "The great Eastern centers, which provide the freshest and most animated musical activity during the winter season, seem to run to pap, pop, and perdition come June!"

Though the Berkshire Festival doesn't start until July, Mr. Perry won't be too technical about the time element in the latter remark which should help to build up his resentment against the specific charges made by the critic regarding Tanglewood programs. It remains to be seen whether the Boston manager and others will take this latest and most severe blast lying down.

The writer has seen the entire list of programs for this summer's Berkshire Festival and with one or two exceptions I can't get excited about the schedule either. As for the past several seasons, I'll probably do most of my listening "lying down" — in the backyard rather than on the Tanglewood lawn. My recorded versions of Tchaikovsky's Piano Concerto No. 1 and Beethoven's Ninth may not be as satisfying as the Tanglewood performances listed, but they'll have to do and there'll be compensations. The ice-box will be real handy, among other things. And I won't have to worry about flat tires and other road hazards.

In particular, this season's Berkshire Festival is sorely remiss in completely ignoring the current observance of a milestone in the still active career of one of the great composers of our time. He is, of course, Igor Stravinsky, who will celebrate his 80th birthday on June 18. To be sure, the Berkshire Festival programs are "subject to change" and perhaps this oversight may be corrected. Undoubtedly Mr. Perry can explain this too. But it'll take a lot of explaining!

FADED TEXT

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
May 29, 1962

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

POUGHKEEPSIE JOURNAL
Sunday, June 3, 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
MAY 23 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,440
JUN 9 1962

POUGHKEEPSIE, N.Y.
JOURNAL
D. 29,861 S: 31,200
JUN 3 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
MAY 23 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
JUL 1 1962

Public Invited To Tanglewood

LENOX—The opening exercises of the 1962 session of the Berkshire Music Center will be held at 3.30 p. m. today in the theater at Tanglewood. The Boston Symphony Orchestra extends a cordial invitation to the public to attend the exercises and to the tea which will follow in the Formal Gardens.

Leonard Burkat, music administrator of the Boston Symphony and administrator of the Music Center, will introduce the afternoon's speakers. The students and guests will hear Charles Munch, music director of the orchestra, and Richard Burgin, acting chairman of the faculty. Speaking for the trustees of the Boston Symphony Orchestra will be Talcott Banks. The 38 members of the faculty will be presented to the students by Ralph Berkowitz, dean of the Music Center.

Concluding the exercises will be the traditional performance by the students of Randall Thompson's "Alleluia," conducted by Hugh Ross. This work was written for and dedicated to the Berkshire Music Center at its founding in 1940.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,747
JUL 7 1962

31

Tanglewood Topics

By Sanford R. Sistare

FROM THROUGHOUT the United States and a number of foreign countries, some 280 students have come to pursue courses of study at the Berkshire Music Center. Registration has been completed, and the opening ceremonies took place Sunday, July 1. Many of the students have returned for their second or third summers at Tanglewood.

While sitting in the audience during the ceremonies, I noticed many familiar faces and several new ones among the members of the Music Center's faculty. Some have been at Tanglewood since the inception of the school in 1940. Two faculty members not present were Aaron Copland, chairman of the faculty, and Boris Goldovsky, head of the opera department, who are on leave for the current session.

Charles Munch has appointed Richard Burgin as acting chairman of the faculty. Mr. Burgin is familiar to Tanglewood concert goers as the concertmaster of the Boston Symphony, a position from which he retires after this season. For 42 years, or a period just greater than half the life of the orchestra, Mr. Burgin has held this position of eminence among musicians. His long association with the orchestra will not come to an end, however, as he will continue as associate conductor.

* * *

I NOTED Joseph Silverstein sitting among the faculty members for the first time. A recent winner of the Walter W. Naumberg Foundation Award, Mr. Silverstein will become concertmaster of the orchestra at the beginning of the winter season.

Polish composer Witold Lutoslawski and Iain Hamilton, British composer, are joining the composition department this summer—each for the first time. Replacing G. Wallace Woodworth as head of listening and analysis is Peter Gram Swing who is presently chairman of the Department of Music at Swarthmore College and a former student at the Berkshire Music Center.

When the first classes of the Music Center met last Monday, Hugh Ross and the Tanglewood Choir had a rather monumental task ahead. They had one week in which to prepare for a performance with the Boston Symphony at the Festival concert Sunday. But students and faculty alike took the matter in stride, for such is the way the Music Center is operated: professional training for a finished performance. Students are aware of the intensive program and are prepared for the tremendous outpouring of highest quality music within the eight week period.

* * *

THE OTHER DAY I had occasion to amble through the Music Shed for the first time this season. I am impressed each time I see it, for this is truly a magnificent and awe-inspiring structure. Years ago I had read of the details of construction, but with the passage of time they had become less clear than they should be. For my own re-edification I dug out the details, some of which are related here for the benefit of others who might have raised in their own minds the same questions as I.

Designed by the late Eero Saarinen and later improved by the addition of the Talbot Memorial Canopy, the Shed seats 6,037 people in an arrangement resembling a curved fan, the outer rim of which measures 404 feet. Seventy-eight columns 16 feet high support the 66,000 square feet of the roof which is slightly over 40 feet above ground. This is the key structure at Tanglewood. It is here that the major concerts of the Boston Symphony and Berkshire Music Center are presented.

The Shed for a number of years was the property of the Berkshire Symphonic Festival, the organization which inaugurated great music in the Berkshires back in the mid-1930s. John G. W. Mahanna, county editor of *The Eagle*, ably describes these early years and the events of one stormy night which brought the Shed into existence. His book, "Music Under the Moon," is certainly a must for those interested in the colorful history of the Berkshire Festival.

Berkshire Music Center Has Many Noted Alumni

Two New Assistant Conductors to Bernstein Among Former Pupils at Lenox

LENOX — Two of the three young conductors—Serge Fournier and Yuri Krasnopolsky—appointed recently as assistant conductors to Leonard Bernstein at the New York Philharmonic for the orchestra's 1962-1963 season are former pupils at the Boston Symphony Orchestra's summer school, the Berkshire Music Center at Tanglewood.

Trained at Tanglewood

Since Bernstein began his New York Philharmonic assistant conductors project three seasons ago, eight of the 12 appointees to this position have had training at Tanglewood: Fournier and Krasnopolsky plus Seiji Ozawa, Slyakum Shapira, Russell Stanger, Kenneth Schermerhorn, Stefan Bauer-Mengelberg and Seymour Lipkin.

Bernstein was head of the orchestra and conducting department for several seasons and is now an adviser to the department. Pierre Monteux is also an adviser to the department, which is under the active direction of Eleazar de Carvalho.

Many other now notable musicians have studied at the Berkshire Music Center since it was founded in 1940 by the Boston Symphony Orchestra at the request of Serge Koussevitzky, then the orchestra's music director.

Have Own Orchestras

In addition to Bernstein, a Tanglewood pupil of Serge Koussevitzky in 1940 and 1941, and the conductors he has engaged for the New York Philharmonic, 41 other Tanglewood trained conductors now have their own orchestras. Seven former pupils are now assistant or associate conductors of major orchestras. Geographically these former students from the Berkshire Hills of Western Massachusetts now range from Zubin Mehta in Los Angeles to Walter Hendl and Thor Johnson in Chicago, Louis Lane in Cleveland, Theodore Bloomfield in Rochester and Robert Whitney in Louisville.

The orchestra and conducting department at Tanglewood has also contributed 11 concertmasters and 89 first-chairmen to the nation's symphony orchestras.

Major opera houses in the United States and Europe are now well staffed with musicians from Tanglewood. Among the vocalists are Adele Addison, Phyllis Curtin, Mattiwilda Dobbs, Rosalind Elias, Reri Grist, Frank Guarrera, Heidi Krall, Mildred Miller, Patricia Neway, Leontyne Price, Regina Sarfaty and Sylvia Stahlman. Lorin Maazel, Thomas Schippers and Samuel Krachmalnick now conduct in the major opera houses and Nathaniel Merrill, Sarah Caldwell and Alfred Popper design, produce and direct at several opera houses.

Session Opens July 1

The 1962 session of the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood—its 20th —will be held from July 1 to Aug. 26 in conjunction with the orchestra's eight-week Berkshire Festival at Tanglewood.

Charles Munch is music director of the festival and director of the center. His teaching associates at the center are Aaron Copland, chairman of the faculty (on leave of absence 1962); Richard Burgin, acting chairman of the faculty and in charge of chamber music; De Carvalho, orchestra and conducting; Boris Goldovsky, opera (on leave of absence 1962); Lukas Foss, composition; William Kroll, chamber music; Hugh Ross, choral music; Peter Gram Swing, listening and analysis. The faculty also includes 23 members of the Boston Symphony Orchestra. Iain Hamilton from England and Witold Lutoslawski from Poland will be guest teachers in the department of composition for the 1962 session.

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News (e)
SPRINGFIELD, Mass.
Circ. 101,245
JUN 30 1962

Opening Event At Tanglewood

Berkshire Music Center Exercises Tomorrow

The opening exercises of the 1962 session of the Berkshire Music Center will be held tomorrow at 3.30 p. m. in the theater at Tanglewood. The Boston Symphony Orchestra extends an invitation to the public to attend the exercises and to the tea which will follow in the formal gardens.

Leonard Burkat, music administrator of the Boston Symphony and administrator of the music center, will introduce the afternoon's speakers. The students and guests will hear Charles Munch, music director

Springfield, Mass., Daily News

of the orchestra, and Richard Burgin, acting chairman of the faculty. Speaking for the trustees of the Boston Symphony Orchestra will be Talcott Banks. The 38 members of the faculty will be presented to the students by Ralph Berkowitz, dean of the music center.

Concluding the exercises will be the traditional performance by the students of Randall Thompson's "Alleluia," conducted by Hugh Ross. This work was written for and dedicated to the Berkshire Music Center at its founding in 1940.

AIR CONDITIONED

32

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

YONKERS HERALD STATESMAN
Thursday, May 31, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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KINGSTON FREEMAN
Thursday, May 31, 1962

CAPITAL CITY NEWS BUREAU
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WHITE PLAINS REPORTER DISPATCH
Thursday, May 31, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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ALBANY TIMES UNION
Tuesday, May 29, 1962

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
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YONKERS HERALD STATESMAN
Thursday, May 31, 1962

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067

MAY 26 1962

New England Newsclip Agency, Inc.
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News (e)
SPRINGFIELD, Mass.
Circ. 101,245

MAY 28 1962

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

MAY 28 1962

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

MAY 29 1962

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Sun (e)
ATTLEBORO, Mass.
Circ. 10,542

MAY 29 1962

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News (e)
SPRINGFIELD, Mass.
Circ. 101,245

MAY 29 1962

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Record-American (m) (e)
BOSTON, Mass.
Circ. 535,565

MAY 29 1962

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Banner (e)
BENNINGTON, Vt.
Circ. 4,856

MAY 31 1962

BERGEN RECORD
HACKENSACK, N. J.

MAY 29 1962

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010

MAY 29 1962 Buffalo

EVANSVILLE, IND.
COURIER
D. 61,186

MAY 30 1962 Buffalo

YONKERS, N.Y.
HERALD STATESMAN
D. 43,126

MAY 31 1962 Buffalo

WHITE PLAINS, N.Y.
REPORTER DISPATCH
D. 32,049

MAY 31 1962 Buffalo

YONKERS, N.Y.
HERALD STATESMAN
D. 43,126

MAY 31 1962 Buffalo

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUN 3 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 427,983

JUN 3 1962

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000

JUN 7 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, June 4, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

PORT CHESTER ITEM
Saturday, June 2, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, June 3, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW ROCHELLE STANDARD STAR
Friday, June 1, 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 100,849

JUN 10 1962

PORT CHESTER, N.Y.
ITEM
D. 15,053

JUN 2 1962 Buffalo

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,283 S. 302,060

JUN 3 1962 Buffalo

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 210,123

JUN 3 1962 Buffalo

CANTON, OHIO
REPOSITORY
D. 70,496 S. 77,659

JUN 3 1962 Buffalo

SEATTLE, WASH.
TIMES
D. 226,427 S. 257,927

JUN 3 1962 Buffalo

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387

JUN 4 1962 Buffalo

CHARLESTON, S.C.
POST
D. 36,122

JUN 7 1962 Buffalo

BROOKLYN, N.Y.
KINGS COURIER
W. 15,370

JUN 9 1962 Buffalo

BROOKLYN, N.Y.
BAY NEWS
W. 10,215

JUN 9 1962

SACRAMENTO, CALIF.
BEE
D 168 450 S. 179,038

JUN 10 1962 Buffalo

BALTIMORE, MD.
AMERICAN
SUN. 312,266

JUN 10 1962 Buffalo

WASHINGTON, D.C.
STAR
D. 267,283 S. 313,407

JUN 10 1962 Buffalo

SALT LAKE CITY, UTAH
DESERET NEWS-TELEGRAM
D. 85,795

JUN 21 1962 Buffalo

CHARLESTON, S.C.
POST
D. 36,122

JUN 7 1962 Buffalo

Violinists Invited To Compete

BOSTON — Talented young violinists are invited to apply for String Fellowships at the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood. The Fellowships pay tuition and dormitory charges for the eight week course in chamber music and orchestra playing. In addition, two prizes await gifted young violinists who are students at the Music Center's 1962 session.

The Jascha Heifetz Prize of $500 for a violin student of exceptional attainment and promise is the income from a fund established by Mr. Heifetz. The Albert Spalding Prize of $300 is for the most promising instrumentalist in the student body and is the income of a fund established by Mrs. Spalding. Other prizes for instrumentalists include the Gregor Piatigorsky Prize and the Leonard Bernstein Prize, established by these gentlemen.

The prizes will be awarded by the Faculty of the Berkshire Music Center, which includes such violinists as Richard Burgin, retiring Concertmaster of the Boston Symphony Orchestra and the Orchestra's Associate Conductor; William Kroll, leader of the Kroll String Quartet; and Joseph Silverstein, Naumberg Prize winner and Concertmaster-designate of the Boston Symphony Orchestra.

Applications and inquiries should be addressed to the Registrar, Berkshire Music Center, Symphony Hall, Boston 15, Mass.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUN 29 1962

Public Invited To Tanglewood Opening Sunday

The public is invited to the opening exercises of the Berkshire Music Center and tea at Tanglewood in Lenox Sunday afternoon at 3:30.

Leonard Burkat, music administrator of the Boston Symphony and administrator of the Music Center, will introduce the afternoon's speakers. The students and guests will hear Charles Munch, music director of the orchestra, and Richard Burgin, acting chairman of the faculty. Speaking for the trustees of the Boston Symphony Orchestra will be Talcott Banks. The 38 members of the faculty will be presented to the students by Ralph Berkowtiz, dean of the music Center.

Concluding the exercises will be the traditional performance by the students of Randall Thompson's "Alleluia," conducted by Hugh Ross. This work was written for and dedicated to the Berkshire Music Center at its founding in 1940.

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010
JUN 30 1962

Music Center Opens At Lenox Tomorrow

Opening exercises of the 1962 session of the Berkshire Music Center will be held at 3:30 p. m. tomorrow in the theater at Tanglewood, Lenox, Mass. The Boston Symphony Orchestra extends a cordial invitation to the public to attend the exercises and to the tea which will follow in the Formal Gardens.

Leonard Burkat, music administrator of the Boston Symphony and administrator of the Music Center, will introduce the afternoon's speakers. The students and guests will hear Charles Munch, music director of the orchestra, and Richard Burgin, acting chairman of the faculty. Speaking for the trustees of the Boston Symphony Orchestra will be Talcott Banks. The thirty-eight members of the faculty will be presented to the students by Ralph Berkowitz, dean of the Center.

Concluding the exercises will be the traditional performance by the students of Randall Thompson's "Alleluia," conducted by Hugh Ross.

HACKENSACK, N.J.
RECORD
D. 106,635
JUN 5 1962

30 ACCEPTED

Tanglewood Officials List Student From 13 Nations

Lenox, Mass., June 5 — The Berkshire Music Center — the Boston Symphony Orchestra's summer school of music at Tanglewood has accepted 30 foreign students from 13 countries and 5 continents for the 1962 session, which will be held from July 1 through August 26.

Among the foreign students are four first prize winners from the Paris Conservatory; the winner of the Australian Broadcasting Commission's Scholarship to the Berkshire Music Center; and the current winner of the French Prix de Rome.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Saturday, June 30, 1962

Music Center Opens At Lenox Tomorrow

Opening exercises of the 1962 session of the Berkshire Music Center will be held at 3:30 p. m. tomorrow in the theater at Tanglewood, Lenox, Mass. The Boston Symphony Orchestra extends a cordial invitation to the public to attend the exercises and to the tea which will follow in the Formal Gardens.

Leonard Burkat, music administrator of the Boston Symphony and administrator of the Music Center, will introduce the afternoon's speakers. The students and guests will hear Charles Munch, music director of the orchestra, and Richard Burgin, acting chairman of the faculty. Speaking for the trustees of the Boston Symphony Orchestra will be Talcott Banks. The thirty-eight members of the faculty will be presented to the students by Ralph Berkowitz, dean of the Center.

Concluding the exercises will be the traditional performance by the students of Randall Thompson's "Alleluia," conducted by Hugh Ross.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 2 1962

Whitestone

WELCOMING STUDENTS to the 20th session of the Berkshire Music Center at Tanglewood yesterday afternoon is Dr. Charles Munch, head of the summer school conducted by the Boston Symphony Orchestra, who will retire at the end of the 1962 Berkshire Festival season as musical director of the BSO. Joining in the greeting extended to the famed conductor are Ralph Berkowitz, dean of the Music Center; Richard Burgin, acting chairman of the faculty, who is retiring as concertmaster at close of the Tanglewood season; and Talcott Banks, a trustee of Boston Symphony.
(Story on Page 8).

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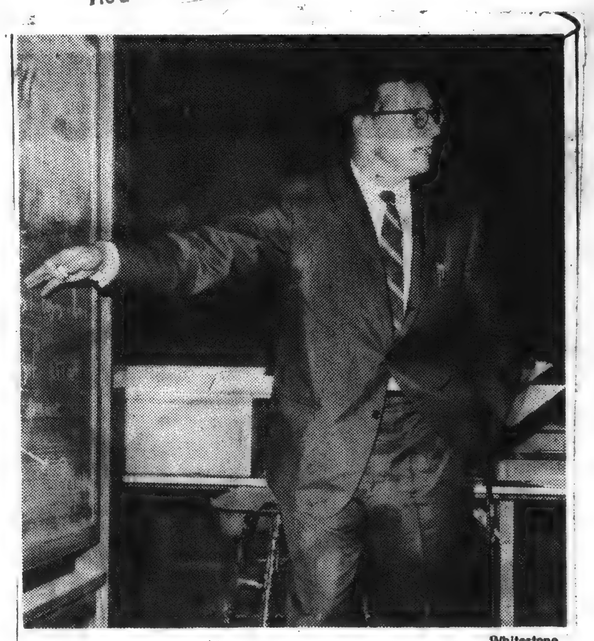
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 14 1962



Whitestone

Peter Gram Swing

Open to Public

Peter Gram Swing To Explain Festival Concerts in Lenox

TANGLEWOOD — The first of two free lectures sponsored by the Lenox Library will be given Wednesday at 4:15. Peter Gram Swing, head of the department of listening and analysis at the Berkshire Music Center, will speak on the music to be played by the Boston Symphony Orchestra at its Berkshire Festival concerts this weekend. Introductory remarks will be made by Ralph Berkowitz, dean of the Music Center. Mr. Gram Swing is the son of the former well-known radio newscaster, Raymond Gram Swing.

Using recordings in the collection of the Lenox Library, Mr. Swing will analyze the programs to be conducted by Charles Munch and Eugene Ormandy. Particular emphasis will be given to Schubert's Symphony No. 5, which will be heard at Sunday afternoon's Boston Symphony Orchestra concert.

The second lecture by Mr. Swing in this series will be on Wednesday, Aug. 22, at 4:15 in the Lenox Library. These lectures are open to the public.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 2 1962

Tanglewood Season Begins

NOTED GUESTS in the Tanglewood garden after opening exercises of the Berkshire Music Center are Mrs. Serge Koussevitzky, Miss Gertrude Robinson Smith, founder of the Berkshire Symphonic Festival, and Mrs. John Senior of Lenox.

EXCHANGING GREETINGS are Mrs. Albert Spalding of Great Barrington, famed violinist's widow, and Mrs. John G. W. Mahanna, Berkshire Nights chairman.

More Than 1,500 at Opening Of Berkshire Music Center

TANGLEWOOD — A crowd of more than 1,500 attended the opening exercises of the 20th season of the Berkshire Music Center here yesterday afternoon when Dr. Charles Munch gave his final welcoming address.

"This is the last time that I have the honor to open the session of the Berkshire Music Center," Dr. Munch told the audience in the Theater Concert Hall.

"I am sure you will understand it is with much emotion that I offer you a cordial welcome," he added.

The musical director of the Boston Symphony Orchestra paid tribute to Dr. Serge Koussevitzky, who founded the school in 1940. "His presence among us is always alive and reminds us of the greatness and beauty of this wonderful creation which is unique in all the world," Dr. Munch declared.

Students Number Almost 300

Addressing his remarks to the student body of almost 300 men and women from all parts of the United States and many foreign countries, he said:

"You have come here to learn and find inspiration and guidance. Here is an opportunity of listening to beautiful music and to profit from it. You carry the responsibility to help develop and express the inner life of our nation. We are here to help you find your place. We hope you will find benefit and that it will accompany you in the years to come. Let me repeat what I said 10 years ago in my first address. Do not use music but serve music. Make music with all your intention and all your conviction. You bring us your youth, your good will and your confidence and your illusions. You cannot have illusions without disillusions and there is only one remedy for disillusion: work and more work. The ability to work is essential here."

In closing, Dr. Munch thanked all who have helped him in his 13 years with the Boston Symphony Orchestra and he paid special tribute to "our countless friends in Berkshire County who so generously interest themselves in the work at Tanglewood."

Leonard Burkat Presides

Leonard Burkat, music administrator of the BSO and administrator of the Music Center, presided at the ceremonies.

Richard Burgin, concertmaster of the BSO, who like Dr. Munch is retiring at the close of the 1962 Tanglewood season, chairman of the Music Center faculty this season, also welcomed the students. Speaking as one of the collaborators of Dr. Koussevitzky in helping to establish the summer school, he described Koussevitzky as "a man of great vision who was inclined to look ahead rather than dwell in the past."

"The Berkshire Music Center," said Mr. Burgin, "offers to the performer an opportunity to get a better insight into the creative stage of composing music by making it possible for them to be in contact with the live composers and for the composers to acquaint themselves with the problems of the performer.

"We welcome students who have many questions on their minds. We welcome those who are prepared to question everything in music to the point of being iconoclastic. We welcome those who do not shy from experiment."

The Berkshire Music Center differs in some respects from educational institutions, Mr. Burgin said. For one thing, he added, the curriculum is much simpler. It can be condensed into one word: music. There is one requirement which "we strongly insist upon," he said, "because we conder it a prerequisite of any successful concerted effort in making music: an tratistic discipline of the highest order.

Board Is Represented

Talcott Banks, a member of the BSO board of trustees, represented the board at the opening exercises. Ralph Berkowitz, dean of the Music Center, introduced to the students the 38 members of the faculty. Concluding the exercises, Hugh Ross conducted the students in the traditional performance of Randall Thompson's "Alleluia."

After the ceremonies refreshments were served in the formal gardens.

Whitestone

FIRST VISIT to Tanglewood is paid by Erich Leinsdorf, who will become musical director of BSO next season, at center, with Joseph Silverstein and Richard Burgin, concertmaster. Mr. Silverstein will succeed Mr. Burgin, who will retire in August.

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36 1ST. WEEK JULY 4TH TO JULY 8.

BOSTON SYMPHONY ORCHESTRA

Friday Evening, July 6, at 8:00

CHARLES MUNCH, *Conductor*

BACH

*BRANDENBURG CONCERTO NO. 3, IN G MAJOR, FOR STRINGS
I. Allegro
II. Allegro

SUITE NO. 2, IN B MINOR, FOR FLUTE AND STRINGS
Overture: Largo; Allegro
Rondo: Allegretto espressivo
Bourrée I; Bourrée II: Allegro
Polonaise and Double: Moderato
Minuet
Badinerie: Presto
Flute Solo: DORIOT ANTHONY DWYER

CANTATA NO. 51, "JAUCHZET GOTT IN ALLEN LANDEN"
I. Aria
II. Recitative
III. Aria
IV. Chorale – Alleluja
Soprano Solo: BETHANY BEARDSLEE
Trumpet Solo: ROGER VOISIN

Intermission

CONCERTO IN C MAJOR FOR TWO PIANOS, NO. 2
I. Allegro maestoso
II. Adagio ovvero largo
III. Fugue: Allegro
Soloists: VITYA VRONSKY and VICTOR BABIN

SUITE NO. 4, IN D MAJOR
Overture
Bourrées I and II
Gavotte
Minuet
Réjouissance

Miss VRONSKY and Mr. BABIN play Steinway pianos

BALDWIN PIANO *RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Saturday Evening, July 7, at 8:00

CHARLES MUNCH, *Conductor*

BACH

*BRANDENBURG CONCERTO NO. 6, IN B♭ MAJOR, FOR STRINGS
I. Allegro
II. Adagio ma non troppo
III. Allegro

PIANO CONCERTO IN D MINOR
I. Allegro
II. Adagio
III. Allegro
Soloist: LUKAS FOSS

Intermission

*BRANDENBURG CONCERTO NO. 2, IN F MAJOR, FOR TRUMPET, FLUTE, OBOE AND VIOLIN, WITH STRINGS
I. Allegro
II. Andante
III. Allegro assai
Trumpet: ROGER VOISIN
Flute: DORIOT ANTHONY DWYER
Oboe: RALPH GOMBERG
Violin: RICHARD BURGIN

SUITE NO. 3, IN D MAJOR, FOR ORCHESTRA
I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

Mr. FOSS plays the Baldwin Piano

BALDWIN PIANO *RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Sunday Afternoon, July 8, at 2:30

CHARLES MUNCH, *Conductor*

BACH

RICERCARE (SIX PART FUGUE) FROM "THE MUSICAL OFFERING"

*BRANDENBURG CONCERTO NO. 5, IN D MAJOR, FOR ORCHESTRA WITH PIANO, VIOLIN AND FLUTE
I. Allegro
II. Adagio affettuoso
III. Allegro
Piano: LUKAS FOSS Violin: RICHARD BURGIN
Flute: DORIOT ANTHONY DWYER

CONCERTO FOR VIOLIN AND OBOE, IN D MINOR
I. Allegro
II. Adagio
III. Allegro
Violin Solo: JOSEPH SILVERSTEIN
Oboe Solo: RALPH GOMBERG

Intermission

TRAUER-ODE, CANTATA NO. 198
Chorus
Recitative and Aria (Soprano)
Recitative and Aria (Contralto)
Recitative (Tenor) – Chorus
Aria (Tenor)
Recitative and Arioso (Bass)
Chorus

TANGLEWOOD CHOIR
Soprano: VIRGINIA BABIKIAN
Contralto: EVELYN SACHS
Tenor: NICO CASTEL
Bass: DAVID CLATWORTHY
Conducted by HUGH ROSS

BALDWIN PIANO *RCA VICTOR RECORDS

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUL 8 1962

37

Second Thoughts On Music

Musicianship, Integrity Qualities of Dr. Munch

Has Lived Up to Promise Made Many Years Ago of Working Together With One Aim

By WILLARD M. CLARK

It is going to be a lot of fun getting back to Tanglewood. The meeting with old friends and all the new people always is stimulating for we all speak the same language. I have listened to practically all the festival concerts conducted by Charles Munch and have come to admire his musicianship and musical integrity. I am going to miss him, but I am anticipating the new musical leadership of Erich Leindsdorf.

Familiar Programs

We shall start our festival duties just as the chamber music series begins. The programs and participants are all familiar, but one will hear some fine playing and marvelous musicianship. In fact, these concerts, and those devoted to the music of Bach and Mozart, bring out the discriminating audiences of the festival.

We go to Tanglewood this season sure in the knowledge that we shall hear fine music beautifully played, and what more could one ask. After all, Tanglewood is not a clearing house for contemporary music. Those who admire such music can attend the Fromm concerts and get their fill.

Thinking back through the years, I believe that if I were to write a sermon it would be entitled, "Be kind to each other." As a rule, musicians are something less than kind.

This attitude has many sources. There is always the element of jealousy and a very real feeling of insecurity behind disparaging remarks. But one seldom hears them from those in the top ranks.

I speak particularly of the tenor, Richard Crooks. During a long friendship with him, I never heard him say an unkind word about anyone.

The fact remains that those who can, do; the others trail along.

I would be less than gallant if I picked out any particular group, yet in all fairness I have found the ladies more prone to criticism than the men. Of course, everyone has a right to his own opinion, but it would be far better if such opinions were based on knowledge.

If you listen to a concert and realize it is good, say so. If, on the other hand, the results are not so fruitful as they might have been but you realize the artist is doing his best, put on the soft pedal when talking about it.

To return to Tanglewood for a moment, we notice the programs will be fundamentally the same as in past years. Mr. Munch has had a good answer for those who have criticized his constant repetition of works; he points out that with the schedule the Boston Symphony Orchestra carries it is virtually impossible to study new works primarily for festival audiences.

We have said before that the festival-goer can be sure of a good repertoire, superbly played, and after all, that is the function of a musical festival.

Munch said when he first addressed the orchestra, "We shall make beautiful music together." This he has done.

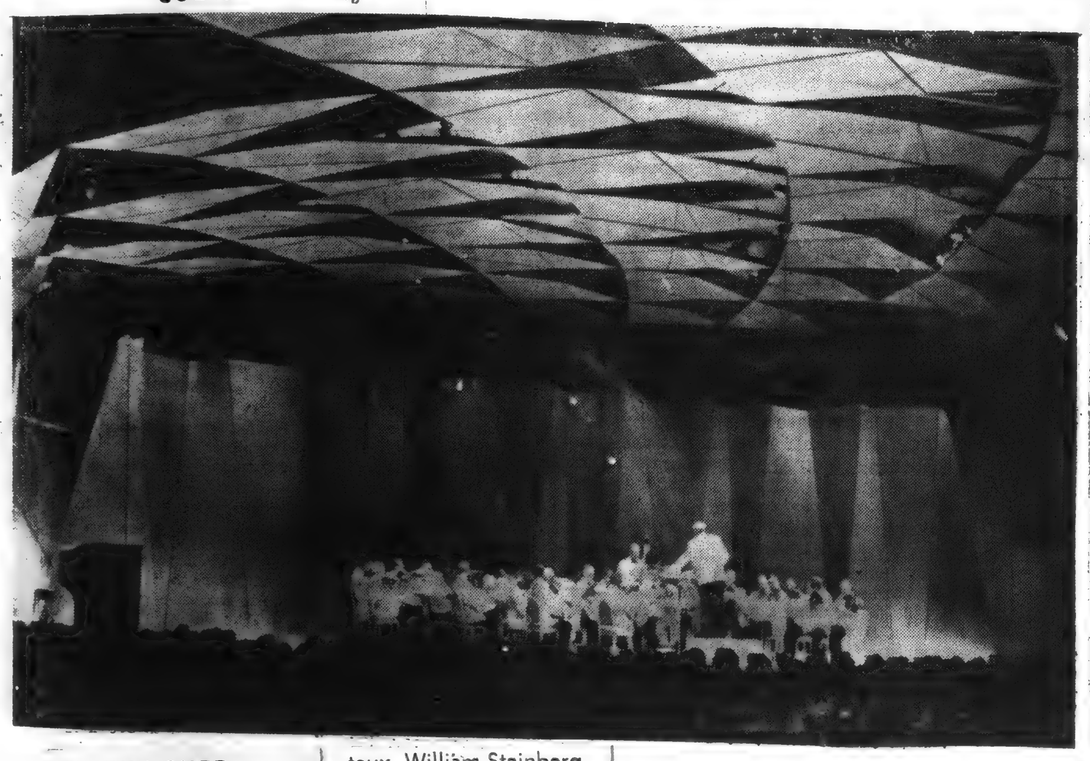
If there has been a lack of very famous solo musicians, it may be pointed out that their fees are astronomical and are increasing all the time.

Tanglewood Personalities

Among the featured performers at Tanglewood in Lenox this week are, top left, Joseph Silverstein, violin; top right, Joseph de Pasquale, viola; lower left, Noah Greenberg, director of the New York Pro Musica; and lower right, Hugh Ross, conductor and head of the department of choral music at the Berkshire Music Center.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579

JUL 8 1962



AT THE SHED . . . Charles Munch raises baton at the uniquely constructed Music Shed at Tanglewood, Lenox, Mass. to begin the current 1962 Berkshire Festival. Pierre Monteux, William Steinberg and Eugene Ormandy have been invited by Mr. Munch to act as guest conductors during the season which will end August 26th.

Munch Selects Mozart's Work for Next Concerts

Tanglewood Choir Debuts This Afternoon With Ross Conducting; Five Soloists Listed

LENOX—Charles Munch and the Boston Symphony Orchestra will present three concerts of the music of Mozart at Tanglewood next week end. For Friday's concert at 8 p. m. Dr. Munch has invited Claude Frank to be soloist with the orchestra in a performance of the Piano Concerto, K. 503. Also to be heard will be the Serenade for Thirteen Winds, K. 361 and the Symphony No. 38, "Prague."

First Performance

This afternoon at 2.30 the Berkshire Festival program will consist of Bach's Ricercare, from the Musical Offering; Brandenburg Concerto No. 5 with Richard Burgin, violin, Doriot Anthony Dwyer, flute, and Lukas Foss, piano, the soloists. Ralph Gomberg, oboe, and Joseph Silverstein, violin, will be heard in the Concerto for Oboe and Violin. The Tanglewood Choir in its initial performance of the year will perform with the Boston Symphony Orchestra, Hugh Ross conducting, Bach's Cantata: Trauer-Ode. Soloists for this portion of the concert will be Virginia Babikian, soprano, Evelyn Saks, contralto, Nico Castel, tenor, and David Clatworthy, bass.

Following an open rehearsal Saturday morning at 10, the 8 p. m. concert will consist of the Mozart Divertimento for Strings, K. 136; Sinfonia Concertante for Violin and Viola, in E-flat, K. 364, with Ruth Posselt, violinist, and Joseph de Pasquale, Principal Viola of the Boston Symphony Orchestra, as soloists; Ein Musikalischer Spass ("A Musical Joke") for Strings and Horns, K. 522; Symphony No. 39, K. 543.

Chamber Concert

Vitya Vronsky and Victor Babin, duo-pianists, will make their second appearance of the Tanglewood season on the 15th at 2.30 p. m. With Dr. Munch and the Boston Symphony Orchestra Miss Vronsky and Mr. Babin will perform the Mozart Concerto in E-flat Major for Two Pianos. The concert will include Eine kleine Nachtmusik, K. 525, Les Petits Riens, Ballet Suite, K. 299b, and the Symphony in G Minor, K. 550.

The New York Pro Musica, Noah Greenberg, music director, returns to Tanglewood for the second concert in the Tanglewood chamber music series Wednesday at 8 p. m. They will present a program of early Baroque vocal and instrumental music.

During the second week of the Tanglewood season a number of events are available to the Friends of the Berkshire Music Center, those who make contributions for the support of the Music Center and its scholarship funds. On Thursday there will be a concert of chamber music by the students in the Chamber Music Hall at 4 p. m. and that evening at 8 the Tanglewood Choir will give a performance of choral music in the theater. The second in the series of Aspects of Music will be held Friday afternoon at 4 in the Chamber Music Hall, and the traditional Sunday (July 15) morning chamber music concert by the students of the Music Center will take place at 10 in the Chamber Music Hall.

The Boston Symphony Orchestra wishes to draw to the attention of its patrons that all Tanglewood evening performances will begin at 8.

Schedule this week at Tanglewood follows:

SUNDAY, JULY 8
10 a. m., Music Hall
BMC Chamber Music
2.30 p. m., Music Shed
Boston Symphony Orchestra
Charles Munch, Conductor
Ricercare ..... Bach
Brandenburg Concerto No. 5 (Burgin, Dwyer, Foss) ..... Bach
Concerto for Oboe, Violin (Gomberg, Silverstein) ..... Bach
Cantata: Trauer-Ode (Choir, Soloist, Ross, conducting) ..... Bach

WEDNESDAY, JULY 11
8 p. m., Theater
Chamber Music Concert
New York Pro Musica
Early Baroque Vocal and Instrumental Music

THURSDAY, JULY 12
4 p. m., Music Hall
BMC Chamber Music
8 p. m., Theater
Tanglewood Choir

FRIDAY, JULY 13
3.15 p. m., Music Hall
Aspects of Music
8 p. m., Music Shed
Boston Symvhony Orchestra
Charles Munch, Conductor
Serenade for Thirteen Winds, K 361 ..... Mozart
Piano Concerto, K 503 (Frank) ..... Mozart
Symphony No. 38, Prague ..... Mozart

SATURDAY, JULY 14
10 a. m., Music Shed
BSO Open Rehearsal
8 p. m., Music Shed
Boston Symphony Orchestra
Charles Munch, Conductor
Divertimento for Strings, K 136 ..... Mozart
Sinfonia Concertanto (Posselt, de Pasquale) ..... Mozart
A Musical Joke ..... Mozart
Symphony No. 39 ..... Mozart

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Berkshire Courier
GT. BARRINGTON
Mass.
Weekly Circ. 2,580

JUL 5 1962

Tanglewood Begins Season Tomorrow

Boston Symphony To Offer Eight-Week Program

Opening Week End Of Berkshire Music Festival Will Present Three Concerts of Orchestral Music By Johann Sebastian Bach.—Orchestra Members Will Be Soloists.

Charles Munch and the Boston Symphony Orchestra will open the orchestra's 1962 Berkshire Festival at Tanglewood in Lenox this week with three concerts of orchestral music by Johann Sebastian Bach. The concerts will be given in the 6000-seat Music Shed at 8:00 p. m. Friday and Saturday and at 2:30 Sunday afternoon.

Vtiya Vronsky and Victor Babin will make their Tanglewood debuts at the opening Bach concert Friday. They will be soloists in a performance of the Concerto for Two Pianos and Orchestra in C major. Dr. Munch has also invited soprano Bethany Beardslee to be his guest at this concert performance of Bach's solo Cantata No. 51 and Doriot Anthony Dwyer will be soloist in the Bach Suite No. 2. The concert will open with Bach's Brandenburg Concerto No. 3.

Four members of the orchestra—Richard Burgin, Doriot Anthony Dwyer, Ralph Gomberg, and Roger Voisin—will be soloists at the Saturday concert in a performance of Bach's Brandenburg Concerto No. 2. This concert will open with the Brandenburg Concerto No. 6 and will also include the Piano Concerto in D minor with Lukas Foss as soloist and the Suite No. 3.

Hugh Ross, head of the Berkshire Music Center's choral department, has been invited by Charles Munch to conduct the closing work at the Sunday concert: Bach's Cantata, "Trauer-Ode." Mr. Ross's soloists will be soprano Virginia Babikian, contralto Evelyn Sachs, tenor Nico Castel and baritone David Clatworthy. Doctor Munch will begin his Sunday afternoon program with a performance of the Ricercare from "The Musical Offering." The concert will also include the Brandenburg Concerto No. 5 with Mr. Burgin, Mrs. Dwyer and Mr. Foss, and Messrs. Gomberg and Silverstein will be soloists in the Concerto for Oboe and Violin.

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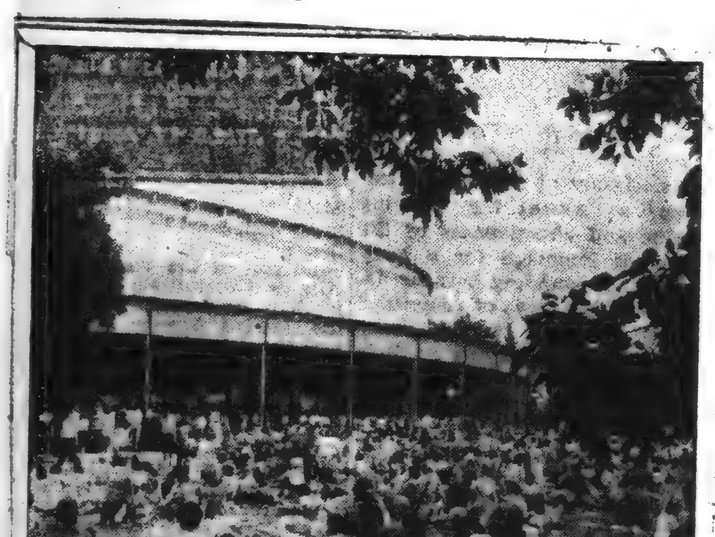
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

JUL 5 1962



TANGLEWOOD SCENE—The 1962 Berkshire Festival opens an eight week season at Tanglewood with the first concert of the Boston Symphony Orchestra in the Music Shed on Friday, July 6 at 8 p.m. Twenty-four concerts will be presented throughout the season which concludes on August 26. Charles Munch, who retires as Music Director of the Boston Symphony Orchestra at the conclusion of the Berkshire Festival, has invited Pierre Monteux, William Steinberg and Eugene Ormandy to be guest conductors during the season.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 6 1962

Open Rehearsals Start Tomorrow At Tanglewood

TANGLEWOOD—The first open rehearsal of the 1962 Berkshire Festival season by the Boston Symphony Orchestra will take place in the Music Shed tomorrow morning at 10 with Dr. Charles Munch conducting.

The first Music Shed concert will be held tonight at 8 when the BSO, with Munch conducting, will open the Bach series for the weekend. Gov. John A. Volpe will attend tonight's concert.

Tomorrow night at 8, the Bach program will feature Lukas Foss as soloist in a performance of the Bach piano Concerto in D minor, which will be followed by the Brandenburg Concerto No. 2 in which four members of the orchestra, Richard Burgin, violin; Doriot Anthony Dwyer, flute; Ralph Gomeberg, oboe, and Roger Voisin, trumpet, will appear as soloists. The concluding work will be the Suite No. 3.

Sunday afternoon's concert, beginning at 2:30, will consist of Bach's Ricercare, from "The Musical Offering"; Brandenburg Concerto No. 5 with Richard Burgin, violin; Doriot Anthony Dwyer, flute, and Lukas Foss, piano, the soloists.

Ralph Gomeberg, oboe, and Joseph Silverstein, violin, will be heard in the Concerto for Oboe and violin.

The Tanglewood choir in its initial performance of the year will perform with the Boston Symphony, Hugh Ross conducting, Bach's Cantata; Trauer-Ode. Soloists for this portion of the concert will be Virginia Babikian, soprano; Evelyn Saks, contralto; Nico Castel, tenor, and David Clatworthy, bass.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

VALATIE ROUGH NOTES
Friday, June 29, 1962

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
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UTICA OBSERVER DISPATCH
Sunday, July 1, 1962

CAPITAL CITY NEWS BUREAU
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HERALD AMERICAN
July 1, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Monday, July 2, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, July 3, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

RAVENA NEWS HERALD
Friday, July 6, 1962

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000

JUL 5 1962

New England Newsclip Agency, Inc.
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News
WILLIAMSTOWN,
Mass.
Bi-Weekly Circ. 1,047

JUL 5 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
WATERBURY, Conn.
Circ. 41,175

JUL 2 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Circ. 11,091

JUL 6 1962

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Banner (e)
BENNINGTON, Vt.
Circ. 5,050

JUL 7 1962

ATHENS, N.Y.
HERALD
W. 315

JUL 5 1962

CAIRO, N.Y.
HERALD
W 350

JUL 5 1962

RAVENA, N.Y.
NEWS-HERALD
W. 1,700

JUL 6 1962

BROOKLYN, N.Y.
BAY NEWS
W. 10,215

PAGE ONE CERTIFIED

JUL 7 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ATHENS HERALD
Thursday, July 5, 1962

Berkshire Festival Opens This Week

Charles Munch and the Boston Symphony Orchestra opens the orchestra's 1962 Berkshire Festival at Tanglewood in Lenox this week with three concerts of orchestral music by Johann Sebastian Bach. The concerts will be given in the 6000-seat Music Shed at 8 p. m. Friday and Saturday evenings and at 2:30 Sunday afternoon. The Budapest String Quartet will open the chamber music series at 8 p.m. Wednesday with a concert in the 1200-seat Tanglewood Theatre. The Berkshire Music Center, the Orchestra's summer school of music at Tanglewood began its eight week session Sunday.

Vitya Vronsky and Victor Babin will make their Tanglewood debut Friday as soloists in a performance of the Bach Concerto for Two Pianos and Orchestra in C major. Doctor Munch has also invited soprano Bethany Beardslee to be his guest at this concert in a performance of Bach's solo Cantata No. 51 and Doriot Anthony Dwyer will be soloist in the Bach Suite No. 2.

Four members of the Orchestra - Richard Burgin, Doriot Anthony Dwyer, Ralph Gomberg, and Roger Voisin - will be soloists at the Saturday concert in a performance of Bach's Brandenburg Concerto No. 2. This concert will also include the Piano Concerto in D. minor with Lukas Foss as soloist.

Doctor Munch will begin the Sunday afternoon program with a performance of the Ricercare from "The Musical Offering." The concert will also include the Brandenburg Concerto No. 5 with Mr. Burgin, Mrs. Dwyer and Mr. Foss, and Messrs. Gomberg and Silverstein will be soloists in the Concerto for Oboe and Violin. Hugh Ross, the Music Center Choral Dept. head, will conduct the closing number, Bach's "Trauer-Ode".

Members of the Friends of the Berkshire Music Center - those who make voluntary contribution to the school - are invited to two events at Tanglewood this week: an Aspects of Music lecture in the Chamber Music Hall at 3:45 Friday and a concert of chamber music n the Chamber Musc Hall at 10:00 a. m. Sunday.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

JUL 5 1962

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

JUL 6 1962

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

JUL 6 1962

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JUL 6 1962

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 5 1962

Governor Coming To Tanglewood Tomorrow Night

LENOX — Gov. and Mrs. A. Volpe will attend the opening Tanglewood performance tomorrow night at 8 in the Music Shed, it was announced today.

The governor's party will fly from Boston to the Great Barrington Airport and then proceed to Tanglewood. Included in the party will be Maj. Allan R. Zenowitz of Great Barrington, the governor's military aide, and Selectman Vincent R. Caroleo of Agawam, the governor's administrative secretary.

ALBANY, N.Y.
TIMES-UNION
D: 69,446 S. 116,010

JUL 7 1962

Charles Munch, musical director of the Berkshire Festival at Tanglewood, gave the "Hi" sign to The Times-Union photographer during a rehearsal of the Boston Symphony Orchestra. The week-end concerts of Bach programs are scheduled tonight, at 8 p. m. and tomorrow at 2:30 p. m.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 7 1962

MUSIC

TANGLEWOOD—Saturday, July 7, Charles Munch conducting the Boston Symphony Orchestra in the second all-Bach concert. Program includes Brandenburg Concerto No. 6; Piano Concerto in D Major, Lukas Foss, soloist; Brandenburg Concerto No. 2, Richard Burgin, violin, Doriot Anthony Dwyer, flute, Ralph Gomberg, oboe, and Roger Voisin, trumpet; and Suite No. 3 (8 p.m. Music Shed) . . . **Sunday, July 8,** Charles Munch conducting the final all-Bach concert, with Ricercare from The Musical Offering; Brandenburg Concerto No. 5, Richard Burgin, Doriot Anthony Dwyer, Lukas Foss, soloists; Concerto for Violin and Oboe, Ralph Gomberg, oboe, and Joseph Silverstein, violin; and Cantata: Trauer-Ode, with Hugh Ross conducting the Tanglewood Choir (8 p.m. Music Shed). Friends Concert (10 a.m. Chamber Music Hall) . . . **Wednesday, July 11,** The New York Pro Musica, early Baroque vocal and instrumental chamber music (8 p.m. Theatre) . . . **Thursday, July 12,** Friends Events: chamber music (4 p.m. Chamber Music Hall); Tanglewood Choir (8 p.m. Theatre) . . . **Friday, July 13,** Charles Munch conducts the Boston Symphony in the first of six concerts devoted exclusively to Mozart. On the program are Serenade for Thirteen Winds, K. 361; Piano Concerto, K. 503, Claude Frank, piano; and Symphony No. 38, Prague (8 p.m. Music Shed). Friends event: "Aspects of Music," a series of lecture-concerts (3:15 Music Hall) . . . **Saturday, July 14,** Charles Munch conducting Mozart's Divertimento for Strings, K. 136; Sinfonia Concertante, Ruth Posselt, violin, Joseph de Pasquale, viola; A Musical Joke; and Symphony No. 39 (8 p.m. Music Shed). Boston Symphony open rehearsal (10 a.m. Music Shed) . . . **Sunday, July 15,** Charles Munch conducting more of Mozart: Eine kleine Nachtmusik; Concerto for Two Pianos, E-flat, with Vitya Vronsky and Victor Babin; Les Petits riens, Ballet Suite; and Symphony No. 40 (2:30 p.m. Music Shed). Friends event: chamber music (10 a.m. Chamber Music Hall).

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Herald (m)
BOSTON, Mass.
Circ. 177,889

JUL 6 1962

CHARLES MUNCH will conduct his first concert of the Berkshire Festival season tonight, an all-Bach program.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

39

AMSTERDAM RECORDER
Saturday, July 7, 1962

Weekend Tanglewood Events Includ Bach Program Tonite

Following the first open rehearsal of the season in the Berkshire Festival this morning, Charles Munch will conduct the Boston Symphony Orchestra in a program devoted to the music of Johann Sebastian Bach at 8 this evening.

Opening the Tanglewood program will be the Brandenburg Concerto No. 6. Lukas Foss will be soloist in a performance of the Bach Piano Concerto in D minor which will be followed by the Brandenburg Concerto No. 2 in which four members of the orchestra will appear as soloists. The concluding work of this program will be the Suite No. 3.

Tomorrow's Berkshire Festival program at 2:30 p.m. will consist of Bach's Ricercare, from the Musical Offering; Brandenburg Concerto No. 5 with Richard Burgin, violin, Doriot Anthony Dwyer, flute, and Lukas Foss, piano, the soloists. Ralph Gomberg, oboe, and Joseph Silverstein, violin, will be heard in the Concerto for Oboe and Violin.

The Tanglewood Choir in its initial performance of the year will perform with the Boston Symphony Orchestra, Hugh Ross conducting, Bach's Cantata: Trauer-Ode. Soloists for this portion of the concert will be Virginia Babikian, soprano, Evelyn Saks, contralto, Nico Castel, tenor, and David Clatworthy, bass.

For Next Weekend

Charles Munch and the Boston Orchestra will present three concerts of the music of Mozart at Lenox next weekend. For next Friday's concert at 8 p.m. Dr. Munch has invited Claude Frank to be soloist with the orchestra in a performance of the Piano Concerto, K. 503. Also to be heard will be the Serenade for Thirteen Winds, K. 361 and the Symphony No. 38, "Prague."

An open rehearsal will be held Saturday at 10 a.m. and the evening concert at 8 o'clock will consist of the Mozart Divertimento for Strings, K. 364, with Ruth Posselt, violinist, and Joseph de Pasquale, principal Viola of the Boston Symphony Orchestra, as soloists; Ein Musikalischer Spass ("A Musical Joke") for Strings and Horns, K. 522; Symphony No. 39, K 543.

Vitya Vronsky and Victor Babin, duo-pianists, will make their second appearance of the Tanglewood season on July 15 at 2:30 p.m. with Charles Munch and the Boston Symphony Orchestra, Miss Vronsky and Mr. Babin will perform the Mozart Concerto in E-flat Major for Two Pianos. The concert will include Eine kleine Nachtmusik, K. 525, Les Petits Riens, Ballet Suite, K. 299b, and the Symphony in G minor, K. 550.

The New York Pro Musica, Noah Greenberg, Music Director, returns to Tanglewood for the second concert in the Tanglewood chamber music series on Wednesday (July 11, 8:00 p.m.). They will present a program of Early Baroque vocal and instrumental music.

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BUFFALO COURIER EXPRESS
Sunday, July 1, 1962

DEBUTS—Vitya Vronsky and Victor Babin will make their Tanglewood debut at the opening Bach concert Friday. They will be soloists in a performance of the Concerto for Two Pianos and Orchestra in C major. Dr. Munch has also invited soprano Bethany Beardslee to be his guest at this concert, in a performance of Bach's solo Cantata No. 51, Doriot Anthony Dwyer will be soloist in the Bach Suite No. 2.

Four members of the orchestra—Richard Burgin, Doriot Anthony Dwyer, Ralph Gomberg and Roger Voisin—will be soloists at the Saturday concert in a performance of Bach's Brandenburg Concerto No. 2. This concert will also include the Piano Concerto in D minor, with Lukas Foss as soloist.

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 44,471

JUL 7 1962

Volpe Honors Munch As Tanglewood Opens

LENOX. — (UPI) — The Boston Symphony Orchestra launched the 1962 music festival season at Tanglewood last night with a concert devoted to Bach.

Some 3690 persons, including Gov. and Mrs. John A. Volpe, were on hand for the opening of the orchestra's eight-week season in the Berkshires.

During intermission in a dressing room, Volpe presented Charles Munch, retiring music director of the orchestra, with an inscribed silver Paul Revere bowl.

The governor also extended his congratulations to Munch on his 13 years of service with the Boston Symphony. Munch retires at the end of the summer season. He will be succeeded by Erich Leinsdorf.

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ALBANY, N.Y.
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TROY TIMES RECORD
July 7, 1962

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COMPLETE NEW YORK STATE SERVICE

TROY HERALD RECORD
July 7, 1962

TROY, N.Y.
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JUL 7 1962

1962

TROY, N.Y.
TIMES RECORD
D- 40,554

JUL 7 1962

Season Opens At Tanglewood

Charles Munch and the Boston Symphony Orchestra opened the orchestra's 1962 Berkshire Festival at Tanglewood (Lenox, Mass.) last night with the concert of orchestral music by Johann Sebastian Bach.

Two other Bach concerts will be given in the 6,000-seat Music Shed at 8 p.m. today and at 2:30 p.m. tomorrow.

The Berkshire Music Center, the Orchestra's summer school of music at Tanglewood, began its eight-week session last Sunday.

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BUFFALO COURIER EXPRESS
Sunday, July

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Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 40,890

JUL 6 1962

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Herald (m)
BOSTON, Mass.
Circ. 177,889

JUL 6 1962

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,283 S: 302,060

JUL 8 1962

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

JUL 7 1962

TANGLEWOOD'S SEASON BEGINS TO BACH MUSIC

Gov. Volpe Gives Munch Bowl From People of Commonwealth

By WILLARD M. CLARK

LENOX — Charles Munch opened the Boston Symphony Orchestra's 1962 Berkshire Festival at Tanglewood Friday night with a concert of music by Bach.

3700 in Audience

Gov. John A. Volpe and Mrs. Volpe were in the audience of 3700. During the intermission the governor visited Dr. Munch in his suite backstage and presented him a silver Paul Revere bowl in behalf of the people of the commonwealth in appreciation of the retiring conductor's 13 years as head of the orchestra.

Pianists Vitya Vronsky and Victor Babin made their Tanglewood debut at this concert. They were soloists in the "Concerto for Two Pianos and Orchestra in C major." Bethany Beardslee was soloist in the "Cantata No. 51 for Soprano" and Doriot Anthony Dwyer, the orchestra's first flutist, was soloist in the Bach "Suite No. 2."

The concert opened with Bach's "Brandenburg Concerto No. 3" and concluded with "Suite No. 4 in D major."

Soloists Tonight

Four members of the orchestra—Richard Burgin, Doriot Anthony Dwyer, Ralph Gomberg and Roger Voisin—will be soloists at Tanglewood tonight in a performance of Bach's "Brandenburg Concerto No. 2." This concert will open with the "Brandenburg Concerto No. 6"

See TANGLEWOOD'S
Page Four

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 7 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, July 9, 1962

All-Bach Program Well Balanced

By EDWARD SWIETNICKI

At yesterday's Boston Symphony concert at Tanglewood, the orchestra's summer home since 1936, both Charles Munch who conducted, and the Bostonians were in full command during another diversified all-Bach program.

Mr. Much, attired in a formal tux set off with a collegiate blue bow tie, strolled quickly onto the stage, was roundly applauded and—to the delight of concertgoers—the concert was on.

It was an afternoon of fugue, concerto, cantata and choir.

The program ranged from the opening Ricercare in Six Parts from the Musical Offering, one of the greatest works of all music in fugal style, to the funeral ode for the Dutchess of Eberhardine, which is known to be arranged from portions of Bach's lost Passion According to St. Mark.

That Mr. Much will continue conducting both in this country and abroad after leaving the Boston Symphony Orchestra, came through readily and visibly in his forceful handling and musical excursion into Johann Sebastian Bach's intricate polyphonic writing in the Ricercare six part fugue.

The funeral cantata, commissioned on the death of the Queen of Poland in 1727, brought out the full talents of the orchestra and also the full Tanglewood choir in a church-like blending of voice and musical instrument. The Trauer-Ode Cantata No. 198 comprised the second half of the afternoon program and Mr. Munch treated the beautifully-moving score with full dignity and restraint. Soloists included Virginia Babikian, soprano; Evelyn Sachs, contralto; Nico Castel, tenor; and David Clatworthy, bass.

The popular Fifth Brandenburg Concerto in D Major and the melodic Concerto for Violin and Oboe in C minor completed the well-balanced afternoon program. The orchestra lingered long and sweetly over the concerto's hypnotic second movement adagio. All three soloists, Luka Foss, piano; Richard Burgin, violin; and Doriot Anthony Dwyer, flute; were roundly applauded for their energetic solo performance in the Brandenburg concerto.

Tanglewood's emphasis now shifts to Mozart with an all-Mozart weekend coming up. The Friday-Saturday-Sunday weekend will include the Symphony 38, 39, and 40, Eine Kleine Nachmusik, and the Divertimento for Strings.

The concert on Aug. 26 at Tanglewood will be Mr. Munch's last appearance as head of the famed orchest-

Whitestone

OPENING CONCERT in the main shed at Tanglewood was attended by Mrs. Lytle Hull, a member of the board of the New York Philharmonic, who visits with Mr. and Mrs. Walter Hoving of Stockbridge. A total of 3,690 were at the all-Bach event. Jay C. Rosenfeld's review of concert is on Page 24

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 7 1962

Massachusetts' Tribute to Dr. Munch

Whitestone

Governor John A. Volpe, right, presents Dr. Charles Munch, retiring conductor of the Boston Symphony Orchestra, a Paul Revere bowl as a token of commonwealth's appreciation of his 13 years as the orchestra's leader. Presentation was made last night in Tanglewood Shed as orchestra opened its eight-week season.

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JUL 12 1962

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NEWSPAPER CLIPPINGS
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YONKERS HERALD STATESMAN
July 5, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE.
MOUNT VERNON ARGUS
Thursday, July 5, 1962

YONKERS, N.Y.
HERALD STATESMAN
D 43,126
JUL 5 1962

Music, Drama Festivals On From Tanglewood To Anchorage, Alaska

Summer travelers to various parts of the United States, Canada and Alaska can be assured of excellent musical and dramatic programs, the Chicago Daily News Service reports.

Tanglewood, which opened yesterday and has extended its season this summer to eight weeks, will include in its program music of Bach, Beethoven, Mozart, Tchaikovsky and other familiar names. Charles Munch, who at the close of the season will end 13 years as musical director at the Berkshire Festival, will be conductor for the first nine concerts. After which the podium will be taken over by Pierre Monteux, Eugene Ormandy and William Steinberg.

TANGLEWOOD, LENOX, MASS.—CHARLES MUNCH, Music Director of the Boston Symphony Orchestra, opened the 1962 Berkshire Festival on July 6 at 8 p.m. in the Music Shed, in an all Bach program. Dr. Munch, who retires from his position with the Orchestra following the final Tanglewood program (Aug. 26), has invited Pierre Monteux, William Steinberg, and Eugene Ormandy to be guest conductors during the season.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 7 1962

Massachusetts' Tribute to Dr. Munch

Whitestone

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AGAWAM, Mass.
Weekly

JUL 12 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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YONKERS HERALD STATESMAN
July 5, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
MOUNT VERNON ARGUS
Thursday, July 5, 1962

YONKERS, N.Y.
HERALD STATESMAN
43,126

JUL 5 1962 Buffalo

...ic, Drama Festivals ... From Tanglewood ... Anchorage, Alaska

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... which opened ... ...as extended its ...mer to eight ...e in its pro... ...h, Beethoven, ... and other ...rles Munch, ... the season ...musical di... ... Festival ... the first ...hich the ...ver by ...rmandy ...

TANGLEWOOD, LENOX, MASS.—CHARLES MUNCH, Music Director of the Boston Symphony Orchestra, opened the 1962 Berkshire Festival on July 6 at 8 p.m. in the Music Shed, in an all Bach program. Dr. Munch, who retires from his position with the Orchestra following the final Tanglewood program (Aug. 26), has invited Pierre Monteux, William Steinberg, and Eugene Ormandy to be guest conductors during the season.

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REVIEWS. 1ST WEEK.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 7 1962

Music Review

All Bach Concert at Tan

By JAY C. ROSENFELD

THE FIRST orchestral concert of the 1962 Tanglewood season was played last night in the great Shed by a small chamber-sized ensemble of front desk men of the Boston Symphony Orchestra. The entire program was from Bach and consisted of a Brandenburg concerto, two of the suites, a contata and a two-piano concerto.

Serge Koussevitzky inaugurated the plan of devoting the opening weeks to programs of Bach and Mozart but they have now outgrown the concert hall capacity and the front half of the Shed now is completely filled. An audience of 3,690, a thousand more than the attendance at the first concert last year, recalled director Charles Munch and a constellation of soloists in the various works.

The brisk, clear evening was a propitious one for strings, and the Boston orchestral tone was in evidence throughout the program but nowhere more so than in the opening Brandenburg concerto, the third, in G major. It was as fresh and buoyant as though it was a new experience for the musicians. As a matter of fact, it was the tenth time this one has been played on these premises.

* * *

KOUSSEVITZKY on occasion inserted a contrasting movement, always from Bach, between the two allegros. Munch was content to play the bridge of the two chords as written and then to proceed into the good-natured finale.

Munch then brought out his "specialite de la maison"—the B minor suite in which Doriot Anthony Dwyer was the flute soloist. There was an innovation in the seating this time with Miss Anthony and her fellow-flautist James Pappoutsakis seated at the desk of honor where normally the concertmasters sit. It was a good move, too, for the lovely tone of the flute was heard here to more advantage than from its usual spot in the midst of the winds and all the solos came through in their proper clarity and perspective instead of merely the ever-sparkling final "Badinerie."

* * *

THE SENSATION of the evening was the singing of soprano Bethany Beardslee in the Cantata no. 51 "Praise Jehovah, all ye people." This is written for string orchestra and trumpet. Roger Voisin supplied his usual brilliant work, using a shrill D trumpet. The final choral calls for two solo violins which Richard Burgin and Clarence Knudson played with easy authority. But Miss Beardslee's musicianship in the opening Aria "Jauchzet Gott in allen Landen" was a super vocal feat. Bach uses the voice like an instrument here and Miss Beardslee was completely in command. The ensuing recitative afforded her the opportunity to show another side of her competence and her compactly-focused voice sustained the long lines with warm fluency.

The new starting hour of the evening concerts—8 o'clock—allows the audience to depart at a more reasonable hour, provided the musical repast is limited to a few courses, but Munch served a lavish fare last night. For us one might have been eliminated but to name which one would have presented a quandary beyond our capacity to choose. In any case, for reasons probably not due to anything but our own powers of absorption, we found the half after the intermission less stimulating.

* * *

THE C MAJOR concerto for two pianos brought to the stage the well-known team of Vitya Vronsky and Victor Babin. There was vivacity in the final fugue but the preceding two movements had been less than exciting. The adagio, in which the accompanying orchestra is silent, was played without forward urgency.

The D major suite, number 4, was played to end the program. The fascinating dances, bourrees, gavotte and minuet, ending with the Rejouissance

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SPRINGFIELD, Mass.
Circ. 83,057
JUL 9 1962

BACH CONCERT ATTRACTS 4922 TO BERKSHIRES

Opening Week End at Tanglewood Shows Attendance Up

LENOX — The Boston Symphony Orchestra Sunday afternoon gave a performance of works by Bach before an enthusiastic audience of 4922, concluding the first week end of the eight-week Berkshire festival at Tanglewood.

Weather Helps

Sunny weather and a blue sky greeted music lovers for Sunday afternoon's concert. The first portion was conducted by Charles Munch and the last half by Hugh Ross, head of the choral department at the Berkshire Music Center with 57 voices from the center making up the Tanglewood Choir.

The week-end attendance at the all-Bach concerts totaled 16,855, which is 1501 more than last year for the opening week end. Sunday's audience was about 500 more than a year ago.

The program opened with Bach's ricracare from "The Musical Offering," followed by the Brandenburg Concert No. 5 in D Major for orchestra with Lukas Foss, piano, Richard Burgin, violin, and Doriot Anthony Dwyer, flute.

Final Presentation

Joseph Silverstein, violin, and Ralph Gomberg, oboe, were soloists in the concerto for violin and oboe in D Minor to conclude the first half of the Sunday program.

Mr. Ross conducted the orchestra and Tanglewood Choir with four vocal soloists in the final presentation of the afternoon, Bach's Trauer-ode Cantata No. 198. The soloists were Virginia Babikian, soprano; Evelyn Sachs, contralto; Nico Castel, tenor and David Clatworthy, bass.

The Saturday night concert drew 5890 to the Music Shed, the program opened with the Brandenburg Concerto No. 6 in B Flat Major for strings. Lukas Foss, piano soloist in Bach's piano concerto in D Minor, was given a tremendous ovation at the end of his performance. Four members of the Boston Symphony Orchestra were soloists in the Brandenburg Concerto No. 2 in F Major. They were Roger Voisin, trumpet; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe, and Richard Burgin, violin.

Pro Musica Group

The next major event at Tanglewood will be the appearance Wednesday evening at eight in the Theatre Concert Hall of the New York Pro Musica, featuring early Baroque and instrumental chamber music.

Friday and Saturday evenings at 8, and Sunday afternoon at 2.30 the Boston Symphony with Charles Munch conducting will present the first of two week-end concerts of works by Mozart.

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Times (m)
NEW YORK, N. Y.
Circ. 680,265
JUL 9 1962

Music: Week-end of Bach

16,855 Flock to Hear Tanglewood Series

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., July 8—The Bach week-end drew 16,855 persons to Tanglewood and the second and third concerts devoted to the chosen master were of the same high quality as the first.

The weather was of a high order, too. As Saturday night's concert began, the setting sun sent long golden fingers into the Shed. This afternoon was so lovely that the overflow of 3,000 listeners spread out on the lawns and basked in sunshine and warm summer air as well as in Bach.

The "Trauer-Ode," the funeral cantata that Bach composed in 1727 to mourn the death of Christiane Eberhardine, Electoral Princess of Saxony, was the week-end's closing work. It was the only selection of the festival within the festival that was not well known.

The Saturday-Sunday schedule included three more "Brandenburg" Concertos — Nos. 2, 5 and 6—the orchestra Suite No. 3 in D major, the six-voice ricercare from "The Musical Offering," and two more instrumental concertos.

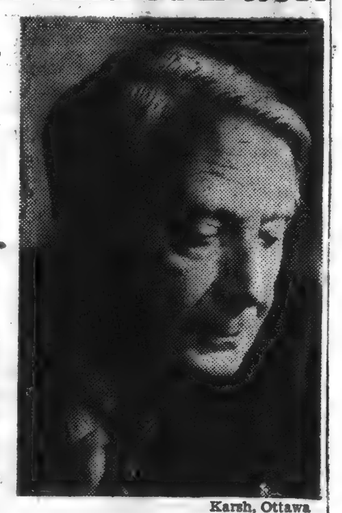
The selections gave members of the Boston Symphony a chance to shine as soloists, for, with one exception, Charles Munch assigned the solo parts to his instrumentalists. The exception, Lukas Foss, was not far from the fold, as he was the orchestra's pianist from 1944 to 1950.

Mr. Foss was the soloist in Saturday night's Piano Concerto in D minor, and he won an ovation from the audience. It was easy to understand why. He played the corner movements with the greatest of elan, and the slow movement was as romantic as if he had been playing Chopin. It was lovely in its own way, even if stylistically it was well in advance of the Baroque.

All of the Bach, in fact, was romantic in cast. But that tends to be Dr. Munch's way with the composer, and no one was in a mood to quarrel with him, especially in this, his final summer as director of the Berkshire Music Festival. Indeed, the affection openly felt for him by his players and by his followers was part of the pleasure of the week-end.

Dr. Munch must have felt it himself. Some of his fast movements tended to be as rapid as ever but, on the whole, his conducting was relaxed and genial. He seemed to mold the phrases of the adagios with special tenderness. His pauses between movements were those of a man who knew that his listeners were with him and that they loved Bach as much as he did.

Mr. Foss was also the soloist in this afternoon's Fifth "Brandenburg" Concerto. Richard Burgin, the retiring concert master, and Doriot Anthony Dwyer, the first flutist, were the co-soloists. They were doing double duty, for the evening before they were soloists in the Second "Brandenburg."



Karsh, Ottawa
Charles Munch

Roger Voisin too was a soloist in the Second "Brandenburg." His playing of the high part on a specially built trumpet was one of the features of the series. Without ever piercing unpleasantly, the little trumpet sounded out brilliantly, and although it had so distinctive a sound it remained balanced with the ensemble.

Ralph Gomberg was the oboist in the Second "Brandenburg" and so-soloist this afternoon in the Concerto for Violin and Oboe in D minor. In this work, the other soloist was Joseph Silverstein, who is succeeding Mr. Burgin at the close of the Tanglewood season.

Messrs. Silverstein and Gomberg were beautifully matched, with the oboe being just as supple and songfull as the violin. The way their differing timbers contrasted within a framework of exceptional rhythmic and dynamic cohesion was a joy to hear, particularly in the slow, interweaving slow movement.

Orchestra members joined heartily in the applause, just as they had done for other members earlier.

The thirty-seven-minute "Truer-Ode," led by Hugh Ross, sounded thin and a little tentative after the familiar works played by the orchestra under its own conductor. Nor could it be said that the Princess inspired Bach to music of special distinction. So the cantata came as a gentle but somewhat feeble finale.

The chorus consisted of fifty-seven Berkshire Music Center students whom Mr. Ross has coached in the week they have been here. The soloists were Virginia Babikian, soprano; Evelyn Sachs, contralto; Nico Castel, tenor, and David Clatworthy, bass. Next week-end's three concerts will be devoted to Mozart.

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ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Albany Knickerbocker News
Monday, July 9, 1962

Tanglewood Weekend Lures 16,855 Music Fans

While no records were shattered, opening weekend attendance total at Tanglewood came to 16,855, compared to last year's opening weekend total of 15,354.

Tanglewood officials also note yesterday afternoon's concert, an all-Bach program held in 90-degree-plus weather, attracted 4,922 music lovers, contrasted to last year's opening Sunday audience of 4,418.

Additional figures:

Nearly 2,400 turned out for Saturday morning's 10 a.m. "open rehearsal" and 5,890 heard the all-Bach program the same evening. (The Saturday morning open rehearsals, with admission set at $1.50, benefit the orchestra's Pension Fund.)

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 7 1962

Tanglewood Opens Another Season With 3,700 Present

Tanglewood opened another season last night and in the first of three consecutive Bach concerts attracted some 3,700 music lovers including Massachusetts Gov. and Mrs. John A. Volpe.

Munch Directs

Tonight Charles Munch again directs the Boston Symphony Orchestra in selections by the German master and tomorrow afternoon the 1962 Berkshire Festival's opening weekend ends with a third round of Bach.

Pianists Vitya Vronsky and Victor Babin made their debuts last night with "Concerto for Two Pianos and Orchestra in C major." Bethany Beardslee was soloist in the "Cantata No. 51 for Soprano," and Doriot Anthony Dwyer, the orchestra's first flutist, was soloist in the Bach "Suite No. 2."

Tonight's concert which starts at 8:00 p.m., will include the "Bradenburg Concerto No. 6" and "Piano Concerto in D minor."

Tomorrow's Concert

Tomorrow the third Bach concert, which starts at 2:30 p.m., includes "Bradenburg Concerto No. 5," the "Concerto for Oboe and Violin" and "Cantata: Trauer-Ode," featuring the Tanglewood Choir.

Gov. Volpe presented a silver Paul Revere bowl to Dr. Munch who will retire as Boston Symphony Orchestra director after the Tanglewood concerts.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579

JUL 7 1962

AT TANGLEWOOD

Munch Opens 25th Festival

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., JULY 7.—Charles Munch and the Boston Symphony's Chamber Group began the 25th season of Berkshire Festival weekends traditionally with a Bach program last night. The event attracted 3,690 persons, a larger audience than a year ago. The night was clear and cool.

The familiar aspects of Much's interpretation of Bach became evident as the concert opened with the Third Brandenburg Concerto; the personal element accentuated by the big retards at the end of each movement; the rhythmic drive!

Welcome Variety

His accustomed virility did not materialize until the Suite No. 2 was under way. Then the concert began to jell.

A certain welcome variety in selections brought four soloists and broader repertory. The Suite No. 2 inevitably had Doriot Anthony Dwyer to play the flute part. She now sits up front and receives the recognition she has always earned and deserved. It was she who supplied the real animation and the finest artistry of the evening.

Bethany Beardslee sang the soprano solo in Cantata No. 51 with plenty of vocal agility for the florid aspect and a lovely sense of line in the lyric stretches. With volume somewhat limited, she could not sail out of the doldrums into which the work fell, but she contributed plenty of quality.

Competition presented itself, of course, in the trumpet solos of Roger Voisin and in the Duo Violin "Concerto" played by Richard Burgin and Clarence Knudson in the final movement. The work provided a pleasant variation on the instrumental fare.

Catches Spirit

Vitya Bronsky and Victor Babin made their Tanglewood debut playing the Concerto in C No. 2. Their approach was matter-of-fact, eeding a touch of elegance to bring the work into focus. Their momentum, however, admirable, was simply not enough; some more color in crescendos would have helped.

The evening worked up to the Suite No. 4 the performance of which finally caught the spirit expected from the start. The coarse-grained violin playing acquired some refinement, but this is not characteristic of Munch's Bach. It may take a day or two before Bach gets his due.

To see this chamber group in its music shed setting is always a treat. The white coats stand out before the background of maroon screen and gray walls. To hear the sound now enhanced by the new acoustical panels remains a fresh experience. Perhaps the purity of the sound prompts some of the reservations about the orchestral playing. It is not often that a harpsichord completes so favorably with 40 strings. Tanglewood has its special attractions.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 9 1962

THE NEW YORK TIMES, SUNDAY, JULY 8, 1962.

Music: Tanglewood Fete

Munch Enters 13th and Last Festival Year

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass, July 6 — Bach began opening the Berkshire Music Festival in 1945. That was when the festival was much reduced by World War II. But what began as a stop-gap measure —a Bach week-end—became a tradition. And Friday night Bach provided the music when the Boston Symphony gave its first concert of the twenty-seventh festival.

The orchestra was reduced to fifty because of the character of the baroque music, but the program was nevertheless given in the shed. The festival has expanded year by year, and it was the season before last when the Bach week-end, formerly given in the smaller theatre-concert hall, was transferred to the larger shed.

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This year the festival is expanding from seven weeks to eight, but the first Bach concert had some of the intimacy of the earlier Bach week-end. It was a lovely, clear night, and the audience of 3,690—less than enough to fill the shed — was fairly small. Notwithstanding the empty seats under cover, most of those on the lawn preferred to stay out in the open, and a new moon in the sky kept them company.

This is Charles Munch's thirteenth and final season as the festival's music director, and the applause that greeted his first appearance suggested the particular warmth of friends who wanted to pay him honor. When he began the brisk and vigorous Allegro of the Third "Brandenburg" Concerto it was clear that he was in good form.

There was a general feeling of tradition, too, for old-timers were obviously pleased to be greeting friends of other summers again. Again the concert was pleasant to see as well as to hear. The white-coated instrumentalists made a pleasant sight against the maroon screen stretching across the back of the stage, and overhead there were the flying triangles of the charcoal gray acoustical panels.

The concert had three women soloists. In the Suite No. 2 in B minor for Flute and Strings there was Doriot Anthony Dwyer, the orchestra's principal flutist. She played with the charm, agility and beauty of tone that she has made so familiar.

Bethany Beardslee

Then came Bethany Beardslee, who was the soprano in the Solo Cantata No. 51, "Jauchzet Gott in allen Landen." She was as accurate and precise as an instrumentalist, yet she also sang with style and imaginative feeling, and this listener has never heard her voice sound as clear and lovely.

The third woman instrumentalist, Vitya Vronsky, appeared with her husband, Victor Babin, in the Concerto in C major for Two Pianos, No. 2.

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The concerto was beautifully coordinated — between the orchestra and the two pianists and between the pianists themselves. Since this concerto has a lot of unaccompanied sections, the duo-pianists were able to make a definite mark. Their playing was especially subtle and gentle in the Adagio.

As far as the audience was concerned, they were the biggest hit of the evening.

The high-spirited Suite No. 4 in D major closed the program. Mr. Munch's tempos and dynamics were all well chosen, and the orchestra played in unison with skill as well as much warmth and expressiveness of tone. The cheerful and courtly suite, more elaborately scored than the other works, made an excellent closing piece for a refreshing evening.

Music Review

Sunday at Tanglewood

By ELSBET WAYNE

THE FIRST weekend of the newly enlarged Tanglewood season concluded with a third concert traditionally devoted to compositions by Johann Sebastian Bach. For the Sunday afternoon program, Dr. Munch drew from the very familiar as well as from the rarely heard of Bach's creations.

The orchestra opened with the Six Part Ricercare from the "Musical Offering." The term ricercare refers to the precurser of the fugal technique. The theme, introduced by the second violin and taken up in turn by violin 1, cello, viola, flute, and bass, historically dates back to Frederick the Great who submitted it to the composer when they met in 1747. The rather ponderous — intentionally academic — work in which the string orchestra is enhanced solely by the exquisite timbre of the flutists Dwyer and Pappoutsakis, was read with both sonority and lucidity.

* * *

BY NOW Tanglewood audiences can almost expect an annual reading of the Brandenburg Concerti written in 1721 and dedicated to the Markgraf von Brandenburg. This season is no exception. What made yesterday's performance exceptional, however, was the pianism of Lukas Foss. Joined with Doriot Anthony Dwyer, flute, and Richard Burgin, violin, the Concerto Grosso emerged as the acme of the baroque. The semitive give and take between the solo instruments, the vigorously joyful final movement with its initial upward leap, the adagio which might also be called a trio as it is just that, are the high lights of this work.

The piano was most impressive, not for the flawless technique throughout the concerto, but for the linear concept of the long cadenza at the end of the first movement. Here the audience witnessed a constantly expanding, never-breaking line of music which only the piano can produce, and which is so characteristic of the composer that it may be found in an simple a piano composition as the prelude in C major from the Well-Tempered Clavichord.

The subtitle of the Concerto No. 5 suggests a scoring for cembalo. With such an instrument readily available, Dr. Munch must have had good reason for substituting the piano.

* * *

SOLOISTS Virginia Babikian, soprano, Evelyn Sachs, contralto, Nico Castel, tenor and David Clatworthy, bass, joined with the Tanglewood Choir in the performance of the Cantata No. 198, the Ode of Mourning, accompanied by the orchestra and conducted by Hugh Ross. The work comprises three choruses and four recitatives and arias. Miss Sachs' voice quality was very impressive as was the clarity of Mr. Clatworthy's diction. The chorus, placed in an interesting arrangement of alternating voices, performed a difficult task very creditably, and if a weakness could be detected here and there in the performance, it can be ascribed only to the brief period available for preparation.

Two popular soloists, Ralph Gomberg, oboe, and Joseph Silverstein, violin, joined forces in a rendition of the Concerto for Violin and Oboe in D minor. To be sure, we know of no such setting by Bach, and we are therefore safe to assume that this concerto is a transcription of one written for violins. Three movements, Allegro, Adagio, Allegro, are contrasted in mode and mood to produce a work full of lovely melody. Especially beautiful is the middle movement with the theme being treated alternately by the solo instruments, with its changes of major and minor tonality, and with the pizzicato accompaniment by the ensemble.

The affinity between orchestra and conductor emanates from a hardly perceptible yet most authoritative direction. In the case of the Boston Symphony under Charles Munch, conducting may mean use of baton or smile, vigorous bodily motion or complete negation. These ingredients result in great performance.

American (e)
WATERBURY, Conn.
Circ. 41,175

JUL 9 1962

43

Tanglewood Opening Is Auspicious

(Special to The American)

LENOX, MASS. — The all-Bach programs performed at Tanglewood over the week end with Charles Munch conducting began this 25th season of music by the Boston Symphony Orchestra in the Music Shed under as auspicious a beginning as ever accompanied the annual festival. Nearly 17,000 attended these "early season" programs before the major festival which comes after two weeks of all-Mozart music beginning this coming week end.

The performers, soloists and chorus, as well as the orchestra itself were all in excellent form. The weather was as nice as one can find in the Berkshires at their best with the beautiful lawns at Tanglewood showing some of the damage due to lack of rain for many weeks in Western Massachusetts. Friday night's opening concert was graced by the Governor of Massachusetts. This week-end's attendance represented an increase of some 1,500 over the Bach series last year. The Sunday afternoon audience of almost 5,000 heard a fine performance of "Brandenburg Concerto No.5, in D Major" with Lukas Foss, piano; Richard Burgin, violin, and Doriot Anthony Dwyer, flute. This was followed by the "Concerto for Violin and Oboe, in D Minor," with Joseph Silverstein, violin, and Ralph Gomberg, oboe. Silverstein will become concert master of the Boston Symphony this fall when Richard Burgin retires.

The concert opened with a six part fugue, "Ricercare." The second half of the concert presented the Tanglewood Choir conducted by Hugh Ross in an excellent performance of "Trauer-Ode, Cantata No. 198" with soloists, Virginia Babikian, soprano; Evelyn Sachs, contralto; Nico Castel, tenor; and David Clatworthy, bass. The choir of more than 50 young voices was making its first appearance this season and the audience was warm in its applause.

To Retire

Audiences this year are well aware that at the end of the eight weeks of summer festival concerts Dr. Munch will take his leave of the Boston Symphony Orchestra and retire. Applause and ovations during, and at the end of each concert, indicate the warmth of the audience for their beloved conductor. The audience of 5,900 Saturday night heard Lukas Foss, soloist, in the "Piano Concerto in D Minor" give a brilliant performance with power and spirit and indicated, by calling him back three times, that he has become a Tanglewood, "regular."

"The Brandenburg Concerto No. 2, in F Major, for Trumpet, Flute, Oboe and Violin with strings" brought the quartet of the orchestra's leaders in a popular performance with Roger Voisin, Doyiot Anthony Dwyer, Ralph Gomberg, and Richard Burgin. The concert had begun with 16 musicians in the "Brandenburg Concerto No. 6, in B Major, for Strings." It ended with an exquisite and vigorously spirited performance of "Suite No. 3, in D Major, for Orchestra." The opening concert Friday night brought 3,700 for performance of "The Brandenburg Concerto No. 3, in G Major, for Strings," Miss Dwyer in "Suite No. 2, in B Minor, for Flute and Strings," "Cantata No. 51" with Bethany Beardslee as soprano soloist and Roger Voisin, trumpet soloist. The two-piano team of Vitya Vronsky and Victor Babin in "Concerto in C Major for Two Pianos, No. 2" completed the program. An additional 2,352 heard the first of the Saturday morning open rehearsals.

Concerts this year will be given during an additional week, making it an eight-week festival continuing until Aug. 26. Evening concerts this year begin at 8 p. m., a half hour earlier than in other years. This week end it will be all Mozart, beginning on Friday night. With Dr. Munch and Concertmaster Burgin retiring at the end of the summer, audiences at this year's festival will be savoring every moment of their performances.

S. M.

S. M.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 9 1962

Music Review

Bach at Tanglewood

By JAY C. ROSENFELD

THE FIRST Tanglewood weekend was favored with ideal Berkshire weather, and the Shed was barely adequate to shelter the audiences of yesterday afternoon and Saturday night which came to hear the last two of the Bach trio of concerts.

One of the phenomena of the current musical scene is the appearance of Bach on the best-seller list. One might say the "reappearance" of Bach for he has never been so universally popular as in this day and age. The Brandenburg concertos, of which three were heard in these two programs, and the suites, of which three were included, were neglected for a century after their composer had departed, and it is only within the memory of a great share of the audience that they have been brought to their present degree of familiarity.

* * *

THE SATURDAY night program brought impressive performances of two of Bach's most inspired works: The sixth Bradenburg and the D minor piano concerto.

Bach in his search and exploration for varied sound formulas must have been intrigued by the potentialities of the lower registers of the strings, as was Mozart later as evidenced by his string quintets. Bach's success in utilizing them is attested in the B flat Brandenburg where only violas, cellos and basses are called for. Charles Munch must be given credit for the success of these performances, but it would be less than fair not to mention that he had at his disposal two platoons of probably as surpassing excellence as may be available in the orchestral market. Joseph de Pasquale as solo viola and Samuel Mayes, solo cello, are principals of sections which are a joy to hear in any situation. And in one specifically designed to fit and display their attributes they are doubly so.

* * *

BACH DIVIDED the sections into smaller segments, thus achieving a more complete harmonic structure. Munch abetted the printed pages by instilling great contrasts and subtle nuances within the narrow confines of his forces. In the phrases where the viola has steps of diminished sevenths to begin, Munch allowed the section to play with lovely restraint and the section tone came through with beautiful sonority. If the cellos and basses here had obeyed the indications of their conductor and adjusted their grunting drones to his ideas, the effect would have been even more impressive.

Lukas Foss has now played the D minor concerto with this orchestra on this stage six times, and each performance seems to have increased in inner expressiveness and tension. One could actually see and feel lines surge and phrases grow under his musicianly fingers. He has outgrown mere pianism. This was lofty music-making. And Munch entered into the spirit of the evening with an equal comprehension for a marvelous moment of cohesive thinking.

* * *

FOSS DISPLAYED a gamut from the far reaches of poetry to the other end of the map of heroics. Once past the opening tutti and a less than disciplined fingering of the opening solo cluster Foss soared into the spheres of great music. Even in the unspoken stretches of the slow movement he was able to convey cumulative lines in the silences, and in the finale there was an exhilaration which occurs all too rarely.

The second half of the evening was the second Bradenburg with Roger Voisin playing the B flat piccolo trumpet, Doriot Anthony Dwyer, flute, Ralph Gomberg, oboe, and Richard Burgin, violin. The program closed with the D major

SCHENECTADY, N.Y.
GAZETTE
D. 45,522
JUL 9 1962

Bach Enthusiasts Satiated At Tanglewood's Opening

By D. E RITZ
Gazette Music Editor

Bach enthusiasts flocked t Tanglewood, the summer home o the Boston Symphony Orchestr in the Berkshires near Lenox Mass., over the weekend to hea three programs conducted b Charles Munch featuring work by Johann Sebastian Bach.

* * *

THE CONCERT yesterday af ternoon drew an audience of 4, 418. The Friday evening concer drew 3,690 and the Saturday con cert 5,890 in addition to 2,353 at tending the Saturday mornin open rehearsal. This brought th opening of the season weekend to tal of concertgoers to 16,855 o 1,501 more than last year's open ing weekend attendance.

At yesterday's program Dr Munch shared the podium with Hugh Ross, who conducted the fi nal number—the "Trauer-Ode Cantata number 198" for orches tra and chorus.

The string section of the Bos ton Symphony, which is featured in the Bach orchestra, is noted for its brilliance and purity of tone.

THE PROGRAM opened with the "Ricercar a 6" from the "The Musical Offering" with its noble theme and rich string textures, its ethereal flute passages and harpsichord background.

Lukas Foss, pianist; Richard Burgin, concertmaster of the Boston Symphony, and Dariot Anthony Dwyer, flutist, appeared as soloists in the "Brandenburg Concerto number 5 in D major." The beautiful cadenza for piano which closes the opening movement was given outstanding performance by Foss. The thoughtful and beautifully modulated "adagio affettuoso" movement for the solo trio was a marvel of ensemble playing. The concluding "Allegro" is a vigorous dance theme with solo trio and orchestra parts finely balanced.

* * *

THE CONCLUDINIG number conducted by Dr. Munch was the "Concerto for Violin and Oboe in D minor" with Joseph Silverstein, concertmaster-elect; and Ralph Gomberg, oboist, as soloists. We do not remember having heard this concerto before and were quite charmed with it. It is more closely involved with the orchestral accompaniment than is the "Brandenburg number 5" and quite different in character. It is a singing music with both violin and oboe singing to and answering each other, particularly in the slow movement with its soft pizzicato and harpsichord accompaniment.

* * *

HUGH ROSS chose as soloists for the "Trauer-Ode" Virginia Babikian, soprano; Evelyn Sachs, contralto; Nico Castel, tenor; and David Clatworthy, bass.

The "Trauer-Ode" was written, according to the excellent program notes of the Tanglewood programs, for a memorial service on Oct. 17, 1727, for Christiane Eberhardine, Queen of Poland and electoral Princess of Saxony, who had died in September of that year.

Following an orchestra introduction, the first chorus is impressive in its simplicity. This is followed by recitatives and arisas for soprano and contralto, a recitative for tenor, a chorus interlude and then a tenor aria; a recitative and arioso for bass and a concluding chorus.

Ross is not only an excellent trainer of choruses but is a fine conductor and the "Trauer-Ode" is magnificent music.

* * *

TANGLEWOOD is continuing this season for a total of eight weekends concluding on Aug. 26. This summer season marks Dr. Munch's final season as regular conductor of the Boston Symphony and Burgin's final appearances as concertmaster of the symphony.

Concerts are scheduled each week on Friday and Saturday at 8 p.m. and Sunday at 2:30 p.m.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387
JUL 9 1962

All-Bach Program Well Balanced

By EDWARD SWIETNICKI

At yesterday's Boston Symphony concert at Tanglewood, the orchestra's summer home since 1936, both Charles Munch who conducted, and the Bostonians were in full command during another diversified all-Bach program.

Mr. Much, attired in a formal tux set off with a collegiate blue bow tie, strolled quickly onto the stage, was roundly applauded and—to the delight of concertgoers—the concert was on.

It was an afternoon of fugue, concerto, cantata and choir.

The program ranged from the opening Ricercare in Six Parts from the Musical Offering, one of the greatest works of all music in fugal style, to the funeral ode for the Dutchess of Eberhardine, which is known to be arranged from portions of Bach's lost Passion According to St. Mark.

That Mr. Much will continue conducting both in this country and abroad after leaving the Boston Symphony Orchestra, came through readily and visibly in his forceful handling and musical excursion into Johann Sebastian Bach's intricate polyphonic writing in the Ricercare six-part fugue.

The funeral cantata, commissioned on the death of the Queen of Poland in 1727, brought out the full talents of the orchestra and also the full Tanglewood choir in a church-like blending of voice and musical instrument. The Trauer-Ode Cantata No. 198 comprised the second half of the afternoon program and Mr. Munch treated the beautifully-moving score with full dignity and restraint. Soloists included Virginia Babikian, soprano; Evelyn Sachs, contralto; Nico Castel, tenor; and David Clatworthy, bass.

The popular Fifth Brandenburg Concerto in D Major and the melodic Concerto for Violin and Oboe in C minor completed the well-balanced afternoon program. The orchestra lingered long and sweetly over the concerto's hypnotic second movement adagio. All three soloists, Luka Foss, piano; Richard Burgin, violin; and Doriot Anthony Dwyer, flute; were roundly applauded for their energetic solo performance in the Brandenburg concerto.

Tanglewood's emphasis now shifts to Mozart with an all-Mozart weekend coming up. The Friday-Saturday-Sunday weekend will include the Symphony 38, 39, and 40, Eine Kleine Nachmusik, and the Divertimento for Strings.

The concert on Aug. 26 at Tanglewood will be Mr. Munch's last appearance as head of the famed orchestra.

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Republican (m)
WATERBURY, Conn.
Circ. 22,848
JUL 10 1962

Tanglewood Season Off To Fine Start

(Special to The Republican)

LENOX, MASS. — The all-Bach programs performed at Tanglewood over the week end with Charles Munch conducting began this 25th season of music by the Boston Symphony Orchestra in the Music Shed under as auspicious a beginning as ever accompanied the annual festival. Nearly 17,000 attended these "early season" programs before the major festival which comes after two weeks of all-Mozart music be-

The performers, soloists and chorus, as well as the orchestra itself were all in excellent form. The weather was as nice as one can find in the Berkshires at their best with the beautiful lawns at Tanglewood showing some of the damage due to lack of rain for many weeks in Western Massachusetts. Friday night's opening concert was graced by the governor of Massachusetts, This week-end's attendance represented an increase of some 1,500 over the Bach series last year. The Sunday afternoon audience of almost 5,000 heard a fine performance of "Brandenburg Concerto No.5, in D Major" with Lukas Foss, piano; Richard Burgin, violin, and Doriot Anthony Dwyer, flute. This was followed by the "Concerto for Violin and Oboe, in D Minor," with Joseph Silverstein, violin, and Ralph Gomberg, oboe. Silverstein will become concert master of the Boston Symphony this fall when Richard Burgin retires.

The concert opened with a six part fugue, "Ricercare." The second half of the concert presented the Tanglewood Choir conducted by Hugh Ross in an excellent performance of "Trauer-Ode, Cantata No. 198" with soloists, Virginia Babikian, soprano; Evelyn Sachs, contralto; Nico Castel, tenor; and David Clatworthy, bass. The choir of more than 50 young voices was making its first appearance this season and the audience was warm in its applause.

To Retire

Audiences this year are well aware that at the end of the eight weeks of summer festival concerts Dr. Munch will take his leave of the Boston Symphony Orchestra and retire. Applause and ovations during, and at the end of each concert, indicate the warmth of the audience for their beloved conductor. The audience of 5,900 Saturday night heard Lukas Foss, soloist, in the "Piano Concerto in D Minor" give a brilliant performance with power and spirit and indicated, by calling him back three times, that he has become a Tanglewood, "regular."

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Concerts this year will be given during an additional week, making it an eight-week festival continuing until Aug. 26. Evening concerts this year begin at 8 p. m., a half hour earlier than in other years. This week end it will be all Mozart, beginning on Friday night. With Dr. Munch and Concertmaster Burgin retiring at the end of the summer, audiences at this year's festival will be savoring every moment of their performances.

S. M.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
JUL 11 1962

Berkshire Presentation Thrills Bach Devotee

The first weekend of the Berkshire Festival at Tanglewood in Lenox attracted an attendance of 16,155 as against last year's 15,354. Saturday night's concert drew the largest number of Bach devotees, 5890, with Sunday afternoon's almost totalling 5000, actually 4922.

Charles Munch, retiring director of the Boston Symphony and the Berkshire Festival School, conducted all three Bach concerts. Vronsky and Babin, duo pianists, made their first appearance at Tanglewood on Friday evening playing the C major concerto. Their second performance will be next Sunday afternoon in Mozart's E-flat concerto for two pianos.

Bach's sixth Brandenburg concerto opened Saturday's concert. A dark contrast to the third, (also for strings, but defining sharply those of the upper register,) which was played Friday evening, it was given a superb reading. Vigorous and middling deep tones of the two "viola da ntsvvos' predominate with almost constant bass tones to darken the three movements' colour in varying degrees.

According to Terry's "Bach's Orchestra," the "viola da braccia" was simply the ordinary viola of Bach's time, or "arm viol," to distinguish it from the "viola da gamba" or "leg viol."

Enthusiastic and prolonged approval was tendered Lukas Foss at the close of his expressive and sensitive performance in the D minor concerto for piano and orchestra. Never at rest, the piano alternates its solo and accompanying role throughout this unusual concerto, the first movement a contrast between rhythmically forceful and lighter, freer passages. The playful interaction of the third was handled by Dr. Munch and the orchestra with perceptive attention for the pianists and their integrated roles.

The second Brandenburg concerto and the third Suite completed a delightful program. The first with its thrilling and sometimes chilling notes of the high trumpet is a repeated source of wonder at the ability of Roger Voisin to maintain the prescribed notes. Here also the continuo instruments violin, flute, oboe and trumpet, playing in pairs, sound almost like interior duets. For famous "Air for the G string" in the final Suite sounded too slow, but Dr. Munch continues to demand this tempo, which does remove it from the usual popular rendition.

Warm weather again prevailed, with higher humidity, for Sunday's final Bach concert, with orchestra members as soloists in the first half of the program. A broadly outlined performance of the "Ricercare" from "The Musical Offering" brought a warmth of anticipation through its six-part fugue to the obviously attentive audience.

Applause after each movement of most concertos seems the order of the day, so eager is the audience of today to express its approval and appreciation, with repeated appearances demanded at the final close of the concerto. Bravos and huzzahs accompany these, with cameras flashing and clicking future pictorial references. Sunday is no exception.

Although the fifth Brandenburg concerto for orchestra with flute, Doriot Dwyer, violin, Richard Burgin, and piano, Lukas Foss, seemed to invite a scarcely noticed but undermining variety of tempo among its soloists after a brilliant beginning, it coalesced before the end of the first movement. Mr. Foss likes to set the tempo, and may seem to pull at the other players, but it maintains an excitement and an urging forward which Bach's allegros demand for perfect accord and enjoyment.

Purity of ensemble became the adagio affetuoso among the three soloists, exquisitely tendered and endured. The virtuosity of each is known and was again recognized through the final flowing allegro.

Physical resemblance was noticed between Ralph Gomberg, oboe, and Joseph Silverstein, violin, playing the D minor concerto, first written in C minor. Differences of instrumental tone dispelled the simulation. At times the silky sweetness of the violin could scarcely be heard over the orchestra or the oboe's harsh and penetrating sound. This is usual in the first movement, but was noticed in the Adagio also. It was still a joy to hear.

Hugh Ross conducted the Tanglewood choir, with soprano Virginia Babikian, contralto Evelyn Sachs, tenor Nico Castel and bass David Clatworthy in the Trauer-Ode, Cantata No. 198. The funeral cantata is an expression of general sorrow at the death of a beloved queen, Christiane Eberhardine of Poland. It preserves five parts of Bach's Passion according to St. Mark, composed in 1731, otherwise irretrievably lost, according to most Bach scholars.

It is always surprising to hear each newly formed Tanglewood choir and marvel at its ability to encompass a new work for a creditable performance, with members previously unknown to each other. The confidence of their able conductor Hugh Ross, is no small part of this accomplishment. The soprano's recitative and aria were delivered with a clean full voice, the bass' with vigor and incisively clear diction. The contralto's high tones were warm and pleasant the tenor, although he possesses good sound but small resonance, made the best of his interminable parts. The final chorus was the most expressive in its simplicity.

ALBANY TIMES UNION
Tuesday, July 10, 1962

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Banner (e)
BENNINGTON, Vt.
Circ. 5,050
JUL 10 1962

45

Music Review

Tanglewood Opens on Grand Scale With Bach-Filled Weekend Concerts

By LISA TATE

LENOX, Mass. — Tanglewood is a phenomenon on a grand scale.

That thousands (16,855 by actual count) should flock to Lenox to hear the Boston Symphony Orchestra playing three all - Bach concerts as they did this opening weekend can be only partially explained by the increased mobility of an affluent society, by the increasing popularity of "culture," by the revolution in recording that has made many people music - conscious by bringing music into their homes, by the golden reputation of the Boston Symphony Orchestra, and by the expert publicity that has made Tanglewood "the place to go."

This partial explanation must also make room for the addicts of music, the addicts of Bach in particular. But the only possible total explanation for such a large-scale manifestation of public interest in the music of an 18th century church musician is that Tanglewood, plus Bach and the Boston Symphony must be many things to many people.

Different Vantage Points

I start out in this vein because I had occasion to hear two of the three concerts last weekend and to hear and see them from entirely different vantage points. Each concert presented at least a segment of the immense variety of forms which Bach used. I was sorry to miss the Sunday concert, which presented even a further of his forms, the choral.

The staples of the Friday and Saturday night concerts were the orchestra compositions of Bach —three of the six Brandenburg Concertos (Nos. 2, 3 and 6) and the Suites 2, 3 and 4. Of these, the Brandenburg No. 2 for trumpet, flute, oboe and violin stood out for its extraordinary brilliance and the virtuosity of the four solo performers from the orchestra, particularly Roger Voisin, whose trumpet cut through clean and sharp but never shrill.

The second Suite (in B Minor) for flute and strings also has surefire appeal in lilting dance forms it includes and in the unassuming mastery of the Boston Symphony's first flutist (one of the three female players in the BSO), Doriot Anthony Dwyer. Her fingers fly and her breath seems endless.

As for programming, this is the third opening concert I have heard which has featured this particular suite with this particular player. For that matter, most of the same Brandenburgs and Suites were played in the first two concerts last year. Perhaps it is to the Boston Symphony that we owe the incorporation of Bach's music into the public domain, by the constant repetition of such already-appealing works.

This, though, is not without its musical dangers, for it leads the listener too easily into taking Bach as musical gospel, and taking only a small part of his voluminous output as the main message. I must say, though, that it is a joy to hear a series of concerts constructed on the work of one composer. Too often symphonies hop all over the program map, sometimes selecting composers that seem to kill one another's music.

It would be silly to go out of my way to try to find fault with a virtually flawless orchestra, as the Boston Symphony is, under the direction of the compelling conductor that Charles Munch is. If one sits close up to the stage, under the roof of the great shed, one sometimes senses a professional nonchalance written into the faces and gestures of the orchestra members.

But if they are nonchalant, they are so good technically that they get by with it. I heard only one instance of an audible slip in the cello section.

A Musical Machine?

Not a bad reminder at that, for when one sits on the lawn outside the shed and looks toward the stage, one sees but the abstraction of an orchestra, white-jacketed, moth-shaped, with only the lone figure of the conductor and his baton distinct. And the music, though very much "alive," seems the product of one giant musical machine rather than the sum of its many individual players.

The only musical question that came to my mind was Munch's interpretation of the Brandenburgs and the Suites, where an extreme slowness of pace marked all the slow movements. At moments they sounded loose rather than deliberate, at moments almost too lyrical, and at the last moment so retarded one was caught wondering when and whether he would allow them to be resolved.

The Friday program also included the performance of Bach's Concerto No. 2 in C Major for Two Pianos played by the husband-and-wife team of Vitya Vronsky and Victor Babin. Their playing was fluid, their piano manner impassive (as I believe appropriate to Bach), and the blend of their playing and pianos so perfect as to be indistinguishable, since the pianos were placed side to side, the sound rising from one central point.

Foss' Varied Talents

On Saturday night, Lukas Foss "brought down the shed" by his not so impassive playing of Bach's Piano Concerto in D Minor. Foss teaches composition at the Berkshire Music Center (the on-going part of Tanglewood) and also conducts, having been a pupil of the late Serge Koussevitsky whose name is so inextricably linked with that of the Boston Symphony and of Tanglewood. So Foss' playing was all the more impressive, a brilliant display of just one of his musical talents.

An Impressive Start

All in all, the season at Tanglewood is off to an impressive start. There is a certain grandiose quality about it that could scare the true music-lover away, but the results of the orchestra's playing are too good to let that stand in the way. And these concerts did not include the full orchestra by far. They were performed by the first desk men who comprise a chamber-sized orchestra. The full orchestra will not be assembled until the fourth week (July 27-29) of the season, which is extended to eight weeks this year. The chamber orchestra will devote itself strictly to the works of Mozart for the next two weekends.

There is some irony in coming away with the impression that a large part of Tanglewood's audience is made up of people who must be exposed to a variety of similar concerts during the winter season. Yet they drive great distances to hear the Boston Symphony Orchestra in the summer, while Vermonters, who do not often have the chance to hear large symphony orchestras playing large symphonic works, do not seem willing to drive the little-over-an-hour that it takes to get to Tanglewood from here. Tanglewood is worth at least one try!

14,000 Attend Opening of Tanglewood Season

By EDGAR S. VANOLINDA

All roads led to Tanglewood over the weekend, inaugurating the 28th season of the Berkshire Festival at Tanglewood in the heart of the Berkshires. The magnet which drew some 14,000 music lovers from nearly every state in the Union was the smaller orchestra of the Boston Symphony Orchestra under the direction of its retiring conductor, Charles Munch, whose final concert of the 8-week's season will be held Sunday afternoon, Aug 28 with a performance of Beethoven's Ninth Symphony.

During the past two years, the preliminary concerts, featuring the music of Bach and Mozart, the audiences have been moved to the large shed, with its fine acoustical properties, allowing protection from the elements. The three-day exposition to the prolific musical output of Johann Sebastian Bach was magnificently conceived and executed by Mr. Munch and the appropriately smaller group for the proper projection of the chamber-type music.

We sensed a greater degree of enthusiasm, not only from the audience, but also, from the members of the orchestra for the friendly cooperation of Mr. Munch, his businesslike approach to his conducting and the warmth and sympathetic approach to his chosen tasks.

Masterful Performance

Mr. Munch had prepared a program which explored the music of the German composer, including many of the Brandenburg Concertos, a piano concerto with guest soloist, Lukas Foss, giving a masterful performance. First chair men were introduced as soloists with Roger Voisin, Doriot Anthony Dwyer, Ralph Gomberg and Richard Burgin in the Concerto, No. 2. The concerto for two pianos was excitingly played by Vronsky and Babin, who, incidentally, will be heard in Albany next fall with the Civic Music Association.

Bethany Beardslee, soprano and Roger Voisin shared honors in the Cantata, No. 5. And as is traditional, Doriot Anthony Dwyer, first flutist of the orchestra, received an ovation after the playing of the Suite, No 2.

One of the outstanding works was the concerto for violin and oboe, with Joseph Silverstein violinist newly appointed concertmaster of the orchestra, and Ralph Gomberg, oboe soloist.

Final Work

The final work on the Sunday afternoon program was the Trauer-Ode Cantata, No. 198 with many of the themes reminiscent of the composer's "Passion, according to St. Mark" in which the orchestra was assisted by the Tanglewood Choir, under the direction of Hugh Ross, head of the choral department of the Berkshire Music Center. The difficult recitatives and arias were artistically sung by Virginia Babikian, soprano; Evelyn Sachs, contralto; Nico Castel, tenor and David Clatworthy, baritone.

Perfect weather, if a bit on the warm side preempted the large music shed and overflowed onto the lawns and tree-shaded oases of the beautiful Boston Symphony Orchestra estate, overlooking the Stockbridge Bowl. A heartening aspect of the triple-concerts was the great number of young people, many from nearby summer camps, who listened, attentively to the magnificent contrapuntal effects and beautiful harmonic achievements of Mr. Bach and their recreation by Dr. Munch and his superb orchestra.

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Transcript (e).
NORTH ADAMS, Mass.
Circ. 13,185
JUL 9 1962

In Music Shed

All-Bach Concerts Open Weekends at Tanglewood

BOSTON SYMPHONY ORCHESTRA in the Music Shed at Tanglewood, Lenox, Charles Munch, Conductor. Opening weekend with three all-Bach concerts.
Brangenburg Concerto No. 3
Suite No. 2
Cantata No. 51
Concerto for Two Pianos (C Major)
Suite No. 4
Brandenburg Concerto No. 6
Piano Concerto in D Minor
Brandenburg Concerto No. 2
Suite No. 3
Ricercare, from the Musical Offering
Brandenburg Concerto No. 5
Concerto for Oboe and Violin
Cantata: Trauer-Ode No. 198

By FRANK N. PATTERSON

It is rare that a concert program of one composer will leave the listener less than surfeit, not, one might add, does the composer usually fare too well himself. His style and characteristics become idiosyncrasies which finally often appear as undeniable faults. The first three concerts of the 1962 Tanglewood season began this weekend with seven concerti, three suites, two cantatas and a ricercare, all by one composer. That this did not pall the listener nor show up any grave faults is perhaps a rather good measure of the genius of the composer, Johann Sebastian Bach.

Usual Dilemma

Other than the nests of birds in the eaves of the shed that set up loud clamors when a parent flew in with not enough food to go around, there were still a few times when Bach didn't have everything his way. There was, as with any chamber orchestra today, the dilemma of providing the delicate intimacy of a limited group of musicians (intended, of course for a limited audience) to listeners, not only in a massive shed, but those on the lawn as well. How to preserve the personality of the instruments, the sound, the dignity of the music — without enfeebling all with force, effects, and the necessary neglect of the natural assets so small a group engenders — is still a most baffling problem. The Brandenburg 6th became somewhat muffled and dulled in the darkness of viola and celli, and the slow ricercare became indistinct whispering glossing over important detail and elaboration.

There were, however, frequent upturns in performance when there was either enough body of sound for Munch to deal in lager lines, or when the many fine soloists, generally refusing to impress sounds beyond moderate means, made magnificent success in expressing ideas.

Bethany Beardslee, a member of the New York Pro Musica with a naturally small but excitingly accurate voice, sang the beautifully ornamented Cantata No. 51 with the brilliance of a most intelligent virtuoso. The distinct and virile performance by Lucas Foss in the D Minor Concerto, though no doubt most taxing to the performer, was perhaps the most successful of all the many solos.

Other Soloists

Other soloists included Roger Voisin, long famous for his excellent trumpet and clarino performances; Doriot Dwyer in a warm and careful performance of the Suite No. 2 for flute and strings; Vronsky and Babin in the Concerto for two Pianos; and Concert-master, Richard Burgin in the Brandenburg Nos. 2 and 5.

This list of soloists would be quite incomplete without mention of the gorgeous adagio of softly plucked strings to the duet of Joseph Silverstein, violinist and Ralph Gomberg, oboist, in the violin and oboe concerto.

Cantata No. 198, least successful of all the works performed, is a relatively "new" work to the musical public. The performance hinted of a fine potential in musical substance without ever clearly indicating it. With the exception of the contralto, Evelyn Sachs, the soloists were immature voices. Though the chorus is too new to pass fast judgment, it was here rather insecure, as, too, was the orchestra, especially in continuo passages where the incredibly abmiguous mode of Mr. Ross' conducting appeered to promote some confusion.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 10 1962

PIANIST LUKAS FOSS is congratulated by Dr. Charles Munch, right, on his performance with the Boston Symphony Orchestra Saturday night of Bach's piano concerto in D minor, a high light of the first weekend concerts by the BSO in the Music Shed at Tanglewood. Saturday night's concert drew 5,890 persons, and 4,922 turned out yesterday afternoon, bringing the weekend total to 16,855, which is about 1,500 more than the first week last year.

Herald Tribune
D. 355,898 S. 451,270

JUL 9 1962

MUSIC

'Berkshire Festival'

By Ronald Eyer
Music Editor

A crecendo of musical quality as well as public interest reached its crest with the concerto for piano, violin and flute, featuring Lukas Foss as piano soloist, yesterday afternoon during the opening weekend of the Berkshire Festival with the Boston Symphony in three all-Bach programs Friday and Saturday nights and Sunday afternoon under Charles Munch who is retiring as conductor and musical director of the festival after this season, its 25th at Tanglewood.

The series got off to a slow start Friday with a listless performance of the Brandenburg concerto No. 3 for strings which was muddy in texture and leaden-footed of pace. There also was some disagreement among the players about intonation.

Things began to look up with the familiar suite No. 2 in B minor for flute and strings brightened by the cool delicacy and flawless technique of Doriot Anthony Dwyer, the orchestra's first flutist, but fell into doldrums again with the cantata "Jauchzet Gott in Allen Landen" in which the soprano of Bethany Beardslee proved to be insufficiently robust, particularly in the low range, to take the dominant position, along with the excellent solo trumpet of Roger Boisin, needed to create urgency and immediacy of interest for the listener.

But the audience which filled barely half of the vast music shed, was roused by the majestic, serenely contemplative performance of the C major concerto for two pianos by Vitya Vronsky and Victor Babin. The middle movement, an adagio for the pianos unaccompanied, was poetic dialogue of the most moving quality.

A considerably larger crowd and more alert orchestra was on hand Saturday night for an electrifying performance of the concerto in D minor, played as a piano concerto (originally it undoubtedly was something else) by Lukas Foss, the first of his appearances in which he scored heavily in the series. He brought an impassioned lyricism, suggestive of what we are prone to consider 19th rather than 18th century style to the slow movement and irrestible rhythmic vitality and fire to the brilliant opening and closing allegros.

Even the orchestra stood up to applaud a performance which, while not orthodox had a rightness and authenticity born of the player's own conviction and ability to translate it into convincing sound.

This was followed by the Brandenburg Concerto No. 2 in F for trumpet, flute, oboe and violin with Mr. Voisin, Miss Dwyer and Ralph Gomberg and Richard Burgin as the respective soloists. Mr. Voisin, attempting the high trumpet harmonics originally written for the obsolete clarino of Bach's day was asking for trouble, but he managed to get a clear, bright tone and a remarkable degree of accuracy in intonation.

The "Funeral Cantata" might have been expected to receive yesterday's laurels, but instead they went again to Mr. Foss who, taking the clavier or cembalo part on the piano, made an impressive affair of the Brandenburg Concerto No. 5 with Miss Dwyer and Mr. Burgin as assisting soloists on flute and violin.

I say assisting advisedly for, though the keyboard part clearly was meant to dominate the other soloists in musical interest, it also was made to dominate them accoustically yesterday and sometimes the flute and voilin lines were barely audible.

But Mr. Foss again infused his performance with such vital rhythmic movement and, particularly in the long cadenza of the first movement, built his climaxes with such skill and power that he made up single handedly for the anemia of the other solo voices.

The concerto for violin and oboe in D minor, with the beautifully echoing discourse between the two instruments in the adagio movement, was played with highly polished artistry by Joseph Silverstein, violin, and Mr. Gomberg.

But the "Funeral Cantata," conducted by Hugh Ross, was a distinct disappointment. Although the tanglewood choir sang very well for Mr. Ross and seemed well prepared for its task, the performance as a whole, thanks partly to Mr. Ross' rub-a-dub method of conducting and also, apparently, to lack of preparation with the soloists.

Virginia Babikian, soprano; Evelyn Sachs, contralto, and David Clatworthy, bass managed their highly ornamental solos with Aplomb and occasionally even pro-professional finish, but the young tenor, Nico Castel, was not yet adequately prepared to handle baroque music of such difficulty.

Charles Munch, conductor of the Boston Symphony Orchestra, at the Berkshire Music Festival.

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Times (e)
HARTFORD, Conn.
Circ. 126,440

JUL 9 1962

Munch Conducts All-Bach Concert in Berkshire Festival

By GEORGE W. STOWE

Lenox, Mass. — In the unchanging tradition of Tanglewood the first Sunday concert paid homage to the genius of Bach and in so doing traversed some fairly unfamiliar musical terrain.

How often, for instance, does the Bach fancier have an opportunity to hear the so-called "Trauer-Ode," the Concerto for Oboe and Violin in D minor, or anything from "The Musical Offering"?

The purists might castigate Charles Munch for programming only the final Ricercare from "The Musical Offering" but they would probably not deny that it is a little masterpiece in its own right. The performance of this six part fugue came off beautifully Sunday afternoon in an expansive, dignified treatment.

* * *

MUNCH'S only concession to popular taste was the inclusion of the Brandenburg Concerto No. 5 but with soloists of the caliber of Richard Burgin, Doriot Anthony Dwyer, and Lukas Foss it was understandable. This was particularly true in the case of Mr. Foss.

In fact, he earned an ovation after the brilliant cadenza of the first movement, which he handled with rock-like rhythmic solidity and plenty of tonal color. This was an excellent performance all around and deserved the warm reception it was accorded.

Joseph Silverstein, the incoming concertmaster of the orchestra, and Ralph Gomberg were the soloists for the Violin and Oboe Concerto and they acquitted themselves in virtuoso fashion. It was only in the ravishing second movement that I had any reservations. I would have preferred a less businesslike approach.

* * *

THE CANTATA No. 198, better known as the "Trauer-Ode," is important to scholars because it preserves five sections of Bach's "St. Mark's Passion," which is otherwise lost to us. However, it is a lovely work in its own right.

The chorale that forms the keystone of this cantata has a somber persuasion that is worthy of the composer at his best and the contralto aria with its instrumental accompaniment is a haunting creation.

Hugh Ross was the conductor of the so-called Tanglewood Choir and he brought a warmth and conviction to this work that was exemplary. If the soloists were not quite in the same league with some that have appeared here in the past, they handled their parts with dignity and taste.

Close to 5,000 persons turned out for this opening Sunday concert.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

JUL 10 1962

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17,000 Attend Tanglewood Week-End

Bach, Brats And Birds Were Evidenced At Opening Of Berkshire Music Festival

The weekend's concerts at Tanglewood were definitely for the birds.

Perhaps the city of Washington has solved its starling problem, but the music shed in Lenox certainly has a long way to go. But the feathered soloists did not seem to bother concert-goers who bought almost 17,000 tickets to hear Charles Munch and the Boston Symphony Orchestra open the 27-year-old Berkshire Music Festival.

Following a tradition initiated in 1945, the first three concerts were dedicated to J. S. Bach. The next two weekends will feature Mozart chamber music.

Beginning July 20, the rest of the orchestra will sally down the turnpike for the major concert series which lasts through the end of August.

Many Changes

This seems to be a year of transition for both the BSO and the Festival. On Friday night, over 3½ thousand people greeted Dr. Munch and the 50-piece orchestra with a solid ovation — tribute to Munch's last opening concert. After a Brandenburg concerto, two suites, a contata and a two-piano concerto, Gov. Volpe presented the retiring conductor a Paul Revere Bowl as a token of the Commonwealth's appreciation of his 13 years as the orchestra's music director.

In the fall, Erich Leinsdorf leaves his position with the Metropolitan Opera Assn. in New York to succeed Munch as music director of the BSO.

Also retiring after this season is Richard Burgin, who has held the esteemed position as concertmaster for the past 42 years. Mr. Burgin, however, will continue as associate conductor.

For the Tanglewood concert series, other major changes include the extension of the season from seven to eight weeks and the rescheduling of the Friday and Saturday evening concert hours from 8:30 back to 8. The latter move was made in onder to allow the audience a chance to get away a little earlier. As it turned out, however, Parkinson's Law came to play and the music seemed to last that much longer.

Since we missed the Friday evening performance, we were only able to find out that the soloists were grandly received. Doriot Anthony Dwyer, who performed again Saturday evening and Sunday afternoon charmed all three audiences. There also were soprano soloists Bethany Berdslee and the husband-wife piano combination Victor Babin and Vitya Vronsky. The only complaint we heard was that Dr. Munch never chooses anything new for these programs.

Children's Hour

The Saturday morning open rehearsal of the Sunday program could be called the children's hour. There must be a hundred and one summer camps in Berkshire County. All of them advertise a trip to Tanglewood as an effort to aesthetize their broods and all of them send busloads to these morning rehearsals. So between the brats and the birds—who were both now in full chorus — we couldn't really concentrate on what was going on.

Someone mentioned to us that Dr. Munch is not the showman that his immediate predecessor Serge Koussevitsky, was at these rehearsals. Conductor Koussevitzky often interrupted the orchestra and made the rehearsal a real labor. Munch, however, is not quite so exacting even though the tempo seemed to bit spotty in places. Later, Hugh Ross, head of the Berkshire Music Center's choral department, acted more Koussevitzkian and made his group repeat one pattern of three measures three times before he was satisfied.

That evening's performance consisted of two Brandenburg Concerto's, a piano concerto and a suite. Lukas Foss won the top applause rating of the weekend with his dramatic and hard-hitting solo in Piano Concerto in D Minor. We thought he did much better than when we had seen him last two summers ago when he conducted one of his own compositions which sounded like an interpretation of a New York traffic jam. Mr. Burgin, Doriot Anthony Dwyer, Ralph Gomberg and Roger Voisin—all members of the orchestra — were soloists in Bach's Brandenburg Concerto No. 2.

Top Attendance

Attendance for this concert topped the other two with the entire front section of the 6,000-seat Shed well filled. The lawn was also heavily populated with couples, blankets and what-not.

Sunday afternoon, Dr. Munch began his program with a performance of the complex Ricercare from "The Musical Offering." Also included were the Brandenburg Concerto No. 5 with Mr. Burgin, Mrs. Dwyer and Mr. Foss and Messrs. Gomberg and Silverstein soloists in the Concerto for Oboe and Violin. The Brandenburg Concerto is a rather soft-spoken piece despite its vigorous rhythm in the beginning, yet seemed to interest everyone the most.

The Tanglewood Choir under Hugh Ross made its first official appearance in the second half of the concert. This group is composed of unpaid devotees who, we are told, had had a hard time practicing up for this appearance in one short week. However, they were very impressive.

In all, the weekend was a substantial success both judging by the performances and the attendance figures were up from last year. According to a groundskeeper friend, all that was needed was a little rain to get the lawns in shape. Bubbled one official, indications point to this being the best season yet.

By RUBY ALIMANSKY

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579

JUL 9 1962 Buffalo

AT TANGLEWOOD

Weekend of Bach

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 9.—Almost 17,000 people attended the Bach weekend of the Berkshire Festival this year. This exceeds last year by 1,500, suggesting that each year more and more people are lured to these Tanglewood concerts.

A varied program brought interesting diversity to yesterday's concert. Three numbers might be called old friends, the Ricercare from "The Musical Offering," which must appeal especially to Charles Munch; the Fifth Brandenburg Concerto, one of Bach's truly great chamber works; the Concerto for Violin and Oboe in D Minor, one of Bach's famous transcriptions. New to these Bach sessions was the "Trauer-Odo," Cantata No. 2, offered by Hugh Ross as a variation to the usual programing.

The sobering influence of the Trauer-Ode came as an anticlimax to the brightness and gaiety of the earlier part of the program. The work is probably more significant to devout Bach students than to the general public. While Mr. Ross may have realized its musical overtones, the "Exuberant Expression" which Albert Schweitzer found in the score did not materialize in this performance. The result was all the more sobering.

Exuberance Lacking

David Clatworthy, the bass soloist, caught attention for his vitality as well as his voice. Virginia Babikian, soprano; Evelyn Sachs, contralto, and Nico Castel, tenor, sang acceptably, but they only suggested the latent beauty of the music. The Tanglewood Choir sang the choruses creditably, but again the performance did not begin to move the listener as expected.

The other works went well; at no time, however, did the performances generate a feeling of genuine exuberance. Both the Fifth Brandenburg and the D Minor Concerto have that potentiality. As the piano soloist in the Brandenburg, Lukas Foss erred by overpedaling.

The prominence of the piano at the expense of the other two soloists, Richard Burgin, violin, and Doriot Anthony Dwyer, flute, robbed their role of proper balance. Mr. Foss has played the first movement of this work more sensitively and more brilliantly on other occasions. All three sounded more congenially adjusted in the adagio, where they were entirely on their own.

Oboe Impresses

Ralph Gomberg's impressive oboe playing dominated the other concerto. Joseph Silverstein's violin sounded sweet but pale beside it. The use of the harpsichord raised the question of its absense in the Brandenburg Fifth. Authentic performances are not, necessarily, the rule at Tanglewood. As far as I can gather, neither are great ones at the moment.

An interesting aspect of Mr. Munch's conducting yesterday was his observation of more justly proportioned final cadences at the end of each movement, a reverse of Friday night performances. I did miss his customarily animated Bach which usually stimulates me, however personal the interpretation.

The Saturday night concert drew 5,890 people for a program listing the Brandenburgs Nos. 6 and 2, the Piano Concerto in D Minor with Mr. Foss, and the Suite No. 3.

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Gazette (e)
WORCESTER, Mass.
Circ. 92,860

JUL 9 1962

Bach Concerts Draw Record Audiences

By JOHN F. KYES
Gazette Music Critic

LENOX — The first week at the Berkshire Festival, Tanglewood, drew audiences totaling more than those of 1961 and setting a new record for concerts of Bach music.

Charles Munch, who always conducts Bach and Mozart with obvious love and enjoyment, was in good fettle, leading the small ensembles of Boston Symphony players with fine attention to detail. If some passages were rushed and made unduly emphatic, for contrast there were lovely episodes where leisurely poetry prevailed.

Friday evening offered Brandenburg Concerto No. 3 for strings, Suite No. 4, and three works with soloists. Doriot Anthony Dwyer's flute was much admired in Suite No. 2 for Flute and Strings. Cantata No. 51, "Jauchzet Gott in Allen Landen," was scored entirely for soprano solos by Bethany Beardslee, and trumpet solos by Roger Voisin, with strings.

Piano Soloists

Vitya Vronsky and Victor Babin were soloists in the Concerto in C major for Two Pianos.

Sunday afternoon brought forward a flock of soloists. Lukas Foss, pianist, Richard Burgin, violinist, and Mrs. Dwyer, flutist, were heard with the ensemble in the Brandenburg Concerto No. 5. Joseph Silverstein's violin and Ralph Gomberg's oboe were featured in the Concerto in D minor. The other orchestral work was a six-part fugue, a Ricercare, from "The Musical Offering." The Tanglewood Choir, conducted by Hugh Ross, was introduced in "Trauer-Ode," Cantata No. 198, Virginia Babikian, Evelyn Sachs, Nico Castel and David Clatworthy.

The very well-attended Saturday night concert brought Brandenburg Concertos Nos. 6 and 2, the Piano Concerto in D minor, and Suite No. 3.

The marvel of the Concerto No. 6 was its perfect sound projection without any electrical aids. A group of 15 strings, from which Bach omitted violins, was backed by the small inner shell onstage, and easily voiced its tone throughout the large Music Shed and out onto the surrounding lawns for many picknickers. The unique scoring for lower instruments suggested alternately by a quiet joyousness and deeply tranquil thought.

Foss Is Ideal

Foss was, as on several previous occasions, the ideal soloist, in this unremitting part, working with 30 strings, and ranging from delicacy and deftness in the opening "allegro" to slow and personal expression in the "Adagio." There were plenty of bravura moments in the final "Allegro."

The solo instruments, Voisin's trumpet, Mrs. Dwyer's flute, Gomberg's oboe and Burgin's violin, were mellow and well-balanced in the opening of Concerto No. 2, with strings. The trumpet was silent in the Andante, but Bach gave it a continually priminent place in the final movement, a role Voisin filled brilliantly and with excellent taste.

The full ensemble of 40 players was heard in Suite No. 3, with its noble Overture, by turns fugal, jubilant and grave, its heart-melting Air for strings (heard so often as the "signature" at Worcester Festivals) and gay, vigorous dances, the two Gavottes, Bourree and Gigue.

The next two weekends will be devoted entirely to music of Mozart. This year all evening concerts begin at 8 o'clock, half an hour earlier than heretofore.

SCHENECTADY GAZETTE, MONDAY, July 9th 1962

Bach Enthusiasts Satiated At Tanglewood's Opening

By D. E RITZ
Gazette Music Editor

Bach enthusiasts flocked to Tanglewood, the summer home of the Boston Symphony Orchestra in the Berkshires near Lenox, Mass., over the weekend to hear three programs conducted by Charles Munch featuring works by Johann Sebastian Bach.

* * *

THE CONCERT yesterday afternoon drew an audience of 4,418. The Friday evening concert drew 3,690 and the Saturday concert 5,890 in addition to 2,353 attending the Saturday morning open rehearsal. This brought the opening of the season weekend total of concertgoers to 16,855 or 1,501 more than last year's opening weekend attendance.

At yesterday's program Dr. Munch shared the podium with Hugh Ross, who conducted the final number—the "Trauer-Ode, Cantata number 198" for orchestra and chorus.

The string section of the Boston Symphony, which is featured in the Bach orchestra, is noted for its brilliance and purity of tone.

* * *

THE PROGRAM opened with the "Ricercar a 6" from the "The Musical Offering" with its noble theme and rich string textures, its ethereal flute passages and harpsichord background.

Lukas Foss, pianist; Richard Burgin, concertmaster of the Boston Symphony, and Dariot Anthony Dwyer, flutist, appeared as soloists in the "Brandenburg Concerto number 5 in D major." The beautiful cadenza for piano which closes the opening movement was given outstanding performance by Foss. The thoughtful and beautifully modulated "adagio affettuoso" movement for the solo trio was a marvel of ensemble playing. The concluding "Allegro" is a vigorous dance theme with solo trio and orchestra parts finely balanced.

* * *

THE CONCLUDINIG number conducted by Dr. Munch was the "Concerto for Violin and Oboe in D minor" with Joseph Silverstein, concertmaster-elect; and Ralph Gomberg, oboist, as soloists. We do not remember having heard this concerto before and were quite charmed with it. It is more closely involved with the orchestral accompaniment than is the "Brandenburg number 5" and quite different in character. It is a singing music with both violin and oboe singing to and answering each other, particularly in the slow movement with its soft pizzicato and harpsichord accompaniment.

* * *

HUGH ROSS chose as soloists for the "Trauer-Ode" Virginia Babikian, soprano; Evelyn Sachs, contralto; Nico Castel, tenor; and David Clatworthy, bass.

The "Trauer-Ode" was written, according to the excellent program notes of the Tanglewood programs, for a memorial service on Oct. 17, 1727, for Christiane Eberhardine, Queen of Poland and electoral Princess of Saxony, who had died in September of that year.

Following an orchestra introduction, the first chorus is impressive in its simplicity. This is followed by recitatives and arias for soprano and contralto, a recitative for tenor, a chorus interlude and then a tenor aria; a recitative and arioso for bass and a concluding chorus.

Ross is not only an excellent trainer of choruses but is a fine conductor and the "Trauer-Ode" is magnificent music.

* * *

TANGLEWOOD is continuing this season for a total of eight weekends concluding on Aug. 26. This summer season marks Dr. Munch's final season as regular conductor of the Boston Symphony and Burgin's final appearances as concertmaster of the symphony.

Concerts are scheduled each week on Friday and Saturday at 8 p.m. and Sunday at 2:30 p.m.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64 387

JUL 9 1962

At the Concert

Bravos Open Last Season for Munch

By TED STRONGIN

[illegible] were bravos at the [illegible] the first Boston Symphony concert of the year [illegible] night at Tanglewood. [illegible] the appreciation [illegible] ostedly due to the [illegible]'s knowledge that [illegible] the beginning of [illegible] Charles Munch. [illegible] first concert of [illegible].

Certainly, the applause was not because of any great novelty of programming or any unexpected turn of interpretation. It was all-Bach again at Tanglewood and so it will be for the entire week end, just as next Friday and Saturday nights and Sunday afternoons will be all-Mozart. The reason, of course, is that the Boston Symphony's season must of necessity be schizophrenic. Part of the orchestra is still back home playing along the Charles River.

And so it has been in past seasons, all-Bach and all-Mozart. The end of the Munchian regime leads to directly to conjecture about the future. Will the Boston Symphony under its new leader, Erich Leinsdorf, decide to recognize the immense and varied literature for small, split orchestra that exists. If the orchestra has to split up, at least let it get a new strain of the disease. Maybe we'll get a little Handel, or Haydn, or Hindemith, or even lesser known but worthy names who have composed fine works.

★ ★ ★

AND THEN NEXT year will bring new interpretations. Mr. Munch's Bach is by now familiar. Its positive qualities are familar: stately, gentle, rich.

Its negative ones are also familiar: underemphatic, unpungent, dull-edged at times sluggish; too —and at best just short of brilliance.

Mr. Munch's fare Friday night was generous and varied for a one composer program. There was a Brandenburg for an appetizer, the No. 3, played unfocussed. Real listening began with the B minor Suite for Flute and Strings. Here again, Mr. Munch's concept is soft and breezy and in the Rondo and Minuet, very slow. This is not the cold, classic, perfectly-formed aristocratic B-minor suite that other conductors take it for. Doriot Anthony Dwyer, the orchestra's first desk flutist, the very fine soloist, was wasted here. She has more elegance than she was allowed to show.

DISAPPOINTMENT of the evening to me was the debut of Vitya Vronsky and Victor Babin in the C major, two piano concert. My feeling is, it's a mistake for an established two-piano team to try this work. The counterpoint gets lost. The wonderful play of individual personality in each of the parts as they reply to each other and jostle each other, was submerged in the perfectly merged, joint sound made by the experienced team.

The C major should drive staunchly and joyfully forward. It stayed perfunctorily in one place Friday night.

But finally, in the last work of the evening, the orchestral suite No. 4, Mr. Munch came somewhat to life. The bravos came right after the suite.

Along the way, Bethany Beardslee very prettily sang the Cantata No. 51 "Jauchzet Gott in Allen Landen." She could not compete with the massed orchestra in volume —which is a way of saying that balance was not achieved in the huge shed. Roger Voisin provided some passages of brave trumpet obbligato. All in all, this is not the most concentrated and distinguished Bach ever, this cantata, at least not when done in circumstances just the opposite of intimate, as are Tanglewood's in the Shed.

VRONSKY AND BABIN, DUO PIANISTS

$30 2ND. WEEK JULY 9TH TO JULY 15TH.

BOSTON SYMPHONY ORCHESTRA

Friday Evening, July 13, at 8:00

CHARLES MUNCH, *Conductor*

MOZART

SERENADE IN B-FLAT MAJOR FOR 13 WIND INSTRUMENTS, K. 361

I. Largo; Molto allegro
II. Adagio
III. Menuetto
IV. Rondo: Allegro molto

PIANO CONCERTO NO. 25, IN C MAJOR, K. 503

I. Allegro maestoso
II. Andante
III. (Allegretto)

Soloist: CLAUDE FRANK

Intermission

SYMPHONY NO. 38, IN D MAJOR, "PRAGUE," K. 504

I. Adagio; Allegro
II. Andante
III. Finale: Presto

Mr. FRANK plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Saturday Evening, July 14, at 8:00

CHARLES MUNCH, *Conductor*

MOZART

DIVERTIMENTO IN D MAJOR, FOR STRINGS, K. 136

I. Allegro
II. Andante
III. Presto

SINFONIA CONCERTANTE FOR VIOLIN AND VIOLA, IN E-FLAT, K. 364

I. Allegro maestoso
II. Andante
III. Presto

Soloists: RUTH POSSELT; JOSEPH DEPASQUALE

Intermission

EIN MUSIKALISCHER SPASS ("A MUSICAL JOKE") FOR STRINGS AND HORNS, K. 522

I. Allegro
II. Menuetto: Maestoso
III. Adagio cantabile
IV. Presto

SYMPHONY NO. 39, IN E-FLAT MAJOR, K. 543

I. Adagio; Allegro
II. Andante
III. Menuetto; Trio
IV. Finale: Allegro

BALDWIN PIANO RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1962

MUSIC SHED AT TANGLEWOOD, LENOX, MASSACHUSETTS

Sunday Afternoon, July 15, at 2:30

CHARLES MUNCH, *Conductor*

MOZART

EINE KLEINE NACHTMUSIK, SENENADE FOR STRING ORCHESTRA, K. 525

I. Allegro
II. Romanza: Andante
III. Menuetto: Allegretto
IV. Rondo: Allegro

CONCERTO IN E-FLAT MAJOR, FOR TWO PIANOS AND ORCHESTRA, K. 365

I. Allegro
II. Andante
III. Rondo: Allegro

Soloists: VITYA VRONSKY AND VICTOR BABIN

Intermission

LES PETITS RIENS, BALLET SUITE, K. 299B

Overture
Andantino
Larghetto
Allegro
Gavotte gracieuse
Pantomine
Gavotte

SYMPHONY IN G MINOR, NO. 40, K. 550

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

Miss VRONSKY and MR. BABIN *play Steinway Pianos*

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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,728

Berkshire Festival . . .

Vitya Vronsky and Victor Babin, duo-pianists, will make their second appearance of the Tanglewood season today at 2:30 p.m. with Charles Munch and the Boston Symphony Orchestra. Miss Vronsky and Mr. Babin will perform the Mozart Concerto in E-flat Major for Two Pianos. The concert will include Eine kleine Nachtmusik, K. 525, Les petits Riens, Ballet Suite, K. 299b, and the Symphony in G minor, K. 550.

Friends of the Berkshire Music Center, making voluntary contributions for the support of the Music Center, are entitled to the first performance of the season by the Berkshire Music Center Orchestra on Tuesday evening at 8:00 p.m. Other Friends events this week are a concert for chamber music in the Chamber Music Hall at 4 p.m. Friday and next Sunday's chamber music program in the Chamber Music Hall at 10:00 a.m.

Arthur Fiedler and the Boston Pops will make their annual benefit appearance at Tanglewood at 8 p.m., August 18. The second benefit is scheduled for August 22.

TROY, N.Y.
TIMES RECORD
D. 40,554

JUL 14 1962 Buffalo

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY MORNING RECORD
Saturday, July 14, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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TROY TIMES RECORD
Saturday, July 14, 1962

Mozart Concerts At Tanglewood

Charles Munch and the Boston Symphony Orchestra will present two concerts of the music of Mozart at Tanglewood, Lenox, Mass., this weekend.

Following an open rehearsal this morning, the evening concert at 8 p.m. today will feature Ruth Posselt, violinist, and Joseph de Pasquale, principal viola of the Boston Symphony Orchestra, as soloists.

Vitya Vronsky and Victor Babin, duo-pianists, will make their second appearance of the Tanglewood season tomorrow at 2:30 p.m. With Charles Munch and the Boston Symphony Orchestra Miss Vronsky and Mr. Babin will perform the Mozart Concerto in E-flat Major for Two Pianos. The concert will include Eine kleine Nachtmusik, Les Petits Riens, Ballet Suite, and Symphony No. 40 in G minor.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 14 1962

Four Soloists At Tanglewood On Weekend

TANGLEWOOD—Violinist Ruth Posselt and the first violist with the Boston Symphony Orchestra, Joseph de Pasquale, will be soloists tonight at 8 in the Music Shed when Charles Munch and the BSO will present another all-Mozart program.

Tomorrow afternoon at 2:30, with Dr. Munch on the podium, the Boston Symphony concert will feature as piano soloists during the Mozart program, Vitya Vronsky and Victor Babin.

Six European Tours

Miss Posselt, a native of Medford, has been a frequent soloist at Tanglewood with the BSO. She is a member of the faculty of the Berkshire Music Center in the department of chamber music. She made her debut at the age of nine, giving a recital at Carnegie Hall. Her subsequent career has included six tours of Europe where she has appeared in recitals and with the principal orchestras of various countries. In the United States, she has also appeared as soloist with the leading symphony orchestra of this country.

Mr. de Pasquale, a native of Philadelphia, graduated with honors from the Curtis Institute. During World War II, he played with the U.S. Marine Corps Band in Washington, D.C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York City. He became first viola of the BSO in 1947 and has given numerous solo performances with the orchestra.

The Sunday afternoon soloists are making their first appearance with the BSO. Natives of Russia, they were fellow students under Artur Schnabel in Berlin when they first met. They were married and came to America and in 1937 made their debut in New York. They now make their home in Santa Fe, N.M.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, July 10, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Tuesday, July 9, 1962

SCHENECTADY, N.Y.
GAZETTE
D. 45,522

JUL 10 1962 Buffalo

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News-Times (e)
DANBURY, Conn.
Circ. 20,636
JUL 12 1962

SCHENECTADY, N.Y.
GAZETTE
D. 45,522

JUL 10 1962 Buffalo

Boston Symphony Slates 3 Concerts at Tanglewood

The Boston Symphony Orchestra, directed by Charles Munch, will present three concerts of music by Mozart at Tanglewood, Lenox, Mass., this weekend.

* * *

FRIDAY AND Saturday concerts open at 8 p.m. and the Sunday concert at 2:30 p.m.

Claude Frank will be soloist with the orchestra Friday in a performance of the "Piano Concerto, K. 503." Also scheduled for Friday evening are the "Serenade for Thirteen Winds, K. 361" and the "Symphony number 38, 'Prague.'"

An open rehearsal will be conducted Saturday at 10 a.m.

The Saturday evening program will include the Mozart "Divertimento for Strings, K. 136"; "Sinfonia Concertainte for Violin and Viola in E flat, K. 364" with Ruth Posselt, violinist; and Joseph de Pasquale, principal viola of the Boston Symphony Orchestra, as soloist; "Ein Musikalischer Spass ("A Musical Joke") for Strings and Horns, K. 52" and "Symphony number 39, K. 543."

* * *

VITYA VRONSKY and Victor Babin, duo-pianists, will make their second appearance of the Tanglewood season Sunday afternoon. They will perform the Mozart "Concerto in E flat Major for Two Pianos" with Dr. Munch and the Boston Symphony Orchestra. The concert will include "Eine kleine Nachtmusik, K. 525," "Les Petits Riens, Balet Suite, K. 299B" and the "Symphony in G minor, K. 550."

The New York Pro Musica, Noah Greenberg, music director, will present the second concert in the Tanglewood chamber music series tomorrow at 5 p.m. They will present a program of early Baroque vocal and instrumental music.

A number of events will be open to friends of the Berkshire Music Center, this week. A concert of chamber music by students will be presented Thursday at 4 p.m. in the Chamber Music Hall. The Tanglewood Choir will give a performance of church music in the Theater Thursday at 8 p.m. The second lecture on "Aspects of Music" will be presented Friday at 4 p.m. in the Chamber Music Hall and the traditional Sunday morning chamber music concert by students of the music center will take place at 10 a.m. in the Chamber Music Hall.

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Sunday Globe
BOSTON, Mass.
Circ. 445,834

JUL 8 1962

Berkshire Festival

Three concerts devoted to music by Mozart will make the Berkshire Festival weekend at Tanglewood, July 13-15. Charles Munch and the Boston Symphony Orchestra will also be heard at an Open Rehearsal Saturday morning at 10. The programs will be as follows:

Today at 2:30, Music Shed. Bach program. Ricercare from "The Musical Offering;" Brandenburg Concerto No. 5 (Burgin, Dwyer, Foss soloists); Concerto for Oboe and Violin (Ralph Gomberg and Joseph Silverstein soloists); Cantata: Trauer-Ode, Hugh Ross conducting; soloists: Virginia Babikian, soprano; Evelyn Saks, contralto; Nice Castel, tenor, and David Clatworthy, bass.

Wednesday at 8 pm, Theater-Concert Hall. Early baroque vocal and instrumental music presented by New York Pro Musica, Noah Greenberg director.

Friday at 8, Music Shed. Mozart program. Piano Concerto (K. 503), Claude Frank soloist; Serenade for 13 Winds (K. 361); "Prague" Symphony.

Saturday at 8 pm, Music Shed. Mozart program. Divertimento for Strings (K. 136); Sinfonia Concertante in E-flat (K. 34), soloists: Ruth Posselt, violin, and Joseph De Pasquale, viola; "A Musical Joke" (K. 522); Symphony in E-flat (K. 543).

Sunday, July 15, at 2:30 pm, Music Shed. Mozart program. Concerto in E-flat for Two Pianos, soloists: Vitya Vronsky and Victor Babin; Eine Kleine Nachtmusik (K. 525); Ballet Suite, "Les Petite Riens (K. 299-B); Symphony in G minor (K. 550).

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 16 1962

Attendance Is Up 4,607 At Tanglewood

TANGLEWOOD — Attendance at the Berkshire Festival concerts for the first two weeks of the Bach-Mozart series is 4,607 ahead of the corresponding period last year. The weekend concerts and Saturday morning's open rehearsal by the Boston Symphony Orchestra drew 19,224 here, compared to 16,170 a year ago. The biggest crowd of the season thus far showed up Saturday night when 6,214 persons attended the all-Mozart concert. An audience of 5,891 turned out Sunday afternoon.

52

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

GREENVILLE LOCAL
Thursday, July 12, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, July 8, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CAIRO HERALD
Thursday, July 12, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD-AMERICAN
Sunday, July 8, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY REPUBLICAN AMERICAN
Thursday, July 12, 1962

ALBANY, N.Y.
TIMES-UNION
D: 69,446 S. 116,010

JUL 8 1962

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 210,123

JUL 8 1962

RAVENA, N.Y.
NEWS-HERALD
W. 1,700

JUL 13 1962

BROOKLYN, N.Y.
KINGS COURIER
W. 15,370

JUL 14 1962

BERGEN RECORD
HACKENSACK, N. J.

JUL 11 1962

BROOKLYN, N.Y.
BAY NEWS
W. 10,215

JUL 14 1962

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545

JUL 7 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067

JUL 7 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 40,890

JUL 7 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350

JUL 12 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,191

JUL 7 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,439

JUL 8 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times
NEW MILFORD, Conn.
Weekly Circ. 4030

JUL 12 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

JUL 7 1962

NewEnglandNewsclipAgency, Inc.
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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

JUL 11 1962

NewEnglandNewsclipAgency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

JUL 10 1962

NewEnglandNewsclipAgency, Inc.
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American (e)
WATERBURY, Conn.
Circ. 41,175

JUL 9 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 155,682

JUL 8 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000

JUL 12 1962

Berkshire Festival Features Mozart Works This Weekend

Charles Munch and the Boston Symphony Orchestra will present three concerts of the music of Mozart at Tanglewood (Lenox, Mass.) this weekend. For Friday's concert (July 13, 8:00) Dr. Munch has invited Claude Frank to be soloist with the Orchestra in a performance of the Piano Concerto, K. 503. Also to be heard will be the Serenade for Thirteen Winds, K. 361 and the Symphony No. 38, "Prague."

Following an Open Rehearsal Saturday) (July 14; 10:00) morning, the evening concert (8:00 p.m.) will consist of the Mozart Divertimento for Strings, K. 136; Sinfonia Concertante for Violin and Viola, in E-flat, K. 364, with Ruth Posselt, violinist, and Joseph de Pasquale, Principal Viola of the Boston Symphony Orchestra, as soloists; Ein Musikalischer Spass ("A Musical Joke") for Strings and Horns, K. 522; Symphony No. 39, K. 543.

Vitya Vronsky and Victor Babin, duo-pianists, will make their second appearance of the Tanglewood season on July 15 at 2:30 p.m. With Charles Munch and the Boston Symphony Orchestra, Miss Vronsky and Mr. Babin will perform the Mozart Concerto in E-flat Major for Two Pianos. The concert will include Eine kleine Nachtmusik, K. 525, Les Petits Riens, Ballet Suite, K. 299b, and the Symphony in G minor, K. 550.

The New York Pro Musica, Noah Greenberg, Music Director, returns to Tanglewood for the second concert in the Tanglewood chamber music series on Wednesday (July 11, 8:00 p.m.). They will present a program of Early Baroque Vocal and Instrumental Music.

During the second week of the Tanglewood season a number of events are available to the Friends of the Berkshire Music Center, those who make contributions for the support of the Music Center and its scholarship funds. On Thursday (July 12) there will be a concert of chamber music by the students in the Chamber Music Hall at 4:00 p.m. and that evening at 8:00 p.m. the Tanglewood Choir will give a performance of choral music in the Theatre. The second in the series of Aspects of Music will be held Friday (July 13) afternoon at 4:00 p.m. in the Chamber Music Hall, and the traditional Sunday (July 15) morning chamber music concert by the students of the Music Center will take place at 10:00 a.m. in the Chamber Music Hall.

The Boston Symphony Orchestra wishes to draw to the attention of its patrons that all Tanglewood evening performances will begin at 8:00 p.m

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 16 1962

Ormandys Visit BSO Conductor

Whitestone

Dr. Charles Munch, musical director of the Boston Symphony Orchestra, left, greets Mr. and Mrs. Eugene Ormandy in the green room of the Music Shed at Tanglewood on Saturday evening following the all-Mozart concert. Mr. Ormandy, conductor of the Philadelphia Symphony Orchestra, and a summer resident of Monterey, has been invited by Dr. Munch to conduct the BSO in the Music Shed on Aug. 10 and 18.

REVIEWS. 2ND WEEK

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 16 1962

Tanglewood

Music of Mozart Is Offered With Munch Directing

THE BOSTON SYMPHONY ORCHESTRA in the Music Shed at Tanglewood, Lenox.
Music of Mozart
Charles Munch, Conductor
Serenade for Wind Instruments K. 361
Piano Concerto No. 25 in C
Soloist: Claude Frank
Symphny No. 38, "Prague"
Divertimento in D for Strings
Sinfonia Concertante for Violin and Viola
Soloists: Ruth Posselt; Joseph dePasquale
Ein Musikalischer Spass
Symphony No. 39 in E-Flat
Eine Kleine Nachtmusik
Concerto in E-Flat for Two Pianos
Soloists: Vitya Vronsky and Victor Babin
Les Petits Riens, Ballet Suite
Symphony #40 in G Minor

By FRANK N. PATTERSON

The success of the first two weekends of music devoted to Wolfgang Amadeus Mozart can perhaps well be compared to the perfect weather which accompanied it. A small, well-timed program change in this perfect weekend weather could have produced a pleasant surprise and much deep satisfaction. While a smaller change from the usual symphonies, programmed one at each of the three concerts, to something less standard, might also have produced the satisfaction of a long awaited, gentle rain. The surprise, one would little doubt be pleasant, Mozart seldom missed his mark with any generation.

Wrote to Delight

Mozart simply wrote music to delight. He never wrote a note in the seismic range of Beethoven, nor has any Tchaikowskian, anguished shriek ever clouded his musical idea, and only once or twice would his music yield any personal views from the couch of analysis. For truly the emotions produced in his music are but the finest products of the listener's own ear and mind.

Seldom have the balance of composition, performance and audience roles been better adjusted. There seems little risk in any Mozart substitutions.

However, after such a fine concert, this appears to be somewhat laboring a point, for the orchestra played exceedingly well as did the soloists, especially Vronsky and Babin in the warm and deeply felt concerto for two pianos.

Claude Frank, a one-time student at Tanglewood, played with a marvelous air of confidence, though some words might be found concerning the weight of tone employed and the briskness lost because of it. Though Munch's approach to slow movements would tend to drag a little, and allegros became prestos as in the Nachtmusik where the first three beautifully performed sections by the string orchestra were, it seemed, rushed rather intensively and the excellent preformance of the strings dropped off to something less than perfection.

"Musikalischer Spass"

Of course the "Musikalischer Spass" was gauche. The horns fumbling for notes were rescued by strings double forte, which in turn, it would appear, never played so many wrong notes themselves. The composition itself is an aimless nonsequitor of pretty phrases punctuated by errors of harmony, rhythms and reason. When the work finally closed in a maladroit bungle, even the most enlightened guffaw at the music that the finest musical straightman in the world played for Mozart's slapstick "Musikalischer Spass"—a musical gag.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL 19 1962

TANGLEWOOD

Friday by C. N. D.

Friday evening at Tanglewood marked the beginning of a series of three concerts devoted to the music of Mozart, and for this program Dr. Munch chose three of the composer's most felicitous works. There was the Serenade in B flat for 13 wind instruments. Four movements of this Serenade were played, and with the wind instrument players of the Boston Symphony it goes without saying that the performance was a superb one.

Next came the C major Piano Concerto K. 503 with Claude Frank in the solo part. Mozart wrote four piano concertos in this key and this is one of the best. Frank gave it a radiant performance and was recalled for bows again and again.

The program ended with the great Symphony in D major, commonly known as the "Prague" symphony. It is fittingly named after Prague because here it had its first performance and here was the city that gave Mozart the warmest recognition during his short lifetime. From its slow introduction to its fiery last movement, Munch played the work with gusto and verve.

Saturday by E. B. H.

There is no doubt about it: Mozart is the ideal composer and Tanglewood the ideal spot, for a summer night of music. As in the Bach concerts last week, the size of the orchestra was reduced, but the sound carried beautifully in the clear, still air, and despite the large crowd in the shed and on the lawns a sense of intimacy was established.

The program was interesting and rewarding. It started with the early Divertimento for Strings, K. 136, composed when Mozart was sixteen, and ended with the great E-flat symphony (No. 39), the first of that incredible group of three that flowed from his pen during the course of six weeks in the summer of 1788. In between were the Sinfonia Concertante for violin and viola, K. 364, and the "Musical Joke" for strings and horns, Mozart's only parody.

Ruth Posselt and Joseph de-Pasquale were the soloists in the Sinfonia and gave a good account of themselves, always audible in their dialogue against the orchestral background. The "Joke" was broadly played but no less delightful for that: it was fun to see Dr. Munch so clearly enjoying the nonsense. One may have quibbled with certain details of his reading of the E-flat symphony, which lacked the inimitable lightness of Beecham's but there was a good deal of subtlety and clarity nevertheless; the work itself is sublime, and it was a joy to hear it again.

Sunday by E. M.

On Sunday afternoon Dr. Munch concluded the all-Mozart weekend with a well-chosen and rewarding program. The first selection, the always-delightful Eine Kleine Nachtmusik, featured a superb *Romanza* and a rousing final *Rondo*.

Vitya Vronsky & Victor Babin were the soloists in the Concerto for Two Pianos and Orchestra. They drew an enthusiastic response with their clarity and control, and were particularly impressive when playing with the melodic oboe duet in the *Andante*. The concluding *Rondo* was bright and sure, orchestra and soloists playing in true "concert."

It is regrettable that the Les Petits Riens Ballet Suite is not performed more often, for it reveals Mozart's mastery in a series of short, intriguing variations. Dr. Munch and the orchestra were outstanding in the first *Gavotte*, with its lilting interplay of oboe and horn; the *Andantino;* and the brisk, lighthearted final *Gavotte*.

The Symphony No. 40 in G Minor drew a well-deserved ovation. This music transcends chamber intellectuality. The full orchestra was flawless, revealing the deep emotions, vigorous power, and compelling spirit of the composer.

New England Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
JUL 14 1962

Mozart Attracts 3542 To Tanglewood Concert

(Special to The Union)

LENOX — The first of two week-end concerts by the Boston Symphony Orchestra of works by Mozart opened in the Music Shed at Tanglewood tonight with an audience of 3542, slightly more than the attendance on a corresponding night a year ago.

Claude Frank, 37-year-old pianist gave a thrilling performance as soloist with the BSO of Mozart's Piano Concerto No. 25 in C Major, the last concerto of the great succession of 15 composed by Mozart for public performance in Vienna.

The young pianist was given a

See MOZART ATTRACTS Page Five

zart Attracts

...ued From Page 1

...ndous ovation at the con...on of his performance and was sent back to the stage three times alone by the BSO conductor, Charles Munch, to acknowledge it.

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Miss Posselt is the wife of Richard Burgin, concertmaster of the Boston Symphony. They will be heard with the BSO in Mozart's Sinfonia Concertante for violin and viola.

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Also to be performed tonight will be Mozart's Divertimento in D Major for strings, Ein Musikalischer Spass ("A Musical Joke") for strings and horns, and Symphony No. 39 in E Flat Major.

Sunday afternoon at 2.30, the BSO with Dr. Munch conducting will open the program with Mozart's Eine Kleine Nachtmusik, Serenade for String Orchestra, followed by the Concerto in E Flat Major for two pianos and orchestra, with Vitya Vronsky and Victor Babin as piano soloists.

The last half of the program will include Les Petits Riens, ballet suite and Mozart's Symphony in E Minor.

The two soloists are making their first appearance with the BSO. Both are natives of Russia. They were fellow students under Artur Schnabel in Berlin where they first met.

They were married and came to America, where in 1937 they made their debut in New York. They live in Santa Fe, New Mexico.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,703
JUL 21 1962

Music: Munch Conducts Mozart Program

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's all Mozart program at the Berkshire Music Festival, played by the Boston Symphony Orchestra under the direction of Charles Munch, was music for the connoisseur, or the selective layman devotee of pure, classic style.

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Munch is therefore paying his final tributes to key members of his orchestra by inviting them to appear as soloists. Last night there were five of them.

Incoming concert master, Joseph Silverstein (to succeed Richard Burgin after this Tanglewood summer) played concerto No. 5 in A major, K. 219. Sinfonia Concertante in E flat, K.297B featured Gino Cioffi clarinet; Raph Gomberg, oboe; James Stagliano, french horn; Sherman Walt, bassoon. The orchestra was heard in masonic funeral music, K.477 and symphony No. 31 in D major, K.219, "Paris."

The violin concerto and "Paris" symphony are standard material, seldom heard on a single occasion, but individually included on varied programs. The masonic music and Sinfonia Conertante are specialized works that sound most agreeably on sympathetic or trained ears.

Public Response

The Boston Symphony is fortunate that the public has responded so well to some of this unfamiliar fare, performed in the spirt of a family party.

Frankly the slow movements of the concerto, "Paris" and "Funeral Music" approached the danger of boredom. Performance alone, even of Boston Symphony standard, does not guarantee interest. It would seem that it requires a rabid follower of Mozart to justify the long trek some disciples make to hear this highly select repertoire.

Judging the performance of the music in terms of its effect, one must admit that the "Funral Music" sounded well last night. It had a personalized quality, clearly generated from the podium, that makes it intimate rather than dolefully ceremonial.

Rich Sound

The choral portion was richly intoned by clarinets and oboes. The work had clear form, rich sound in the bass register, and an effective reiteration of the initial melody.

"Paris" symphony brought the orchestra to the fullest height it achieved last night. Brilliant contrasts were made between broad, full chords for full orchestra and delicate figuration concentrated in first violins.

The slow movement was euphonious, beautifully controlled in tone, but it dragged. The final movement brought into the open both the craftsmanship of its construction.

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It was obvious last night that the orchestra sat solidly behind Silverstein, but even more dutifully behind Mozart. From his opening phrase, Silverstein disposed of his subject matter with a brisk, firm, steady bow. He's an excellent technician. All of the notes, most conspicuously in the three cadenzas, were in their places without faltering or spotty intonation. It was effortless playing — confident, precise and phrased with polish. The young violinist is absolutely devoid of mannerisms.

Tonight's soloist is Evelyne Crochet in Mozart's piano concerto in E flat K 482. Munch and the orchestra will perform the "Linz" and "Jupiter" symphonies.

REVIEWS. 2ND WEEK

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 16 1962

Tanglewood

Music of Mozart Is Offered With Munch Directing

THE BOSTON SYMPHONY ORCHESTRA in the Music Shed at Tanglewood, Lenox.
Music of Mozart
Charles Munch, Conductor
Serenade for Wind Instruments K. 361
Piano Concerto No. 25 in C
Soloist: Claude Frank
Symphny No. 38, "Prague"
Divertimento in D for Strings
Sinfonia Concertante for Violin and Viola
Soloists: Ruth Posselt; Joseph dePasquale
Ein Musikalischer Spass
Symphony No. 39 in E-Flat
Eine Kleine Nachtmusik
Concerto in E-Flat for Two Pianos
Soloists: Vitya Vronsky and Victor Babin
Les Petits Riens, Ballet Suite
Symphony #40 in G Minor

By FRANK N. PATTERSON

The success of the first two weekends of music devoted to Wolfgang Amadeus Mozart can perhaps well be compared to the perfect weather which accompanied it. A small, well-timed program change in this perfect weekend weather could have produced a pleasant surprise and much deep satisfaction. While a smaller change from the usual symphonies, programmed one at each of the three concerts, to something less standard, might also have produced the satisfaction of a long awaited, gentle rain. The surprise, one would little doubt be pleasant, Mozart seldom missed his mark with any generation.

Wrote to Delight

Mozart simply wrote music to delight. He never wrote a note in the seismic range of Beethoven, nor has any Tchaikowskian, anguished shriek ever clouded his musical idea, and only once or twice would his music yield any personal views from the couch of analysis. For truly the emotions produced in his music are but the finest products of the listener's own ear and mind.

Seldom have the balance of composition, performance and audience roles been better adjusted. There seems little risk in any Mozart substitutions.

However, after such a fine concert, this appears to be somewhat laboring a point, for the orchestra played exceedingly well as did the soloists, especially Vronsky and Babin in the warm and deeply felt concerto for two pianos.

Claude Frank, a one-time student at Tanglewood, played with a marvelous air of confidence, though some words might be found concerning the weight of tone employed and the briskness lost because of it. Though Munch's approach to slow movements would tend to drag a little, and allegros became prestos as in the Nachtmusik where the first three beautifully performed sections by the string orchestra were, it seemed, rushed rather intensitively and the excellent preformance of the strings dropped off to something less than perfection.

"Musikalischer Spass"

Of course the "Musikalischer Spass" was gauche. The horns fumbling for notes were rescued by strings double forte, which in turn, it would appear, never played so many wrong notes themselves. The composition itself is an aimless nonsequitor of pretty phrases punctuated by errors of harmony, rhythms and reason. When the work finally closed in a maladroit bungle, even the most enlightened guffaw at the music that the finest musical straightman in the world played for Mozart's slapstick "Musikalischer Spass"—a musical gag.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL 19 1962

TANGLEWOOD

Friday by C. N. D.

Friday evening at Tanglewood marked the beginning of a series of three concerts devoted to the music of Mozart, and for this program Dr. Munch chose three of the composer's most felicitous works. There was the Serenade in B flat for 13 wind instruments. Four movements of this Serenade were played, and with the wind instrument players of the Boston Symphony it goes without saying that the performance was a superb one.

Next came the C major Piano Concerto K. 503 with Claude Frank in the solo part. Mozart wrote four piano concertos in this key and this is one of the best. Frank gave it a radiant performance and was recalled for bows again and again.

The program ended with the great Symphony in D major, commonly known as the "Prague" symphony. It is fittingly named after Prague because here it had its first performance and here was the city that gave Mozart the warmest recognition during his short lifetime. From its slow introduction to its fiery last movement, Munch played the work with gusto and verve.

Saturday by E. B. H.

There is no doubt about it: Mozart is the ideal composer and Tanglewood the ideal spot, for a summer night of music. As in the Bach concerts last week, the size of the orchestra was reduced, but the sound carried beautifully in the clear, still air, and despite the large crowd in the shed and on the lawns a sense of intimacy was established.

The program was interesting and rewarding. It started with the early Divertimento for Strings, K. 136, composed when Mozart was sixteen, and ended with the great E-flat symphony (No. 39), the first of that incredible group of three that flowed from his pen during the course of six weeks in the summer of 1788. In between were the Sinfonia Concertante for violin and viola, K. 364, and the "Musical Joke" for strings and horns, Mozart's only parody.

Ruth Posselt and Joseph de-Pasquale were the soloists in the Sinfonia and gave a good account of themselves, always audible in their dialogue against the orchestral background. The "Joke" was broadly played but no less delightful for that: it was fun to see Dr. Munch so clearly enjoying the nonsense. One may have quibbled with certain details of his reading of the E-flat symphony, which lacked the inimitable lightness of Beecham's but there was a good deal of subtlety and clarity nevertheless; the work itself is sublime, and it was a joy to hear it again.

Sunday by E. M.

On Sunday afternoon Dr. Munch concluded the all-Mozart weekend with a well-chosen and rewarding program. The first selection, the always-delightful Eine Kleine Nachtmusik, featured a superb *Romanza* and a rousing final *Rondo*.

Vitya Vronsky & Victor Babin were the soloists in the Concerto for Two Pianos and Orchestra. They drew an enthusiastic response with their clarity and control, and were particularly impressive when playing with the melodic oboe duet in the *Andante*. The concluding *Rondo* was bright and sure, orchestra and soloists playing in true "concert."

It is regrettable that the Les Petits Riens Ballet Suite is not performed more often, for it reveals Mozart's mastery in a series of short, intriguing variations. Dr. Munch and the orchestra were outstanding in the first *Gavotte*, with its lilting interplay of oboe and horn; the *Andantino;* and the brisk, lighthearted final *Gavotte*.

The Symphony No. 40 in G Minor drew a well-deserved ovation. This music transcends chamber intellectuality. The full orchestra was flawless, revealing the deep emotions, vigorous power, and compelling spirit of the composer.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
JUL 14 1962

Mozart Attracts 3542 To Tanglewood Concert

(Special to The Union)

LENOX — The first of two week-end concerts by the Boston Symphony Orchestra of works by Mozart opened in the Music Shed at Tanglewood tonight with an audience of 3542, slightly more than the attendance on a corresponding night a year ago.

Claude Frank, 37-year-old pianist gave a thrilling performance as soloist with the BSO of Mozart's Piano Concerto No. 25 in C Major, the last concerto of the great succession of 15 composed by Mozart for public performance in Vienna.

The young pianist was given a

See MOZART ATTRACTS Page Five

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,703
JUL 21 1962

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By RAYMOND MORIN
Telegram Music Critic

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The last half of the program will include Les Petits Riens, ballet suite and Mozart's Symphony in F Major.

The [illegible] soloists are making their first appearance with the BSO. Both are natives of Russia. They were fellow students under Artur Schnabel in Berlin where [illegible] first met.

They were married and came to America, where in 1937 they made their debut in New York. They live in Santa Fe, New Mexico.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 14 1962

Music Review

Mozart Weekends Open

By JAY C. ROSENFELD

FRIDAY NIGHT'S program was the first of the two Mozart weekends at Tanglewood. Charles Munch, in his final months as director of the Boston Symphony Orchestra, obviously, and quite justifiably, plans to use his favorites for the home stretch of his long and honored tenure. This can hardly be construed as a selfish policy, for what has been good for Munch has been good for his public.

He began with the B-flat serenade for 13 wind instruments, surely one of the most gratifying works, soundwise, that came out of the Vienna period. Mozart employs four clarinets of which two should be basset horns, two oboes, four horns, two bassoons and a contra bassoon.

* * *

MOZART'S inexhaustible resources served him for all the occasions for which he was called on to supply entertaining music, and his genius never allowed him to descend to a level where grace and taste were not visible. But it was the texture of serenade tone which made it so beautiful. The artists of the Boston wind sections played with exceptional tonal coherence, and there flexibility responded to Munch's fanciful vagaries with a fidelity he had not complete reason to expect.

The "Prague" symphony with which Munch closed the evening is one in which he feels most at home. He seemed to enjoy playing it as much as his audience patently did hearing it, if evidence of their enthusiasm at the completion of the symphony is sufficiently valid. He played the long, slow introduction most spaciously and as the road narrows at the entrance of the allegro, he steered with consummate confidence. After the spirited first theme, he resorted to the individual bowing the Bostonians always use in the more gentle second theme, compounding the contrast Mozart clearly desired.

In the slow movement, he asked the strings, as in previous readings, to use mutes, a direction Mozart did not think of, but it proves practical since Mozart himself reduces the strength of the winds here. In a string choir of lesser caliber, we doubt if this would be feasible, but the Bostonians sustained the long lines with rarified tenuousness.

* * *

THE FINAL movement is a great frolic. Mozart juggles his phrases, now slightly and then with major alterations, but always landing with a feline sence of equilibrium on his harmonic feet.

The center of the program was devoted to the C-major piano concerto (K503) which introduced a stellar new soloist to the Tanglewood platform. Claude Frank gave the concerto, a product of the same Vienna week as the "Prague" symphony, a performance which ranged from the depths of poetic simplicity to flights of high spirits and abandon.

* * *

THE CONCERTO has an extraordinarily long orchestral introduction, practically an operatic overture, a factor of taxing endurance for the soloist, but Frank's stage deportment was exemplary and his entrances were exact and always to the point without fanfare. The slow movement revealed a tone of round sonority which he used to convey the elementary idioms and the decorative ornaments with masterful poise.

The finale provided him with the framework of fireworks he required to display that part of his pianistic equipment and when he subsided in the contrasting sections to the more gentle moods Mozart juxtaposes, he was equally truthful and capable. The audience, which numbered more than 3,500, recalled him and Munch many times.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,703
JUL 14 1962

Music: Mozart Weekend At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The niceties and a few severities of Mozart's music were represented in the concert given last night at Tanglewood by the Boston Symphony Orchestra, conducted by Charles Munch.

There was an audience of 3,542.

This opened two all-Mozart weekends of the Berkshire Music Festival. Concerts are Friday and Saturday nights, and Sunday afternoon.

Last night's soloist was Claude Frank in piano concerto No. 25 in C, K. 503. Balance of the program was serenade in B flat major for 13 wind instruments, K. 361, and symphony No. 38 in D major, K. 504, "Prague."

None of the Mozart concerts will have greater variety than this one. All of it was confined to the dimensions of a small orchestra (50 players) even slightly larger than Mozart's intentions.

The "Prague" symphony was most revealing of the orchestras and conductor's capabilities. Last night's performance strove for grandiloquence. It probably never achieved such bravura in the composer's day. However, last night's brilliant veneer wasn't necessarily the reason for its superiority.

Brilliant Offering

Munch certainly went on a treasure hunt for brilliant tonal properties, notably in adopting a particularly slow tempo for the introduction. In ensuing rapid passages, melodic lines were kept intact while rushing full speed ahead.

The program's pride and joy was the B flat Serenade, known as the "Granpartita." Four of the seven movements were performed. Where, but in such an organization as the Boston Symphony, are found 13 wind instruments capable of such speed, as performed in the Rondo, and such pure quality?

One could take the tempo (both fast and slow) for granted but not such a panorama of brightly unspotted color. Instruments used were two each of oboes, bass horns, clarinets, bassoons, four French horns and one contra-bassoon.

Outstanding Adagio

The adagio was pliant, soothing and spotlessly toned. This was perhaps the outstanding movement. The introduction was set in squarely-formed chords, with sensitive changes of nuance within short phrases. The fast portion of the movement was utter delight — bouncing bassoon phrases, deep roots dug by contrabassoon and agile but alive ornaments. The Menuetto was made to sound like a truce dance but the Rondo was not always center-of-beat at such a fast clip.

Frank, orchestra and conductor set out to give the C Major piano concerto elevation of mood, technical clarity and sentiment. Actually, the only seriously static area appeared at the start of the slow movement. It was naturally placid but became quite devoid of vitality. A rise in interest came when Mozart gave the pianist more to do in developed episodes.

Methodical Performance

This was a methodical performance. Frank has a sound technique with reservoirs of power which he tastefully avoided using except in the final movement.

A majestic quality was achieved in the opening. Changes of key were as clear as looking at the operation of intricate machinery through glass. Running passages were articulate and smoothly played. Frank did his best to make them sound like significant material and he partly succeeded. The long cadenza was performed with finesse, although opportunities were missed to effect a truly gentle tone.

The pianist lost some of poise in the finale, hastening the speed to a point that Munch appeared to be seriously concerned.

Soloists for tonight's all-Mozart program are Ruth Posselt, violinist and Joseph DePasquale, violist, in Sinfonia Concertante, K. 364. Munch will conduct the orchestra in Divertimento in D major for strings, K. 136; "A Musical Joke," and symphony No. 39 in E flat major.

WATERBURY, CONN.
AMERICAN
D. 41,175
JUL 16 1962

19,224 Hear All-Mozart Concert

(Special to The American)

LENOX, Mass.—The week-end of all-Mozart concerts at Tanglewood was one of sheer delight and charm for 19,224 listeners who heard soloists, the Boston Symphony musicians, and Dr. Charles Munch in as easy-going and unhurried program of Old World charm as one could hope for under the ideal conditions of this pastoral setting. It was a relaxed afternoon concert of sheer delight with no one seeming in any hurry to go anywhere and with the music appropriate for the Sunday afternoon. A second week-end of all-Mozart music will begin Firday night. Sunday afternoon's audience will hear Mozart's "Requiem" with soloists and the Tanglewood Choir performing in memory of Serge Koussevitzky, long-time conductor of the Boston.

This week-end's audiences savored with Dr. Munch his choice of favorite Mozart heard here on other occasions but never with the extra flavor of knowing it is his last summer at Tanglewood before his retirement. Saturday night's audience all but laughed aloud at the playing of the Mozare "Musical Joke" for strings and horns. Ruth Posselt and Joseph DePasquale gave a hauntingly beautiful performance of the "Sinfonia Concertante for Violin and Viola," and were given an ovation. The Saturday concert had opened with the ever delightful "Divertimento in D Major, for Strings" and set the flavor of the evening which concluded with "Symphony No. 39, in E-Flat Major."

The playing of Claude Frank as soloist in the "Piano Concerto No. 25, in C. Major" at Friday night's concert was as crisp and clear as the Berkshire evening air. Performance of the "Prague" symphony that night was really spirited to the end. Vitya Vronsky and Victor Babin, the two-piano team heard last week in a Bach program, played Mozart's "Concerto in B-Flat Major" yesterday afternoon and seemed more at home with the music of Mozart than they were with Bach. The Sunday concert had opened with "Eine Kleine Nachtmusik" setting the pace for an afternoon of graciousness. The program included the deft "Les Petits Riens, Ballet Suite" and concluded with "Symphony in G Minor, No. 40." Audiences throughout the week-end and for the Saturday morning open-rehearsal attended by 3,577 were appreciative, generous with applause and gave Dr. Munch an ovation.

The chamber music concert at 8 p. m. Wednesday promises to be one of the big attractions of the season when Rudolf Serkin will bring his Marlboro (Vt.) Festival Orchestra to Tanglewood for a special concert and will himself perform.

S.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 16 1962

All-Mozart Program Attendance Record

Attendance at the all-Mozart program at the Music Shed broke all previous records for Mozart programs at Tanglewood, with 19,224 persons attending the Friday, Saturday and Sunday concerts.

Yesterdays blue and sunny skies with an 80-degree temperature brought 5,891 persons out for the concluding concert in the Mozart series.

Attendance for the first two weeks of the concert series is running 4,607 ahead of last year's.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Republican (m)
WATERBURY, Conn.
Circ. 22,848
JUL 17 1962

All-Mozart Program One Of Delight

(Special to The Republican)

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This week end's audiences savored with Dr. Munch his choice of favorite Mozart heard here on other occasions but never with the extra flavor of knowing it is his last summer at Tanglewood before his retirement. Saturday night's audience all but laughed aloud at the playing of the Mozare "Musical Joke" for strings and horns. Ruth Posselt and Joseph DePasquale gave a hauntingly beautiful performance of the "Sinfonia Concertante for Violin and Viola" and were given an ovation. The Saturday concert had opened with the ever delightful "Divertimento in D Major, for Strings" and set the flavor of the evening which concluded with "Symphony No. 39, in E-Flat Major."

The playing of Claude Frank as soloist in the "Piano Concerto No. 25, in C. Major" at Friday night's concert was as crisp and clear as the Berkshire evening air. Performance of the "Prague" symphony that night was really spirited to the end. Vitya Vronsky and Victor Babin, the two-piano team heard last week in a Bach program, played Mozart's "Concerto in B-Flat Major" Sunday afternoon and seemed more at home with the music of Mozart than they were with Bach. The Sunday concert had opened with "Eine Kleine Nachtmusik" setting the pace for an afternoon of graciousness. The program included the deft "Les Petits Riens, Ballet Suite" and concluded with "Symphony in G Minor, No. 40." Audiences throughout the week end and for the Saturday morning open-rehearsal attended by 3,577 were appreciative, generous with applause and gave Dr. Munch an ovation.

The chamber music concert at 8 p. m. tomorrow promises to be one of the big attractions of the season when Rudolf Serkin will bring his Marlboro (Vt.) Festival Orchestra to Tanglewood for a special concert and will himself perform.

S. M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 16 1962

Mozart at Tanglewood

Whitestone

ACKNOWLEDGING OVATION from the Tanglewood audience after their performance as soloists with the Boston Symphony Orchestra Saturday evening are Ruth Posselt, Violinist, left, and Joseph de Pasquale, violist, and at right, Dr. Charles Munch, conductor of the BSO.

By JAY C. ROSENFELD

THE LAST TWO concerts of the first Mozart week at Tanglewood followed the same formula. Charles Munch, directing the reduced chamber orchestra of Boston Symphony players, ended each program with one of the last three big symphonies, playing them both with devotion and relaxed fondness.

In each program he had the assistance of a pair of soloists. Saturday night Ruth Posselt, violinist, and Joseph de Pasquale, viola, played the Sinfonia Concertante in E flat (K364), and Sunday afternoon Vitya Vronsky and Victor Babin played the two-piano concerto, also in E flat (K365), both the product of the 1779 summer in Salzburg.

* * *

BETWEEN THESE two anchors on each program were choices from Mozart's less weighty treasure store, the lovely and familiar serenade "Kleine Nachtmusik," and the ballet suite, "Les Petit Riens," on Sunday; and Saturday the D major Divertimento for strings (K136) and "A Musical Joke" (K522).

Munch has played the symphonies many times during his 13 years with the Boston orchestra at Tanglewood, and he always seems to adjust the performance to his mood of the day. This weekend there was an evident desire to enjoy the performances himself as much as to convey their beauties to the large audiences. He took personal liberties with tempi, playing the first allegro of the G minor with a pleasant dreaminess then compensating for it by taking the final one with humming-bird speed.

* * *

THE INCREASING appreciation these early concerts have won has been due to many factors, but we are likely to overlook the basic and constant one, and that is the Boston orchestral tone. This, not only enhances the acknowledged masterpieces, but endows the less inspired works with an interest which less capable hands, and embouchures, could not enlist. The "Joke" Saturday and its almost unintended counterpart Sunday, the ballet tidbits, were examples of this kind.

The Musical Joke is not so much a hoax on the players as it was on the would-be composers of the day. To be sure, there are the auditory departures of the horns bleating like Strauss's sheep and gargling like ridiculous tenors, and the confusion of keys at the final cadence. But the real humor is hidden in the sly pokes he takes at tyros by writing in unsymmetrical phrases, strange harmonic sequences and purposeful faults. It resolves into a parody as though possibly a famous clown, Fernandel, let us say, would do a series of mimes on characters as far separated as Pelleas, Cyrano and Tartarin.

* * *

MUNCH CAN hardly have intended to insert a trifle of equal levity and character as the "Joke" on the Sunday program, but the ballet music nearly turned out to be just that. He omitted a few of the short movements and altered their sequence, thereby bringing up some unexpected and mildly shocking color schemes with the result that the audience did not know what it was all about, and from all appearances on stage there was equal bewilderment there.

* * *

THE TWO-PIANO concerto is an intimate work which found Vronsky and Babin complete masters of the dignity and eloquence it requires. The soloists played with deep penetration and remarkable articulation within the dynamic limits the score imposes.

The Sinfonia concertante is a more worldly work, designed to afford the soloists the means of display where the two-piano concerto is more withdrawn. Miss Posselt and Mr. de Pasquale attained the heights of vigorous oratory to the great delight of the audience. Mozart gives each artist the spotlight alternately as fully as any scene-stealer could hope for, and then when he gives them coordinated pages like the bravura cadenza in the first movement, the respective tone quality of both soloists, the breadth of their phrasing and the solidarity of their musicianship all contribute to the stunning effect their performance produced.

Audiences of 6,200 Saturday and 5,900 Sunday brought the weekend total near a remarkable figure of 16,000. The best of all possible clear, cool weather prevailed at all times, and many who might have enjoyed the privilege of sitting under the Shed roof chose to remain on the blankets or the folding chairs which had been brought by hundreds of the ticket buyers.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
JUL 17 1962

Tanglewood Crowds Numbered 19,000 Over Weekend For More Of Mozart

The second weekend of the Berkshire Music Festival at Tanglewood drew crowds totaling over 19,000 people to hear three of six Mozart concerts by the Boston Symphony Orchestra under the baton of Charles Munch.

The second trio of Mozart concerts next weekend will complete the three Bach-Mozart weekends which prelude the major concerts of the Berkshire Nights series beginning July 27.

All this past week's events were endowed with beautiful weather which insured the record-breaking attendance by vacationers who are now flooding the Berkshires.

For those who braved the unlucky evening of the 13th, Director Munch presented a fare of Mozart's Serenade in B-flat Major for 13 winds — to the aggravation of the superstitious — plus the Piano Concerto No. 25 featuring Claude Frank is soloist. Also heard was Symphony No. 38, "Prague."

Saturday evening's performance was best received of all, for Dr. Munch, now in his last months as head of the famous orchestra, had chosen one of his favorites — Ein Musikalischer Spass ("A Musical Joke") for Strings and Horns. This is Mozart's one lampoon of a musical score.

The butt of the joke is the would-be composed who mismanages his harmonies, minces his chords and thoroughly mixes his horns with his strings into a ridiculous crazy-quilt of sound. The whole orchestra had a lot of fun, the audience was in an uproar, and with the final complete discord, Dr. Munch hopped off the podium to pump the hands of the horn players with mock graciousness.

Also on the program were Divertimento in D Major for Strings, Sinfonia Concertante for Violin and Viola in E-flat with soloists Ruth Posselt and Joseph dePasquale and the very spirited Symphony No. 39 in E-flat.

Vitya Vronsky and Victor Babin, duo-pianists, made their second appearance of the Tanglewood season Sunday afternoon performing the Concerto in E-flat Major for Two Pianos.

Also heading the bill was the famous Eine kleine Nachtmusik which, though thought to have been written for the composer's own amusement, has become his most popular work. The almost 6,000-person audience also enjoyed Les Petits Riens, Ballet Suite, and the Symphony in G Minor.

For July 18, Rudolf Serkin has accepted Charles Munch's invitation to perform with his Marlboro (Vt.) Festival Orchestra under the musical direction of Alexander Schneider.

The unscheduled and potentially sell-out event was prompted by the illness of a member of the Budapest String Quartet. The Quartet was also supposed to have initiated the Wednesday evening chamber music concerts July 4, but had to cancel their engagement for the same reason.

Next weekend will feature the three concerts marking the end of the Bach-Mozart series. Dr. Munch has announced that the concert on Sunday, July 22, will be in memory of Serge Koussevitzky, founder of the Berkshire Music Center and former music director of the Boston Symphony Orchestra.

Munch was Koussevitzky's successor and, in turn, is retiring this fall. Erich Leinsdorf of New York will become the third music director of the Symphony.

On the up-and-coming attraction list is the Festival's perennial favorite, Tanglewood on Parade (TOP for the initiated). This concert features Arthur Fiedler and the Boston Pops who perform Thursday, Aug. 2, for the benefit of the Berkshire Music Center, the BSo's summer music school at Tanglewood. The Pops includes many members of the BSO who moonlight by playing Fiedler's more popular-type selections.

The concert will begin with the Boston Pops' famous rendition of Sousa's "The Stars and Stripes Forever." The balance of the program includes the Suite from "El-Cid" by Massenet, Josef Strauss' Main Lebenslauf is Lieb and Lust, waltzes, the Pines of Rome by Respighi, Selections from West Side story by Leonard Bernstein, and as many encores as the campers in the audience can screech for.

The final item on the agenda is the return of the National Broadcasting Company's "Today Show" for the second consecutive summer to televise activities at the Orchestra Festival. Two programs will be taped on Wednesday and broadcast next Monday and Tuesday (July 23 and 24) to a nationwide daily audience estimated at six million viewers.

BURT ALIMANSKY.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
JUL 15 1962

MOZART CONCERT ATTENDED BY 6216 AT TANGLEWOOD

Boston Symphony Again Establishes Record For Attendance

LENOX—The Boston Symphony Orchestra Saturday night continued to break attendance records with the help of the weatherman, by drawing 6214. Persons in the music shed at Tanglewood heard an all-Mozart program by the Boston Symphony Orchestra with Charles Munch conducting.

Features Soloists

The program featured two soloists, Ruth Posselt, violinist, and Joseph De Pasquale, violist, in Mozart's Sinfonia Concertante for violin and viola. Their performances proved to be the high light of the evening.

Saturday morning's open rehearsal by the Boston Symphony reflected the great influx of visitors to the Berkshires for the festival concerts, even though the major concerts by the full orchestra do not begin until July 27 when the first of the Berkshire Nights series will open with a program of works by Debussy, Piston and Brahms. Saturday morning 3577 persons attended the rehearsal in the music shed.

Notables in the audience Saturday night included Eugene Ormandy, a summer resident of Monterey and the conductor of the Philadelphia Symphony Orchestra. He will appear Aug. 10 and Aug. 18 as guest conductor of the Boston Symphony Orchestra at Tanglewood.

Also attending the concert was Miss Getrude Robinson-Smith of Stockbridge, president of the Berkshire Symphonic Festival, Inc., a pioneer in the festival movement in 1934 when symphony concerts began in the Berkshires. Miss Robinson-Smith and relatives and friends also attended the Mozart concert Saturday night, marking her 81st birthday anniversary.

Concert Wednesday

Next week will mark the end of the Bach-Mozart series by the Boston Symphony Orchestra, but the Wednesday evening chamber music concert in the theatre concert hall promises to be one of the big attractions of the season when Rudolf Serkin will bring his Marlboro (Vt.) Festival Orchestra to Tanglewood for a special concert under the direction of Alexander Schneider.

The Marlboro group, at the invitation of Dr. Munch, is coming to Tanglewood to fill in for the Boston Arts Quartet.

The Budapest String Quartet was scheduled to appear at the opening chamber music concert at Tanglewood on July 4, the first festival concert, but the illness of one of its members prompted a change and the Boston Arts Quartet substituted, changing its engagement from the scheduled appearance on July 18. As a result Dr. Munch called upon his friend in nearby Marlboro, Rudolf Serkin, to have his group fill-in on Wednesday.

To Play for TV

For the second consecutive year the National Broadcasting Company's "Today" show will televise from Tanglewood. Fifty members of the Today staff will be at Tanglewood on Wednesday to tape a session including members of the Boston Symphony, with Dr. Munch conducting. It will be done during a rehearsal of Mozart's violin concerto No. 5 in A major with Joseph Silverstein as soloist.

Also to be taped will be a woodwind and quintet consisting of Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon, the principal woodwind players of the Boston Symphony.

SOVIETS IN ALGIERS

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Sunday Telegram
WORCESTER, Mass.
Circ. 100,849

JUL 15 1962

Music: Mozart Program At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's all-Mozart program at Tanglewood played by the Boston Symphony Orchestra conducted by Charles Munch, was an event of sunny disposition with comedy added for good measure.

This continued the first of two Mozart weekends of the Berkshire Music Festival. The audience numbered 6,214.

Soloists were Ruth Posselt, violinist, and Joseph De Pasquale, violist, in Sinfonia Concertante in E flat, K. 364. Orchestral works were Divertimento in D major for strings, K.136; "A Musical Joke" for strings and horn, K.522; and Symphony No. 39 in E flat major K.543.

Cheerful Atmosphere

The spirit of this Mozart feast was reflected in yesterday morning's open rehearsal, attended by 3,577 persons. It wasn't unusually cheerful atmosphere with a frequently smiling and relishing Munch. He didn't seem in the least perturbed by yowling babies, off pitch, or their percussive obbligati to stronger rhythms.

Some idea of the remarkable ability of the string section, which had such a prominent role in last night's concert, was shown in a rehearsal incident. One of the second violinists left the platform abruptly, during the lively first movement of the G monor symphony, to repair or replace his bow.

He returned in a couple of minutes and dashed into the middle of a particularly hazardous phrase, hardly consulting the score.

Applause Restrained

Until the G minor symphony was rehearsed, the audience refrained from applauding between movements of the preceding works. Munch's reaction to such interruptions hasn't always been a glowing example of tolerance. We recall a performance of the Berlioz "Requiem" when he took the players unawares by impulsively rushing into the next movement without as much as the customary five second pause.

Last night, the strings were in splendid form for the D major divertimento. As in the "Musical Joke" that followed, the objectives were an almost flippant effect (within reason), tonal beauty and a degree of technical perfection such as required by the Mozart quartets.

The performance was subtly enhanced by the awareness that this was written by a 16-year-old Mozart. There certainly is nothing immature in subject matter or style, unless it be the quaint plucked string introduction to the last movement. Munch and orchestra made prominent feature of the work's spontaneous alternations between "Joie de Vivre" and precocious sentiment. Excessive speed at which Munch took the first and third movements reflected credit on the strings which remained quite unperturbed.

Also Youthful

Despite its academic title, the Sinfonia Concertante is also youthful Mozart, composed when he was 23. The symphonic part of the title was indicated in the long, orchestral introduction, played with full contours of volume and decorative technique.

Miss Posselt and De Pasquale blended their tones in the best interest of ensemble results. Here were two superlative technicians with special affinity for Mozart's style. The cadenzas of all three movements were admirably performed, individually and coordinately.

There was fine discipline in passages requiring them to play in unison or divided voices at high and tempered speeds.

The only discernible flaws of intonation appeared during the last movement from the solo violin.

Revel in Satire

In his "Musical Joke," Mozart gave orchestra and conductor free rein to revel in satire and harpooned personality. The playing of the score is no joke, however. The real lampooning was directed at pseudo-composers of Mozart's day and not performing musicians.

This ordinarily reserved orchestra and conductor exploited Mozart's machinations with downright glee. There was no disguise of the dulcet horn solo that goes haywire, solo violin suffocated in orchestral fanciwork, mongrel fugue, and final harmonic chaos after a simple chord has been hammered to death.

This afternoon at 2:30, Munch conducts the orchestra in "Eine Kleine Nachtmusik," the "Little Nothings" ballet suite, K.299B, and G minor symphony, K.550. Vitya Vronsky and Victor Babin will be soloists in the E flat Concerto for two pianos and orchestra, K.365.

LAKEVILLE, CONN.
JOURNAL
W. 3,132

JUL 19 1962

TANGLEWOOD

Friday by C. N. D.

Friday evening at Tanglewood marked the beginning of a series of three concerts devoted to the music of Mozart, and for this program Dr. Munch chose three of the composer's most felicitous works. There was the Serenade in B flat for 13 wind instruments. Four movements of this Serenade were played, and with the wind instrument players of the Boston Symphony it goes without saying that the performance was a superb one.

Next came the C major Piano Concerto K. 503 with Claude Frank in the solo part. Mozart wrote four piano concertos in this key and this is one of the best. Frank gave it a radiant performance and was recalled for bows again and again.

The program ended with the great Symphony in D major, commonly known as the "Prague" symphony. It is fittingly named after Prague because here it had its first performance and here was the city that gave Mozart the warmest recognition during his short lifetime. From its slow introduction to its fiery last movement, Munch played the work with gusto and verve.

Saturday by E. B. H.

There is no doubt about it: Mozart is the ideal composer and Tanglewood the ideal spot, for a summer night of music. As in the Bach concerts last week, the size of the orchestra was reduced, but the sound carried beautifully in the clear, still air, and despite the large crowd in the shed and on the lawns a sense of intimacy was established.

The program was interesting and rewarding. It started with the early Divertimento for Strings, K. 136, composed when Mozart was sixteen, and ended with the great E-flat symphony (No. 39), the first of that incredible group of three that flowed from his pen during the course of six weeks in the summer of 1788. In between were the Sinfonia Concertante for violin and viola, K. 364, and the "Musical Joke" for strings and horns, Mozart's only parody.

Ruth Posselt and Joseph de-Pasquale were the soloists in the Sinfonia and gave a good account of themselves, always audible in their dialogue against the orchestral background. The "Joke" was broadly played but no less delightful for that: it was fun to see Dr. Munch so clearly enjoying the nonsense. One may have quibbled with certain details of his reading of the E-flat symphony, which lacked the inimitable lightness of Beecham's but there was a good deal of subtlety and clarity nevertheless; the work itself is sublime, and it was a joy to hear it again.

Sunday by E. M.

On Sunday afternoon Dr. Munch concluded the all-Mozart weekend with a well-chosen and rewarding program. The first selection, the always-delightful Eine Kleine Nachtmusik, featured a superb *Romanza* and a rousing final *Rondo*.

Vitya Vronsky & Victor Babin were the soloists in the Concerto for Two Pianos and Orchestra. They drew an enthusiastic response with their clarity and control, and were particularly impressive when playing with the melodic oboe duet in the *Andante*. The concluding *Rondo* was bright and sure, orchestra and soloists playing in true "concert."

It is regrettable that the Les Petits Riens Ballet Suite is not performed more often, for it reveals Mozart's mastery in a series of short, intriguing variations. Dr. Munch and the orchestra were outstanding in the first *Gavotte*, with its lilting interplay of oboe and horn; the *Andantino;* and the brisk, lighthearted final *Gavotte*.

The Symphony No. 40 in G Minor drew a well-deserved ovation. This music transcends chamber intellectuality. The full orchestra was flawless, revealing the deep emotions, vigorous power, and compelling spirit of the composer.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554

JUL 22 1962

Mozart Weekend at Tanglewood

By RUTH TRIPP
Journal-Bulletin Music Critic

TANGLEWOOD — The second week-end of the Berkshire Festival is always devoted to the music of Mozart and last Friday, Saturday and Sunday found the Music Shed at Tanglewood with its usual complement of music lovers who enjoy this intensive type of listening. Charles Munch conducted the Boston Symphony Orchestra.

I was unable to get up to hear the Friday concert when Claude Frank was soloist in the Piano Concerto No. 25 in C, K. 503. Good reports were heard of this, the "Prague" Symphony, K.504 and the Serenade for 13 Wind Instruments, K.361. The shed lends itself well to the intimacy of these concerts, which used to be held in the Chamber Music Hall. A dark garnet backdrop like a folding screen has been designed to decrease the size of the immense stage and it enfolds the sound with excellent balance, so none of it is lost in the backstage cavern.

Saturday evening the soloists were Ruth Posselt, violin, and Joseph dePasquale, violist who played the Sinfonia Concertante for violin and viola, K.364. Their performance was flawless and they were given artistic support by their colleagues. During the entire Mozart series, the most outstanding feature was perhaps the beauty of the slow movements in every work. It was the beauty which, by its miniature perfection, dwarfs beauty of much greater proportions and brings wonderment to one's mind. Mozart was really present in the devoted interpretation of these dedicated musicians.

We had been prepared for this lovely concerted music, by a performance of the Divertimento in D major for Strings, K.136, and here again there was the perfection of detail and balance of tone for which this orchestra is noted

We had not been prepared for the hilariously funny Mozart "Ein Musikalischer Spass" (A Musical Joke) for Strings and Horn, K.522. To be sure, recordings of this work are available and they are funny. But there was something so incongrously unbelievable about this, well constructed lampoon on musical construction, written by a master hand and played by artists of note, which sent the audience off into gales of laughter many times. The laughter was short, during the performance, because one might be missing something if it were too lengthy. The false fugue nearly finished me off. I had forgotten how clever it was. To hear the horns make dissonance as aptly as does Elliott Carter's most recent score, was to realize once more, that there is really nothing new under the sun. There is only more of everything in this day and age. Oh, for the simple days of Mozart! It was wonderful fun to shed seriousness along with the composer, who was an expert in the distillation of many a serious passage.

The two Mozart Symphonies we heard were No. 39 in E flat, K.543 on Saturday and No. 40 in G minor, K.550 on Sunday. These works were played with devotion to the purity of style required. Tempo marks were followed. The difference from other performances which might have been noted, was the degree with which Dr. Munch interprets "Allegro assai." His musicians can really play "very fast."

On Sunday we heard the Concerto in E flat for Two Pianos and Orchestra, K.365 played by Vitya Vronsky and Victor Babin. Their playing was superior. Perfectly matched and artistically blended, this was one of the high points of the week-end.

Dr. Munch also included the pleasant, gay music from the Ballet Suite, "Les Petits Riens", K.229b, and the Serenade for String Orchestra, "Eine Kleine Nachtmusik", K.525, which has been the joy of many an amateur group for many a year. It was as fresh and beautiful as ever because the musicians who played it are experts in the interpretation of Mozart's style.

The Berkshire Festival continues through a total of eight weeks this season and by all counts it bids fair to exceed all records in attendance and excellence of performance, if that is possible.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

JUL 1[illegible]

MOZART SERIES IN TANGLEWOOD DRAWING WELL

Munch Leads Symphony; 19,224 Turn Out for Week-End Events

LENOX—With the temperture registering around 80 degrees beneath a blue sky and a bright sun, a crowd of 5891 turned out at Tanglewood for the concluding concert by the Boston Symphony Orchestra in the first Mozart series at the Berkshire Music Festival.

Nearly Half Outside

Nearly half of the audience chose to listen to the concert, conducted by Dr. Charles Munch, on the spacious lawns outside of the Music Shed.

Solosists were Vitya Vronsky and Victor Babin, pianists, making their first appearance with the Boston Symphony Orchestra. They performed Mozart's Concerto in E. Flat Major for two pianos and orchestra and were given a great ovation.

Also heard on Sunday's program were Mozart's "Eine Kleine Nachtmusik," serenade for string orchestra; "Les Petits Riens," ballet suite, and Symphony in G. Minor No. 40.

The afternoon's attendance was 887 more than last year on the same day. The week end attendance at Tanglewood broke

[illegible] records for A[illegible]
A total of 19,224 [illegible] out for the [illegible] night and Sunday [illegible] certs, and [illegible] Saturday m[illegible] Boston Symphony [illegible] in the shed.

Weather Kind

The weather [illegible] been kind to the [illegible] Festival in the first [illegible] of the eight-week season [illegible] attendance for the first [illegible] weeks is 1607 ahead of the [illegible] weeks a year ago.

The next [illegible] at Tanglewood, be[illegible] ing Mozart series [illegible] will be the [illegible] night chamber music [illegible] the Marlboro (Vt.) Festival [illegible] orchestra featuring [illegible] with Mozart's [illegible] No. 12 in A Major [illegible] concert hall stage.

Joseph Silverstein [illegible] joke over next [illegible] certmaster of the [illegible] phony, will be soloist [illegible] day night [illegible] Mozart's Violin [illegible]

Other members [illegible] tra who will [illegible] night are Gino [illegible] clarinet; Ralph [illegible] cipal oboe; [illegible] principal horn. [illegible] Walt, principal [illegible] will be heard in [illegible] fonia concertante.

Will Make [illegible]

At Saturday even[illegible] Evelyne Croch[illegible] Tanglewood d[illegible] zart Piano Con[illegible] Dr. Munch [illegible] Symphony.

Next Sunday [illegible] Munch has ann[illegible] cert will be in m[illegible] Koussevitzky. [illegible] Berkshire Mu[illegible] former music [illegible] Boston Symph[illegible]

Mozart's "[illegible] heard with fo[illegible] Tanglewood Cho[illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 100,849
JUL 15 1962

Music:

Mozart Program At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

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In his "Musical Joke," Mozart gave orchestra and conductor free rein to revel in satire and harpooned personality. The playing of the score is no joke, however. The real lampooning was directed at pseudo-composers of Mozart's day and not performing musicians.

This ordinarily reserved orchestra and conductor exploited Mozart's machinations with downright glee. There was no disguise of the dulcet horn solo that goes haywire, solo violin suffocated in orchestral fanciwork, mongrel fugue, and final harmonic chaos after a simple chord has been hammered to death.

This afternoon at 2:30, Munch conducts the orchestra in "Eine Kleine Nachtmusik," the "Little Nothings" ballet suite, K.299B, and G minor symphony, K.550. Vitya Vronsky and Victor Babin will be soloists in the E flat Concerto for two pianos and orchestra, K.365.

LAKEVILLE, CONN.
JOURNAL
W. 3,132
JUL 19 1962

TANGLEWOOD

Friday by C. N. D.

Friday evening at Tangle wood marked the beginning of a series of three concerts devoted to the music of Mozart, and for this program Dr. Munch chose three of the composer's most felicitous works. There was the Serenade in B flat for 13 wind instruments. Four movements of this Serenade were played, and with the wind instrument players of the Boston Symphony it goes without saying that the performance was a superb one.

Next came the C major Piano Concerto K. 503 with Claude Frank in the solo part. Mozart wrote four piano concertos in this key and this is one of the best. Frank gave it a radiant performance and was recalled for bows again and again.

The program ended with the great Symphony in D major, commonly known as the "Prague" symphony. It is fittingly named after Prague because here it had its first performance and here was the city that gave Mozart the warmest recognition during his short lifetime. From its slow introduction to its fiery last movement, Munch played the work with gusto and verve.

Saturday by E. B. H.

There is no doubt about it: Mozart is the ideal composer and Tanglewood the ideal spot, for a summer night of music. As in the Bach concerts last week, the size of the orchestra was reduced, but the sound carried beautifully in the clear, still air, and despite the large crowd in the shed and on the lawns a sense of intimacy was established.

The program was interesting and rewarding. It started with the early Divertimento for Strings, K. 136, composed when Mozart was sixteen, and ended with the great E-flat symphony (No. 39), the first of that incredible group of three that flowed from his pen during the course of six weeks in the summer of 1788. In between were the Sinfonia Concertante for violin and viola, K. 364, and the "Musical Joke" for strings and horns, Mozart's only parody.

Ruth Posselt and Joseph de-Pasquale were the soloists in the Sinfonia and gave a good account of themselves, always audible in their dialogue against the orchestral background. The "Joke" was broadly played but no less delightful for that: it was fun to see Dr. Munch so clearly enjoying the nonsense. One may have quibbled with certain details of his reading of the E-flat symphony, which lacked the inimitable lightness of Beecham's but there was a good deal of subtlety and clarity nevertheless; the work itself is sublime, and it was a joy to hear it again.

Sunday by E. M.

On Sunday afternoon Dr. Munch concluded the all-Mozart weekend with a well-chosen and rewarding program. The first selection, the always-delightful Eine Kleine Nachtmusik, featured a superb *Romanza* and a rousing final *Rondo*.

Vitya Vronsky & Victor Babin were the soloists in the Concerto for Two Pianos and Orchestra. They drew an enthusiastic response with their clarity and control, and were particularly impressive when playing with the melodic oboe duet in the *Andante*. The concluding *Rondo* was bright and sure, orchestra and soloists playing in true "concert."

It is regrettable that the Les Petits Riens Ballet Suite is not performed more often, for it reveals Mozart's mastery in a series of short, intriguing variations. Dr. Munch and the orchestra were outstanding in the first *Gavotte*, with its lilting interplay of oboe and horn; the *Andantino;* and the brisk, lighthearted final *Gavotte*.

The Symphony No. 40 in G Minor drew a well-deserved ovation. This music transcends chamber intellectuality. The full orchestra was flawless, revealing the deep emotions, vigorous power, and compelling spirit of the composer.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
JUL 16 1962

MOZART SERIES IN TANGLEWOOD DRAWING WELL

Munch Leads Symphony; 19,224 Turn Out for Week-End Events

LENOX—With the temperature registering around 80 degrees beneath a blue sky and a bright sun, a crowd of 5891 turned out at Tanglewood for the concluding concert by the Boston Symphony Orchestra in the first Mozart series at the Berkshire Music Festival.

Nearly Half Outside

Nearly half of the audience chose to listen to the concert, conducted by Dr. Charles Munch, on the spacious lawns outside of the Music Shed.

Solosists were Vitya Vronsky and Victor Babin, pianists, making their first appearance with the Boston Symphony Orchestra. They performed Mozart's Concerto in E. Flat Major for two pianos and orchestra and were given a great ovation.

Also heard on Sunday's program were Mozart's "Eine Kleine Nachtmusik," serenade for string orchestra; "Les Petits Riens," ballet suite, and Symphony in G. Minor No. 40.

The afternoon's attendance was 887 more than last year on the same day. The week end attendance at Tanglewood broke all records for Mozart concerts.

A total of 19,224 persons turned out for the Friday, Saturday night and Sunday afternoon concerts, and the open rehearsal Saturday morning of the Boston Symphony Orchestra in the shed.

Weather Kind

The weatherman has been kind to the Berkshire Festival in the first two weeks of the eight-week season. The attendance for the first two weeks is 4607 ahead of the first two weeks a year ago.

The next major event at Tanglewood, before the concluding Mozart series next week end, will be the Wednesday night chamber music concert by the Marlboro (Vt.) Festival orchestra featuring Rudolph Serkin with Mozart's Piano Concerto No. 12 in A Major. In the theater concert hall starting at 8.

Joseph Silverstein, who will take over next season as concertmaster of the Boston Symphony, will be soloist at the Friday night concert, performing Mozart's Violin Concerto.

Other members of the orchestra who will be soloists that night are Gino Cioffi, principal clarinet; Ralph Gomberg, principal oboe; James Stagliano, principal horn, and Sherman Walt, principal bassoon. They will be heard in Mozart's "Sinfonia concertante."

Will Make Debut

At Saturday evening's concert, Evelyne Crochet will make her Tanglewood debut with the Mozart Piano Concerto K. 582 with Dr. Munch and the Boston Symphony.

Next Sunday afternoon, Dr. Munch has announced, the concert will be in memory of Serge Koussevitzky, founder of the Berkshire Music Center and former music director of the Boston Symphony Orchestra.

Mozart's "Requiem" will be heard with four soloists and the Tanglewood Choir.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554
JUL 22 1962

Mozart Weekend at Tanglewood

By RUTH TRIPP
Journal-Bulletin Music Critic

TANGLEWOOD — The second week-end of the Berkshire Festival is always devoted to the music of Mozart and last Friday, Saturday and Sunday found the Music Shed at Tanglewood with its usual complement of music lovers who enjoy this intensive type of listening. Charles Munch conducted the Boston Symphony Orchestra.

I was unable to get up to hear the Friday concert when Claude Frank was soloist in the Piano Concerto No. 25 in C, K. 503. Good reports were heard of this, the "Prague" Symphony, K.504 and the Serenade for 13 Wind Instruments, K.361. The latter lends itself well to the intimacy of these concerts, which used to be held in the Chamber Music Hall. A dark garnet backdrop like a folding screen has been designed to decrease the size of the immense stage and it enfolds the sound with excellent balance, so none of it is lost in the backstage cavern.

Saturday evening the soloists were Ruth Posselt, violin, and Joseph dePasquale, violist who played the Sinfonia Concertante for violin and viola, K.364. Their performance was flawless and they were given artistic support by their colleagues. During the entire Mozart series, the most outstanding feature was perhaps the beauty of the slow movements in every work. It was the beauty which, by its miniature perfection, dwarfs beauty of much greater proportions and brings wonderment to one's mind. Mozart was really present in the devoted interpretation of these dedicated musicians.

We had been prepared for this lovely concerted music, by a performance of the Divertimento in D major for Strings, K.136, and here again there was the perfection of detail and balance of tone for which this orchestra is noted

We had not been prepared for the hilariously funny Mozart "Ein Musikalischer Spass" (A Musical Joke) for Strings and Horn, K.522. To be sure, recordings of this work are available and they are funny. But there was something so incongrously unbelievable about this well constructed lampoon on musical construction, written by a master hand and played by artists of note, which sent the audience off into gales of laughter many times. The laughter was short during the performance, because one might be missing something if it were too lengthy. The false fugue nearly finished me off. I had forgotten how clever it was. To hear the horns make dissonance as aptly as does Elliott Carter's most recent score, was to realize once more, that there is really nothing new under the sun. There is only more of everything in this day and age. Oh, for the simple days of Mozart! It was wonderful fun to shed seriousness along with the composer, who was an expert in the distillation of many a serious passage.

The two Mozart Symphonies we heard were No. 39 in E flat, K.543 on Saturday and No. 40 in G minor, K.550 on Sunday. These works were played with devotion to the purity of style required. Tempo marks were followed. The difference from other performances which might have been noted, was the degree with which Dr. Munch interprets "Allegro assai." His musicians can really play "very fast."

On Sunday we heard the Concerto in E flat for Two Pianos and Orchestra, K.365 played by Vitya Vronsky and Victor Babin. Their playing was superior. Perfectly matched and artistically blended, this was one of the high points of the week-end.

Dr. Munch also included the pleasant, gay music from the Ballet Suite, "Les Petits Riens" K.229b, and the Serenade for String Orchestra, "Eine Kleine Nachtmusik", K.525, which has been the joy of many an amateur group for many a year. It was as fresh and beautiful as ever because the musicians who played it are experts in the interpretation of Mozart's style.

The Berkshire Festival continues through a total of eight weeks this season and by all counts it bids fair to exceed all records in attendance and excellence of performance, if that is possible.

TIGHT BINDING

ALBANY, N.Y.
KNICKERBOCKER NEWS
D 94 387
JUL 16 1962

19,000 Attend Tanglewood Mozart Concerts

By EDWARD SWIETNICKI

[illegible] time for Mozart, [illegible] soloists. And all [illegible] collectively over the [illegible] at Tanglewood.

[illegible] weekend in[illegible] the Austrian com[illegible] 39 and 40th Sym[illegible] two piano concertos [illegible] works. Next [illegible] base in Sym[illegible] No. 21, 35 and

[illegible] more than 19,[illegible] persons for the [illegible] two all-Mozart and [illegible] beamed down on [illegible] lovers who throng[illegible] to hear the works of the [illegible] youthful and enchantingly melodic composer.

Perfect for Strings

It was the perfect occasion for conductor Charles Munch to show why the string section of the Boston Symphony Orchestra has world renown. And he did. The strings literally glittered and sparkled. In the Divertimento for D Major, Saturday night's opening work, they were tender and delicate. And in last night's dazzling performance of the Symphony in G Minor (No. 40) they were powerfully melodic.

The strings also starred in Saturday night's audience "treat." This was in "Ein Musilikalischer Spass" ("A Musical Joke") where Mozart pokes fun at composers who try to be too serious. Thus in the musical joke, the strings chop and hack away at the melody. A horn sounds feeble and sick. The violins get lost in ripples and, at mice. It was obvious the audience appreciated and understood Mozart's humorous intention and the playing drew spirited titters at the comic high spots and musical low spots.

Happy Combination

Saturday evening's soloists featured Ruth Posselt, violin, and Joseph DePasquale, viola, in the intriguing Sinfonia Concertante for Violin and Viola in E-Flat, K. 346. It was a happy combination and the two soloists gave the concerto every ounce of youthfulness, warmth and charm it deserves. Miss Posselt, incidentally, is the wife of concertmaster Richard Burgin.

The concerto in E-Flat Major for Two Pianos and Orchestra, with Soloists Vitya Vronsky and Victor Babin, brought out the delicate, sensitively exact melody. The concluding Rondo featured the paired pianos in a hauntingly pretty and gay solo. Yesterday's performance contrasted sharply with the concluding Symphony in G Minor No. 40 and its powerful, Beethoven-like qualities.

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Telegram (m)
WORCESTER, Mass.
Circ. 57,703
16 1962

Music: 1st Mozart Weekend Ends at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The 25th Berkshire Music Festival's first gala Mozart weekend at Tanglewood ended yesterday afternoon with Charles Munch conducting 50 players of the Boston Symphony Orchestra in a program from caprice to serious drama.

Yesterday's audience of 5,891 brought the weekend total to 16,855, or 2,369 more for Mozart's music than the previous week's attendance for the all-Bach programs.

Vitya Vronsky and Victor Babin (Mr. and Mrs.) were yesterday's soloists in the Concerto in E Flat major for two pianos and orchestra, K.365. Munch conducted the orchestra in the Serenade for String Orchestra K.525, "Eine Kleine Nachtmusik," "Les Petits Riens" (Little Nothings) ballet suite, K.299B, and Symphony No. 40 in G minor, K.550.

Vronsky and Babin gave the concerto a painstaking, but rather tinkling, performance. It was a correct example of superficial, fluent technique that creates a liquid tone, but only partly realizes the stamina of Mozart's piano music.

Munch and the orchestra gave the pianists a handsomely volumed introduction. A slight rhythmic unsteadiness was detected when the pianists came in.

Their digital technique was admirable, but, of course, this is an assumed trait of first - rung duopianists. Difficult, ornamental passages were parallel on both keyboards.

It rested with the orchestra, however, to project the Mozartean elan that was duplicated so well later by Rossini in his operatic overtures. The first cadenza on the pianos was tonally restrained, but vivified by the orchestra for the windup. The cadenza of the final movement fared rather better at the keyboards.

The pianists were permitted maximum freedom in the slow movement, which calls for the most sensitive playing. There, the "sing-song" quality was even more apparent.

Rare String Beauty

Much of this was rectified in the scintillating rondo. In summary, Vronsky and Babin played with exactitude, but the over-all product was better suited to salon listening than to major concert proportions.

"Eine Kleine Nachtmusik" had rare string beauty. Munch was restrained in speeds (almost unduly prudent) until he came to the final dance movement.

The fragile decorations of the opening allegro sounded as if played by a string quartet, rather than 50 instruments. Complete serenity prevailed in the "Romanza," with accents exactly placed on two-syllable phrases.

Every fragment of detail was exposed in the minuet and the rondo moved at top speed without leftovers of sound at abrupt phrase endings.

Weightless, Witty Music

Mozart used his lightest pen to compose the "Petits Riens" ballet music. The overture and six of the original 13 dances were played yesterday. The players not only appeared to be intrigued with this weightless, witty music, but they gave it the advantage of their best resources.

They even managed to inject a little undercurrent of heroism in the overture. The succeeding dances (each a delightful miniature) brought out polished solos from woodwinds, cleanly played fragments by horns and singing strings in typical 18th century gavotte style.

The G minor symphony was the most mature, heavily dramatic Mozart work performed at the three weekend concerts. Following the ballet music, it was like going from lightly tinted cameos to a dazzling mural.

Friday's Program

The first few measures sufficed to show that the orchestra had left the playground and was now in the graduate classroom. Page after page of intensity was unfolded, much of it (especially the first movement) proclaiming plaintive sorrow.

The hopscotch minuets of previously played works gave way to a tense dance. The finale had marvellous impetus and ended the weekend in an atmosphere of splendor.

The Mozart cycle resumes Friday night at 8 p.m. Munch and his orchestra will play the Masonic Funeral Music and Symphony No. 36, the "Linz." Soloists are all members of the Boston Symphony — Joseph Silverstein in the violin concerto in A major, K.219; Sinfonia Concertante, with Gino Cioffi, clarinet; Ralph Gomberg, oboe; James Stagliano, horn and Serman Walt, bassoon.

COMPLETE NEW YORK STATE SERVICE
NEW YORK M[illegible] EAST
Thursday, May 19, 1962
547

Music

Boston Symph[illegible]

BERKSHIRE MUSIC FESTIVAL. At Music of Mozart, Friday—Sunday

This weekend, being the second week of the Berkshire Music Festival, was devoted to the music of Wolfgang Amadeus Mozart. It was an extremely felicitous occasion.

The Boston Symphony Orchestra [illegible] playing at its superlative best. Conductor Charles Munch, who retires at the end of the summer after a successful tenure of 13 years as permanent conductor, was sharing his love of Mozart's melodic genius with an enthusiastic audience.

For the opening selection of Friday evening's concert, Mr. Munch chose to show off the Boston Symphony Orchestra's brilliant wind section. They played the **Serenade in B-flat major for 13 Wind Instruments, K. 361,** and they played to the hilt. The introductory largo sounded organ-like, the legato in the slow movement was melting while the playing in the allegros of the first and last movements was very brisk and clear.

Claude Frank was the soloist in the **Piano Concerto No. 25, in C major, K. 503,** the last of the C major concerti. After a slow start, he proved equal to conductor and orchestra. His playing was particularly distinguished in the slow movement, one of Mozart's sublime, leisurely slow movements.

The evening ended with the Prague Symphony, the composer's **38th, in D major, K. 504.** Here Mr. Munch pushed his and the orchestra's virtuosity a little too far: the fast tempi were too fast and the slow ones dragged so that the general effect was lost to the conductor's indulgence in planning out an individual phrase.

Saturday evening's concert began with an exhibition of the Boston's rich string section. The **Divertimento in D major, for Strings, K. 136** sparkled and bubbled like champagne and became, literally, a diversion.

The performance of the **Sinfonia Concertante for Violin and Viola in E-flat, K. 364** was marred in the last movement because of the uncertain intonation of Ruth Posselt, the solo violinist. Joseph de Pasquale, who leads the viola section, was solo violist.

The seldom heard **ein Musikalischer Spass for Strings and Horns, K. 522** followed immediately after intermission. Though obvious, Mozart's spoofing of bad composing remains amusing and fresh after almost 200 years.

Mr. Munch's reading of the **E-flat major Symphony, K. 543** —the first of the last three great symphonies—was equal to the perfection of the symphony.

Sunday's program, the last of the series, opened with a delightful performance of **Eine kleine Nachtmusik, Serenade for String Orchestra, K. 525.**

The day's concerto was the **E-flat major for Two Pianos, K. 365** played musically and tenderly by Vitya Vronsky and Victor Babin.

The ballet music, **Les Petits Riens, K. 299B,** followed. Like good French pastry, it was rich and light.

The concert and the weekend ended with a moving performance of the great **G minor Symphony, No. 40, K. 550.**

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
JUL 17 1962

57

Mozart's Musical Genius Displayed At Tanglewood

For the second and third weekend concerts of the Berkshire Festival at Tanglewood, Wolfgang Amadeus Mozart, musical genius of the 18th century, was, and will be, respectively, the sole composer featured through various works.

Four of the seven movements of his Serenade for Thirteen Wind Instruments K. 361, opened last Friday's program by the Boston Symphony Chamber Orchestra. Unwonted beauty of tone and color through the master's use of wind instruments was dispersed to 3542 delighted listeners by masterful instrumentalists at Dr. Munch's sensitive directions. That only 13 musicians produced the depth and breadth of the Adagio, the pompous stolidity of the Menuetto and the fleeting lightness of the Rondo, was almost incredible.

Claude Frank was the soloist for one of Mozart's maturer piano concertos, the C major, K. 503. Requiring the utmost concentration, Mr. Frank gave his complete attention to Dr. Munch and the orchestra, every phase and phrase reflected in his emphatic performance. Clarity of running passages in the first movement seemed blurred by the pedal or technical presentation, although ensuing demands, revealing a sensitive musicianship, were crystal clear Technically enormously difficult, this concerto is rarely played. Its impersonal and sophisticated approach leaves the listener unsatisfied, but increasingly in suspense during the unfolding of its inventive intricacies, and unsurpassed contrapuntal developments. The enthusiastic audience recalled Mr. Frank and Dr. Munch several times.

During intermission an entirely different solo performance caused many listeners to turn their attention skyward, as the satellite Telstar twinkled more brightly than any other star across the firmament.

From its unusual Adagio introduction, which occurs in only three other of Mozart's owr symphonies, to the swift finale, which leaves one on the crest of musical enjoyment, the D major "Prague" symphony brought the evening to a close. The fourth last of Mozart's symphonies, it is noted also for its lack of the usual minuet.

One was once again aware, during the evening, of Dr. Munch as the disseminator of musical directions, unlike the Bach performances in which the music seemed to revolve around, but not noticeably through, him. The accent then was on the marvelously coordinated musicians.

A visit to Saturday morning's rehearsal found an even larger audience, 3577, than the previous evening. Few breaks mar what was, and is, usually Sunday afternoon's program. Outside of these, the only difference from the regular performance is the musicians' dress and informal manner, even the wandering listener kept at a minimum by the attendants, with at all times the first six rows closed to everyone. Children are seen in great numbers, and in as good control, if not better, as the more formal concerts.

The romantic and popular Eine Kleine Nachtmusik started the rehearsal, followed by the second Tanglewood appearance of the excellent duo pianists, Vronsky and Babin, playing the concerto in E-flat major, K. 365. Beautifully balanced style was exacted by both pianists, simply and sensitively executed were each phrase, the cadenzas moments of gentle exposition. The exquisite droplet melody, first in the violins, then pianos, uplifted the andante at its close.

Three of the nine movements of the ballet suite Les Petits Riens, K. 299B, were subjected to partial repetitions after a brief intermission The final Symphony in G minor, No. 40, K. 550, found Dr. Munch requesting the first three notes of the first theme to be played in unaccented smoothness, in contrast to the later forceful power of this same phrase.

Lunches were enjoyed, after unrestrained applause for Dr. Munch and the orchestra, the beauty of the grounds enchanting young and middling agee, in an appropriately relaxed atmosphere. Noticeably lovely right now are the stunning plantings of white petunias and bright red geraniums. — M. deB. B.

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NEW YORK, N.Y.
JOURNAL AMERICAN
D. 617,250 S. 773,579

JUL 14 1962 Buffalo

BERKSHIRE FESTIVAL

Bostonians Excel In Choice Mozart

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 14.—Charles Munch opened a fortnight of Mozart concerts with the Boston Symphony's chamber group last night. For the first time in Berkshire festival history the two weekends following the traditional Bach opening will be devoted to Mozart.

The six programs will terminate with the Requiem on July 22, which concert commemorates the memory of Serge Koussevitzky, the inspiration and the first conductor of the festival.

Some choice Mozart made last night's concert a delight. The program included the serenade in B flat for 13 wind instruments, K. 361, always a refreshing experience; the piano concerto in C, K. 503, sometimes considered "Olympian"; and the symphony No. 38, "Prague," as fine a work as the famous "Last Three"—but yet to be recognized as such.

The serenade makes wonderful outdoor music. Its irresistible last movement never fails to conquer an audience; such infectious gaiety is one of the constant joys of listening to Mozart anyhow.

As a study in the timbre of wind instruments, the score is notable for the emergence of the clarinets.

The Bostonians played it with relish. Mr. Munch imparted his inspirational impetus so that the performance reflected both the expertness of the players and the spirit of the music.

If the serenity of the concerto sounded secondary to the artful simplicity of the music, the reason lay in an undistinguished but nevertheless articulate performance. Claude Frank, as soloists, gave a neatly executed, musicianly account of the piano part.

Too Mannered

His performance needed less method and more abandon to give the music its true character. Pianistically his playing was exemplary though perhaps too mannered. His finger facility made all the figuration especially fine, but his forthright approach curtailed realization of the "olympian" character of the work. The audience, however, highly approved of his playing.

Mr. Munch's vitality injected a rewarding freshness to the symphony. The slow movement revealed his poetic sensibilities, while the finale sparkled. An enthusiastic audience of 3,542 showed obvious appreciation not only of this performance but of the whole concert.

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to 3RD WEEK / JULY 16TH TO JULY 22ND

BOSTON SYMPHONY ORCHESTRA

Friday Evening, July 20, at 8:00

CHARLES MUNCH, *Conductor*

MOZART

MASONIC FUNERAL MUSIC, K. 477

SYMPHONY IN D MAJOR, NO. 31, "PARIS," K. 297

I. Allegro assai
II. Andantino
III. Allegro

VIOLIN CONCERTO NO. 5, IN A MAJOR, K. 219

I. Allegro aperto
II. Adagio
III. Rondeau: Tempo di menuetto

Soloist: JOSEPH SILVERSTEIN

Intermission

SINFONIA CONCERTANTE IN E-FLAT, K. 297B

I. Allegro
II. Adagio
III. Andantino con variazioni

Oboe: RALPH GOMBERG
Clarinet: GINO CIOFFI
Bassoon: SHERMAN WALT
Horn: JAMES STAGLIANO

BALDWIN PIANO
RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Saturday Evening, July 21, at 8:00

CHARLES MUNCH, *Conductor*

MOZART

SYMPHONY IN C MAJOR, "LINZ," NO. 36

I. Adagio; allegro spiritoso
II. Poco adagio
III. Menuetto
IV. Presto

PIANO CONCERTO IN E-FLAT, K. 482

I. Allegro
II. Andante
III. Allegro; Andante cantabile; Allegro

Soloist: EVELYNE CROCHET

Intermission

SYMPHONY NO. 41 IN C MAJOR, "JUPITER," K. 551

I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegretto
IV. Finale: Allegro molto

Miss CROCHET plays the Steinway Piano

BALDWIN PIANO
RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Sunday Afternoon, July 22, at 2:30

CHARLES MUNCH, *Conductor*

MOZART

SYMPHONY IN D MAJOR, NO. 35, "HAFFNER," K. 385

I. Allegro con spirito
II. Andante
III. Menuetto
IV. Presto

Intermission

REQUIEM MASS IN D MINOR, K. 626

I. Requiem
II. Dies iræ
III. Tuba mirum
IV. Rex tremendæ
V. Recordare
VI. Confutatis
VII. Lacrimosa
VIII. Domine Jesu
IX. Hostias
X. Sanctus
XI. Benedictus
XII. Agnus Dei

PHYLLIS CURTIN, Soprano
FLORENCE KOPLEFF, Alto
BLAKE STERN, Tenor
MAC MORGAN, Bass

TANGLEWOOD CHOIR prepared by LORNA COOKE DEVARON

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
JUL 15 1962

Concert Next Sunday Will Be Memorial to Founder

Three Tanglewood Programs Devoted to Mozart With Koussevitzky Tribute On 22d

LENOX—Charles Munch and the Boston Symphony Orchestra will play three concerts of music by Mozart during the third week of the Berkshire Festival in the Music Shed at Tanglewood. Dr. Munch has announced that the concert next Sunday (July 22) will be in memory of Serge Koussevitzky, founder of the Berkshire Music Center and former music director of the Boston Symphony Orchestra.

Today's Program

Today's program at Tanglewood includes the 10 a. m. chamber music program by the Berkshire Music Center Orchestra. At 2 p. m. in the Music Shed Dr. Munch will conduct the Boston Symphony Orchestra in the first of his week's programs devoted to Mozart.

The Friday program at 8 p. m. will consist of Mozart's Masonic Funeral Music and the Symphony No. 31, K. 297. Dr. Munch has invited Joseph Silverstein to be soloist at this concert in a performance of Mozart's Violin Concerto, No. 5, K. 219. Four principal members of the Boston Symphony Orchestra, Gino Cioffi, clarinet, Ralph Gomberg, oboe, James Stagliano, horn, and Sherman Walt, bassoon, to be soloists in a performance of the Sinfonia Concertante, the concluding work on Friday's program.

On Saturday at 10 a. m. there will be an open rehearsal for the benefit of the orchestra's Pension Fund. In the evening at 8 in the Music Shed, Evelyne Crochet will make her Tanglewood debut playing the Mozart Piano Concerto, K. 482, with Dr. Munch and the Boston Symphony Orchestra. The balance of the program will be the Symphony No. 36, "Linz," and the Symphony No. 41, "Jupiter."

Four Soloists

For the concert in memory of Serge Koussevitzky the principal work to be heard will be the Mozart Requiem with Phyllis Curtin, soprano, Florence Kopleff, alto, Blake Stern, tenor, and Mac Morgan, bass, as the soloists with Dr. Munch and the Boston Symphony Orchestra and the Tanglewood Choir prepared by Lorna Cooke deVaron. At the opening of the program Dr. Charles Munch will conduct the Boston Symphony in a performance of the Symphony No. 35, "Haffner."

Friends of the Berkshire Music Center, those making voluntary contributions for the support of the Music Center, are invited to the first performance of the season by the Berkshire Music Center Orchestra Tuesday at 8 p. m. Other friends' events scheduled for this week are a concert of chamber music in the Chamber Music Hall at 4 p. m. and Composers Forum in the theater at 8 p. m. on Thursday, the Aspects of Music seminar in the Chamber Music Hall at 3.15 p. m. Friday and next Sunday's chamber music program in the Chamber Music Hall at 10 a. m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 162,363
JUL 17 1962

At Tanglewood

JOSEPH SILVERSTEIN, violinist, appears as soloist at the Berkshire Festival Friday evening in the Music Shed at Tanglewood in the Mozart Violin Concerto, K. 219.

NY NEWS BUREAU
BANY. N.Y.
WSPAPER
IPPINGS
ETE NEW YORK
SERVICE
Knickerbocker News
July 21, 1962

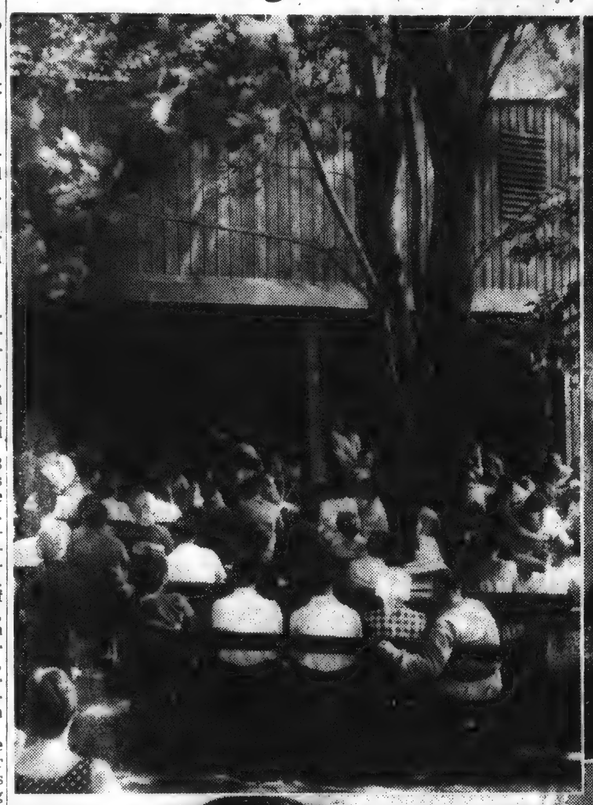
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Independent
AGAWAM, Mass.
Weekly
JUL 19 1962

Berkshire Festival Concert Soloist

FLORENCE KOPLEFF

Florence Kopleff, Contralto, will be soloist in Mozart's Requiem with Charles Munch and the Boston Symphony Orchestra on Sunday afternoon, July 22 at 2:30 at the Berkshire Festival Concert in Memory of Serge Koussevitsky.

Tanglewood Scene, Principal Players



Tanglewood, summer home of the Boston Symphony Orchestra, will highlight the music of Mozart today through Saturday. Upper left is a typical Sunday morning scene during a chamber music concert; right, James Stagliano, principal French horn; lower left, Ralph Gomberg, principal oboe, and right, Sherman Walt, principal bassoon, who will be featured in Tanglewood Music Shed concerts this week.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387
JUL 14 1962

SOLOIST—Joseph Silverstein will play Mozart's violin concerto, K-219, Friday night at Tanglewood. Charles Munch leads the Boston Symphony for the event.

SYRACUSE POST STANDARD
Sunday, July 15, 1962

Phyllis Curtin Will Sing Solo At Tanglewood

Phyllis Curtin, soprano, who was a soloist last season with the Syracuse Symphony Orchestra, will be one of the soloists with Charles Munch and the Boston Symphony Orchestra and the Tanglewood Choir at 2:30 p.m. July 22, at Tanglewood, Lenox, Mass.

Charles Munch has announced that this concert will be in memory of Serge Koussevitzky, founder of the Berkshire music center and former music director of the Boston Symphony.

The principal work to be heard will be the Mozart Requiem. At the opening of the program Munch will conduct the Boston Symphony in a performance of the Symphony No. 35, "Haffner."

62

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 21 1962

New and Old Concert Masters

Whitestone

Richard Burgin, concertmaster of the Boston Symphony Orchestra, retiring at the end of this summer, congratulates Joseph Silverstein, concertmaster elect, who will take over the position this fall. Mr. Silverstein is shown after appearing as soloist in the Tanglewood program Friday evening when he played the Mozart A Major Concerto.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 18 1962

Whitestone

PRINCIPAL WOODWIND PLAYERS, with the Boston Symphony Orchestra, who will be heard as soloists Friday night in the Music Shed at Tanglewood, with Charles Munch conducting Mozart's Sinfonia Concertante, are, from the left, Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt. The group also will appear on the NBC "Today" TV show at Tanglewood.

CAPITAL CITY NEWS BUR.
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW YORK POST
JUL 20 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,728
JUL 22 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
HAVERHILL, Mass.
Circ. 15,799
JUL 21 1962

NEW YORK, N.Y.
POST
D. 313,349 S. 253,061
JUL 19 1962

Concert Slated For Koussevitzky

The Boston Symphony Orchestra tomorrow at 2:30 will play a memorial concert for the late Serge Koussevitzky, founder of the Berkshire Music Center, at Tanglewood, Lenox.

Performers in the principal work, the Mozart Requiem, will include Phyllis Curtin, soprano; Florence Kopleff, alto; Blake Stern, tenor and Mac Morgan, bass. To open the program Charles Munch will conduct the Boston Symphony in the Mozart Symphony 35, the "Haffner."

Tonight at 8 Evelyne Crochet will play the Mozart piano concerto K. 482 with the orchestra. Also on the program will be Symphony 36, the Linz, and Symphony 40, the "Jupiter." An open rehearsal, to benefit the orchestra's pension fund, will begin this morning at 10.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
CHATHAM COURIER
Thursday, [illegible] 26, 1962

FLORENCE KOPLEFF, Contralto, will be soloist in Mozart's Requiem with Charles Munch and the Boston Symphony Orchestra on Sunday afternoon, July 22 at 2:30 at the Berkshire Festival Concert in memory of Serge Koussevitzky.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Schenectady Gazette

16,938 Attend Music Festival

Weekend Tanglewood attendance came to 16,938, largest in the history of the Berkshire Festival for the all-Bach and Mozart programs.

Yesterday's program in honor of Serge Koussevitzky featured Mozart's Requiem Mass in D Minor and the "Haffner" Symphony in D Major.

The coming weekend program will include music by Beethoven, Purcell, Debussy, Brahms and Handel.

NEWS BUREAU
N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

BERGEN RECORD
HACKENSACK, N. J.
JUL 16 1962

SARATOGA SPRINGS, N.Y.
SARATOGIAN
D 11 450
JUL 17 1962 Bufkeller

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010
JUL 15 1962 Bufkeller

THE INQUIRER
PHILADELPHIA, PA.
JUL 15 1962

ATHENS, N.Y.
HERALD
W. 315
JUL 19 1962

NEW YORK, N.Y.
DAILY NEWS
D. 2,006,983 S 3,147,219
JUL 15 1962 Bufkeller

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
JUL 15 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,771
JUL 20 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
JUL 14 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
JUL 14 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,675
JUL 15 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Circ. 20,636
JUL 16 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON
Mass.
Weekly Circ. 2,580
JUL 19 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 162,363
JUL 20 1962

POUGHKEEPSIE, N.Y.
JOURNAL
D 29 861 S: 31,200
JUL 15 1962 Bufkeller

THE NEWS
NEW YORK, N.Y.
JUL 15 1962

SYRACUSE, N.Y.
POST-STANDARD
D. 99,075 S. 102,588
JUL 15 1962 Bufkeller

SCHENECTADY, N.Y.
GAZETTE
D. 45,522
JUL 17 1962 Bufkeller

TROY, N.Y.
TIMES RECORD
D. 40,554
JUL 21 1962 Bufkeller

PHILADELPHIA, PA.
INQUIRER
D. 611,942 S. 1,004,122
JUL 15 1962 Bufkeller

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,245
JUL 14 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, July 17, 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 17 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 155,682
JUL 15 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,050
JUL 12 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000
JUL 19 1962

LAKEVILLE, CONN.
JOURNAL
W. 3,132
JUL 19 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Review
DARIEN, Conn.
Weekly Circ. 3,569
JUL 19 1962

Phyllis Curtin Is Soloist Sunday In Tanglewood Memorial Concert

Phyllis Curtin, soprano, will be soloist in Mozart's Requiem with Charles Munch and the Boston Symphony on Sunday afternoon, July 22, at 2:30, at the Berkshire Festival Concert in Memory of Serge Koussevitzky.

Charles Munch and the Boston Symphony Orchestra will play three concerts of music by Mozart during the third week of the Berkshire Festival in the Music Shed at Tanglewood (Lenox, Mass.). Doctor Munch has announced that the concert on Sunday July 22; 2:30 p.m. will be in memory of Serge Koussevitzky, founder of the Berkshire Music Center and former Music Director of the Boston Symphony Orchestra.

The Friday program at 8 p.m. will consist of Mozart's Masonic Funeral Music and the Symphony No. 31, K. 297. Doctor Munch has invited Joseph Silverstein to be soloist at this concert in a performance of Mozart's Violin Concerto, No. 5, K. 219. Four members of the Boston Symphony Orchestra, Gino Cioffi, Principal Clarinet, Ralph Gomberg, Principal Oboe, James Stagliano, Principal Horn, and Sherman Walt, Principal Bassoon, to be soloists in a performance of the Sinfonia Concertante, the concluding work on Friday's program.

On Saturday at 10 a.m. there will be on open rehearsal for the benefit of the Orchestra's Pension Fund.

In the evening at 8 p.m. in the Music Shed, Evelyn Crochet will make her Tanglewood debut playing the Mozart Piano Concerto, K. 482, with Charles Munch and the Boston Symphony Orchestra. The balance of the program will be the Symphony No. 36, "Linz," and the Symphony No. 41, "Jupiter."

For the concert in memory of Serge Koussevitzky the principal work to be heard will be the Mozart Requiem with Phyllis Curtin, soprano, Florence Kopleff, alto, Blake Stern, tenor, and Mac Morgan, bass, as the soloists with Charles Munch and the Boston Symphony Orchestra and the Tanglewood Choir prepared by Lorna Cooke deVaron. At the opening of this program Charles Munch will conduct the Boston Symphony in a performance of the Symphony No. 35, "Haffner."

Friends of the Berkshire Music Center, those making voluntary contributions for the support of the Music Center, are invited to the first performance of the season by the Berkshire Music Center Orchestra on Tuesday evening (July 17), at 8:00 p.m. Other Friends events scheduled for this week are a concert of chamber music in the Chamber Music Hall at 4:00 p.m. and Composers Forum in the Theatre at 8:00 p.m. on Thursday (July 19), the Aspects of Music seminar in the Chamber Music Hall at 3:15 day's
Friday (July 20), and Sunday's (July 22) chamber music program in the Chamber Music Hall at 10:00 a.m.

64

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 100,849
JUL 22 1962

REVIEWS 3RD. WEEK

Music: Mozart Program At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The most satisfying, balanced and valuable of the Berkshire Festival's six Mozart programs was played last night by the Boston Symphony Orchestra, conducted by Charles Munch.

Evidently the public recognized it as such because the music shed was filled and additional listeners from the surrounding grounds made a total audience of 6,735.

Performance was superior. The symphonies were No. 36 in C major, K.425, "Linz," and No. 41 in C major, K.551, "Jupiter." Separated as they were by the piano concerto in E flat, K.482, and intermission, the dominating key of C major did not become overworked or stalemated.

Soloist was Evelyne Crochet, a musicianly, inspiring and technically competent pianist with a rounding penchant for Mozartean style. The only digression was her own cadenza to the first movement, overly long, slightly Lisztian in technique and much involved with changes of key.

Time of Elation

Yesterday was a time of elation and exactitude for Munch. The morning public rehearsal, attended by 3,197, had trial, error and consummate satisfaction. The works rehearsed were this afternoon's program — Mozart's "Haffner" symphony and the Requiem.

There were more than the usual exhortations from the podium. At one point, the conductor's stand took quite a beating.

"I said I need a crescendo" Munch insisted in no uncertain terms.

Results of this extra striving for perfection was evident in last night's playing. It was quite unlike previous programs when Mozart curios were played to offer the public something "new" or unusual. All of it was played by the orchestra in its past Boston season.

The "Linz" symphony was written by Mozart in the incredible time of four days. He dawdled over the "Jupiter," taking two weeks to compose that one.

Nature Preserved

Comparing the "Linz" with counterparts heard previously in this festival, a new assortment of descriptives is needed. The orchestra seemed to mount a cloud to play it. Munch, on the other hand, assumed responsiblity for preserving the work's serious nature — and its elaborate construction.

Strings were absolutely marvelous — the rampaging violins in the first and final movements, violas and cellos with their individual parts, and the basses racing through sixteenth - note passages as if pursued by demons. The wind instruments suffered no discernible casualties in their harmonic chorale - like part. wrong notes here are disastrous.

In the slow movement, melodies remained integrated in spite of elaborate filigree. Solo bassoon and oboe were beautifully - toned in the trio section. Munch dictated an appreciable decrease in speed, presumably to better display the woodwinds. The finale was a marvel of technical deftness and rose to a peak of accumulated excitement.

Won in Moscow

Miss Crochet made her Tanglewood debut last night, although she was heard twice with the orchestra in Boston.

She was one of the winners of the 1958 Tchaikovsky competition in Moscow, that brought fame to Van Cliburn. She studied with Edwin Fischer and Rudolf Serkin. At present she is on the musical faculty at Brandeis University.

If one were convinced that Mozart had to be profound to be great, it would be impossible to give such a performance of the concerto as heard last night.

Miss Crochet did vent Mozart's serious side in the slow movement To some, it may have sounded thin, even a trifle inconsequential, but keyboard technique was in full authority.

This pianist does not have a pyrotechnique. There were spots in the first movement when problems of tempo seemed to arise from finger insecurity. But there was a more telling lucidity on Miss Crochet's playing of runs, broken chords, arpeggios and trills that sounded like matched alternations and not frantic flutters.

Above all, Miss Crochet made her instrument sing happily in the swift movements, tenderly in the slow.

This afternoon is the festival's Serge Koussevitzky Memorial Concert. Munch will conduct the orchestra in the "Haffner" symphony and Requiem. Participating in the latter is the Tanglewood choir Soloists are Phyllis Curtin, soprano (who will sing at the forthcoming Worcester Festival); Florence Kopleff, alto; Blake Stern, tenor, Mac Morgan, bass.

Tanglewood

HARTFORD TIMES 7/23/62

Munch Conducts Sunday Concert

Neither by spoken word nor in the program of the Boston Symphony's concert Sunday at Tanglewood was there mention of Serge Koussevitzky's name. Yet when Charles Munch turned to the audience before conducting Mozart's Requiem and raised his hands, the thousands in the great music shed rose to their feet together and stood for a moment in silence, all aware that this was in tribute to the memory of the great conductor who led this orchestra for many years.

This was the last of the all-Mozart programs of the season, and Dr. Munch had scheduled only the Symphony in D major, No. 35, the "Haffner" with which he opened the program, in addition to the Requiem.

Four excellent vocal soloists familiar to Tanglewood audiences and a well prepared Tanglewood Chorus assisted the orchestra in the Requiem. The soloists, whose voices blended particularly well, are soprano Phyllis Curtin, contralto Florence Kopleff, tenor Blake Stern and bass Mac Morgan. Credit for the chorus's preparation goes to Lorna Cooke deVaron.

Though Mozart died before the Requiem and the last three sections were done by a pupil presumably following themes and outlines by the composer, there was no noticeable difference in style as Dr. Munch led his musicians through the moving work.

The shed's 6,000 seats appeared nearly all filled and hundreds sat on the benches outside or in their own chairs while many others lay on the broad lawns. Though the adjoining roads are narrow, a well arranged traffic pattern, adequately supervised, enables these large audiences to flow out with surprisingly little delay.—T. L. H.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
JUL 21 1962

MOZART MUSIC GIVEN OVATION AT TANGLEWOOD

Orchestra's First Violinist Wins Tribute From Other Players

By WILLARD CLARK

LENOX — This third week end of the current Tanglewood season was enlivened by a program of the works of Wolfgang Amadeus Mozart, superbly played by members of the Boston Symphony Orchestra under the direction of Charles Munch.

Exceptional Playing

As a bonus, one had the opportunity of hearing the exceptional playing of violinist Joseph Silverstein in the Mozart concerto No. 5 in A major, K. 219. This alone would have been worth going much farther to hear.

Munch appeared both rested and relaxed. He conducted with minute attention to every detail, and his men played for him as well as we have ever heard them.

The program opened with the gracious, poignant Masonic funeral music. It was played with a deep sense of reverence, without any feeling of false emotion. The audience loved it.

Many Melodies

Charles Munch has a way with the music of Mozart. We remember sitting enthralled not so long ago, while he directed three Mozart symphonies. Friday night he chose to play the Symphony in D major, No. 31, K. 297.

This is a gay, imaginative symphony in which melodies are piled one upon the other. It became crystal clear through the Munch direction, and I have an idea that the audience wouldn't have minded hearing it all over again.

Joseph Silverstein, who will be remembered as a soloist with the Springfield Symphony Orchestra last season, is a player of rare technical and artistic gifts.

Fine Tone

In choosing this particular concerto, he managed to choose a vehicle admirably suited to his temperament and interpretive abilities.

He draws an extremely fine tone from his instrument, and this, coupled with his technical skill and sound musicianship, makes for pleasant listening.

In fact, at the close of the concerto he received a veritable ovation, with the orchestra rising twice to express its approval. We have not seen this done for many years, but the Boston players are very conscious of the excellencies of their own.

Mozart Magic

The concert closed with one of the fairest gems in the Mozart repertory, namely, the Sinfonia Concertante in E flat, K. 297b. I am not sure, but I think this work was programed last season by Munch.

The soloists were Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn. These are all first desk men and virtuosi in their own right.

The magic of Mozart is never stronger than when he is writing for a variety of instruments, melody after melody was unfolded. Each in the peculiar richness of the instruments for which it was intended.

I have seldom noted the members of the orchestra so intent upon giving their best to Munch and the music being played.

Such perfection of balance, intonation and warmth are seldom encountered. Friday night they were there in abundance. No wonder the audience applauded for many minutes. It had heard music of Mozart played again.

Anyway, it was a memorable concert, paying honor to Mozart, his music, and to Serge Koussevitzky, who initiated the Mozart series.

Saturday night Munch has invited Evelyne Crochet to make her debut at Tanglewood in the piano concerto in E flat, K. 482.

The concerto will be surrounded by the "Linz" and "Jupiter" symphonies. This should be fine listening. Hope you will all be there.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
JUL 22 1962

French Miss Is Lauded at Tanglewood

By WILLARD M. CLARK

LENOX — Saturday night's concert, devoted to the works of Mozart, brought to our attention the charming French pianist, Miss Evelyne Crochet, who appeared for the first time at Tanglewood playing the Piano Concerto in E-Flat, K. 482.

2 Mozart Symphonies

The concerto was flanked by the Symphony in C major, "Linz," No. 36, and the Symphony No. 41 in C major, "Jupiter," K. 551. Therefore, one was treated to many of the facets which make Mozart's music so appealing.

Director Charles Munch was unhurried and quick to pinpoint every beauty in these scores. The "Linz" Symphony, written in something like four days, had an individuality all its own; from the slow, contemplative opening movement to the brisk, dance-like presto of the finale, one is led through a gamut of emotions. Yet withall, this is not a Herculean work.

The work was played with minute attention and with a perfection of balance worthy of a string quartet.

Pounding Absent

Miss Crochet, a petite, white-gowned brunette, is not a pianist in the grand style, but she is a pianist of sensitivity and depth of feeling. She has a reliable technique and a rare feeling for phrase and melody. Everything was played within a relatively small scale. There was no pounding. The concerto itself is a thing of beauty and only an overly-long arpeggio, written by Miss Crochet, disturbed the balance of the work.

The audience appreciated the artistry it had heard and the success of the pianist was indisputable. Evelyne Crochet, born in Paris in 1934, studied with Yvonne Lefebure at the Conservatoire and took first prize in 1954. She studied with Edwin Fischer and Rudolf Serkin, received the first medal in international competition in Geneva in 1956, and was one of the winners of the Tchaikovsky competition in Moscow in 1958. Coming to this country in that year, she has played in Boston and elsewhere. At present Miss Crochet is on the musical faculty of Brandeis University.

Broad Interpretation

In programming the "Jupiter" Symphony Charles Munch was programming a work to which he must be very much attached, so often has he played it for Berkshire Festival audiences. His interpetation is worth hearing again and again, for it is big, broad and handsomely paced. There seems little one can say about this particular performance without repeating what has been said in the past. It was a thoroughly satisfactory musical experience.

Sunday afternoon the series of concerts devoted to the music of Mozart will reach its climax with a performance of the Requiem Mass in D minor, K. 626, one of the most sublime evocations of faith ever written. It is fitting that the work will be dedicated to the memory of Serge Koussevitzky. Munch will conduct the Boston Symphony Orchestra, the Tanglewood Choir, and will have as his soloists four knowledgeable soloists, Phyllis Curtin, soprano; Florence Kopleff, alto; Blake Stern, tenor, and Mac Morgan, bass. This will mark Miss Curtin's first appearance at Tanglewood.

Springfield remembers her from her splendid recital of last season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
JUL 23 1962

TANGLEWOOD'S REQUIEM MASS CHOIR PRAISED

Symphony, Chorus, Quartet Present Outstanding Mozart Work

By WILLARD M. CLARK

LENOX—The current series of programs devoted to the music of Mozart came to a glorious finale Sunday afternoon when Charles Munch conducted the Boston Symphony Orchestra and the Tanglewood Choir, superbly prepared by Lorna Cooke Devaron, and a top-rank quartet consisting of Phyllis Curtin, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Mac Morgan, bass, in a performance of Mozart's Requiem Mass in D minor, K. 626.

"Splendid Chorus"

Although the score of this work is attributed to at least two others besides Mozart, there is no reason not to accept the inherent beauty and sincerity of the music.

The glory of this particular performance rested not in the achievement of the solo quartet, but rather in the splendid chorus.

We have not heard a Tanglewood chorus equal to this in a number of years. Lorna Cooke Devaron had prepared this chorus with meticulous attention to detail, and the result was an unusually fine blend of tone and a variety of tone color.

Brisk Pace

This was not a large, spacious performance. Munch kept everything going briskly. Of the four solo voices, that of Miss Curtin sounded the freshest, she sang with distinguished style and with feeling for the test. It was too bad she did not have more to do.

It is always a joy to us to hear the sumptuous voice of Florence Kopleff, although Sunday afternoon the upper portion of the register sounded edgy. But her distinguished art and musicianship rise above all vocal problems.

While not in the league of Curtin, Kopleff and Morgan, tenor Blake Stern sang better than we have heard him in the past, bringing to his interpretation a warmth of feeling and considerable vocal body.

Deeply Felt

Mac Morgan, who hails from nearby Stockbridge, is always dependable, and filled out the quartet in fine style.

Unlike the requiems of Verdi and Berlioz, this particular requiem is less dramatic and perhaps more deeply felt, for it was written not long before the composer's death. In fact, he never completed it.

Much credit must be given to the members of the Boston Symphony Orchestra, who were at their superlative best. It seems that these annual concerts in memory of Serge Koussevitzky bring out the vest best from these players. If the maestro was listening, I think he would have enjoyed the performance.

"Jovian Proportions"

Because this mass is not over long, Munch prefaced it with the symphony in D major, No. 34 ("Haffner"), K. 385, a work of almost Jovian proportions.

There was much to admire in Munch's direction, and his feeling for line and phrase. In fact, we have not heard him conduct Mozart to greater effect. Again the orchestra was at its brilliant best.

Next Wednesday's chamber music concert will be played by the Boston Arts Quartet. The program seems designed particularly for the avant garde Tanglewood audiences who continually demand contemporary music, or a reasonable facsimile thereof. This they should get in the works of Webern, Berger and Schoenberg.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
D. 28,717

JUL 23 1962

65

Whitestone

SUCCESSFUL DEBUT is made at the Berkshire Festival at Tanglewood by Evelyne Crochet, who played the Mozart Piano Concerto with Dr. Charles Munch and the Boston Symphony Orchestra at Tanglewood Saturday night. Here Dr. Munch congratulates her after performance.

Mozart Finale at Tanglewood

By JAY C. ROSENFELD

CHARLES MUNCH turned to face the audience in the Shed at Tanglewood after intermission yesterday afternoon to pay silent homage to the memory of Serge Koussevitzky, the conductor who first brought the Boston Symphony orchestra to the Berkshires in the summer and who also founded the Berkshire Music Center, the school whose term and functions are coordinated with the annual festival.

Munch then turned to the orchestra and the Tanglewood choir which had been trained by Lorna Cooke DeVaron to start the Mozart Requiem Mass (K626) in D minor. The soloists were Phyllis Curtin, soprano, Florence Kopleff, alto, Blake Stern, tenor, and Mac Morgan, bass.

* * *

THE CHORUS was of remarkably equal strength in all registers and in the many intricate canons and fugues with which Mozart spiced his score the clarity and balance was consistently well maintained. Furthermore, the fugue in the Kyrie was proclaimed in each voice with confident authority and the fluent counterweaving was executed with fidelity.

Munch drove some sections with speed which might have been deemed reckless with a less capable orchestra. Solo trombonist William Gibson set a firm, sonorous pattern in the Tuba mirum and basso Morgan sang the reflected idiom with an easy power and shaped tone which exactly suited the declaration he was called upon to make. The tenor soloist at his entrance used a strident voice at his first utterance which he later happily reduced to the proper dimensions of the message. Miss Koploff and Miss Curtin also brought vocal richness to their assignments.

* * *

IN THE "Rex tremendae" the chorus sang like a company of stentors, virtually rousing us to unprecedented appreciation of the volume on tap in a group of able voices well prepared. Evidence after evidence occurred throughout the Requiem of their flexibility, and Munch called them repeatedly to explore every degree of contrasts and styles. In the "Lacrimosa" a crescendo was developed which was practically as visible as it was audible.

The "Benedictus" was one of the most effective movements for the solo quartet, and Miss Curtin had a last, rewarding opportunity in the "Lux eterna" which she fulfilled with compelling stress. Munch held the forces in command unfailingly. He hung on to some final measures with draining demands, but injected a forceful vitality wherever it was at all possible.

* * *

THE AFTERNOON had started with a jolly "Haffner" symphony. In a long and full season we are apt to accept the constant factors which make these performances so absorbing and the first, of course, is the marvelous Boston orchestra. From the strong and vigorous first sentence of the symphony they drop to the most pliantly gentle and quiet character of the sixth bar with the most faithful delineation of the variety Mozart wrote into this famous movement, and so it went through the unspeakably beautiful andante.

The tempo of the minuet would be a moot point in many discussions of this performance, and whether Mozart may have envisaged that an admonition for his final presto "as fast as possible" would arrive at a day nearly two centuries later where a mile under four minutes is no longer exceptional and corresponding advances in orchestral speed rates are possible would be quite a question to answer.

* * *

SATURDAY NIGHT in another all-Mozart program, a soloist new to Tanglewood, Miss Evelyne Crochet, played a piano concerto placed between two symphonies. Miss Crochet understood her Mozart thoroughly, and conveyed it to the audience with taste, sensitivity and technic far beyond anything the score demanded. It was the E flat concerto (K482), one in which Mozart wrote as much of importance for the orchestra as for the soloist, and there were long stretches where the solo instrument was silent and the orchestra had opulent pages. In the lovely slow movement the flute and bassoon have an enchanting dialogue and in the final enthusiastic applause which Miss Crochet was accorded she graciously called Miss Doriot Anthony and Mr. Sherman Walt to stand to share with her the recognition they deserved.

Miss Crochet achieved a triumph both personably and artistically. She played cadenzas of her own devising. The first was overlong and not convincingly in character.

* * *

MUNCH LED the orchestra in the "Linz" symphony, in C major (K425), and the great C major Jupiter (K551). Mozart would probably have been amused with the appellations various of his works have acquired along their impressive route. The circumstances of their conception, on short demand from an aristocratic patron, or from inward inspired pressure, always found the young man who was destined to be deprived of full half the span the Pslams allow us to expect, as though with a deep-freeze from which he could quickly extract all the required ingredients and in many cases the totally premixed material.

The two symphonies are full of imperishable marvels and Munch read them with affection. A conductor may well be tempted, with such performers at hand as the Bostonians, to sprint in some movements well beyond the traditional pace. Yet what could be more charming than the trio of the Linz minuet when played with such ingenuous simplicity?

* * *

THIS BRACE of programs completed the first three weeks of the Tanglewood season. With the termination of the Esplanade concerts in Boston, the larger half of the orchestra will now join the smaller group which has been playing only Bach and Mozart. Starting Friday night, five weeks of programs chosen from the total and general catalogue of orchestral literature will be the fare. Audiences of 6,735 and 6,623 respectively gave usual Tanglewood testimony to their pleasure.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067

JUL 24 1962

Tanglewood Reputation Maintained At Concerts; Large Audiences Attend

Again the heavens smiled upon the Berkshire Festival at Tanglewood. The second Mozart concert of the weekend, Saturday evening, had no storms to mar its enjoyment, although rain had fallen in mighty gusts a few hours before its opening. Reserved seats had been sold out days ahead, with groups from neighboring summer schools and camps attending in large numbers. Lawns were crowded with pre-concert picnickers and visiting foreigners snapping pictures.

Two symphonies in C major opened and closed the program, the "Linz," No. 36 and the "Jupiter," No. 41, respectively. Dr. Munch has aptly pointed out the growing maturity of the young Mozart, through his choice of compositions. A far cry from the Mannheim orchestra's influence is the "Linz," already showing the influence of Haydn, particularly in the Minuetto, carefree with heavy grace, bassoon and oboe marking the trio with characteristic color. The final Presto is a masterpiece of pressing insouciance.

A newcomer to Tanglewood and members of the faculty of Brandeis University, was the piano soloist for the E-flat concerto, K. 482, Evelyn Parisian Crochet. A pupil of Edwin Fischer and Rudolph Serkin, she received the first medal in the International Competition in Geneva in 1956, and was one of the winners in the Tschaikowsky Competition in Moscow in 1958.

Although curiously taut in manner, Miss Crochet was lyrically plastic in her playing, with beautifully rounded nuances and dynamics ranging from delicately firm pianissimos to deeply controlled fortissimos. Tender and evocative was the Andante, with the focus taken from the piano by a marvelously rendered woodwindchorale. The third movement reflected Mozart at his most capricious and willful writing. All the stylistic cadenzas were Miss Crochet's own.

The last of Mozart's symphonies, aptly named the "Jupiter," closed the very satisfying evening's musical works. This is one of three symphonies in less than seven weeks that precluded his death in three and one-half years. Dr. Munch certainly set the mood as he strode to the podium, alert and commanding each musician's attention. It is impossible not to feel the maturity and assurance of the composer in this vastly developed symphony. Beethoven, Schubert and Brahms are brought to mind at least once during its progression. And the utterly complex yet simple fugal treatment of the finale leaves one bemused and enchanted.

Dedicated to the memory of Serge Koussevitsky, Sunday's program opened with a minute of tributory silence, followed by the "Haffner" Symphony in D major, K. 385. Adapted in a hurry from a forgotten Serenade by the composer, Dr. Munch drew every bit of tonal color and nuance inherent in each movement, from the spirited but stately allegro, the dedicated andante, the gracious minuet a combination of Haydn and nostalgic levity, to the whisk and rush of the presto.

Mozart's last work, the I minor Requiem, completed the afternoon's program. The Tanglewood Choir was well prepared by Lorna Cooke de Varon, and on the whole followed the changing direction of Dr. Munch with rapt attention fine diction, and fairly certain attacks. Scholars are in disagreement as to the authenticity of the whole composition, but it is a gripping moving presentation, each of the 12 parts clearly varied in mood, rhythm and development, and instrumental as well as vocal invention.

Hushed, reverent at the beginning Kyrie, crescendos were drawn with expanding line, the Dies Irae uplifted and radiant. In the Tuba mirum, the four soloists, Phyllis Curtin soprano; Florence Kopleff alto; Blake Stern, tenor, and Mac Morgan, bass, first sounded with glowing tones, led by the bass voice. In the Lacrimosa, the contrast between the low voices of the chorus and highly placed violins, pianissimo, and punctuated, was most effective. Only toward the final and lengthy Agnus Dei, did one feel a certain lassitude with the repetitions sections but also a sense of gratitude for the privilege of this live and inspirational performance. Again the audience, almost filling the shed, and overflowing the spacious grounds, exhibited their enthusiasm for the Berkshire Festival and is participants.

— M. deB. B.

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Republican (m)
WATERBURY, Conn.
Circ. 22,848

JUL 24 1962

Performance 'Awesome' At Tanglewood

(Special to The Republican)

LENOX, MASS. — It was a reverential and awesome performance of Mozart's "Requiem Mass In D Minor" that Conductor Charles Munch, the Boston Symphony Orchestra, and 100 male and female voices gave to the memory of Serge Koussevitzky at Tanglewood before Sunday afternoon's audience of 6,623 which included the late-conductor's widow. This brought to an end the three-week Bach-Mozart series attended by 47,087 with just a few short of 17,000 present for this, the largest of the pre-season "smaller" concerts. Friday night the major series of the Tanglewood Festival will begin, giving Dr. Munch some relief as other conductors, including beloved Pierre Monteux, Eugene Ormandy, and William Steinberg take the podium for one or two concerts.

From the moment after intermission when Dr. Munch motioned for orchestra, chorus and audience to stand silently before his presentation of the "Requiem Mass", one was aware that this was to be a memorable performance. This it was throughout. There was such spirit and devotion in the singing with the younger members of the excellent chorus as well as their older associates joining the orchestra for a combined performance of excellence. The soloists, Phyllis Curtin, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Mac Morgan, bass, were fortunate choices, and sang with depth of feeling, beauty of voice, and inspired awe and reverence in an audience which applauded again and again. It was a fitting tribute to the memory of the man who had done so much to make this Berkshire Festival and Music School a reality. The first part of the concert was an exquisitely performed presentation of "Symphony In D Major, No. 35 (Haffner)".

Depth of Feeling

Miss Evelyn Crochet, winner of the first medal in international competition in Geneva in 1956 and one of the winners of the Tchaikovsky competition in Moscow in 1958, showed herself a pianist of sensitivity and depth of feeling in playing the Mozart "Piano Concerto in E-Flat".

The audience Friday night had the opportunity to hear Joseph Silverstein, who is to become the Boston's new concertmeister at the end of the summer, in a masterful performance as soloist in "Violin Concerto No. 5, in A Major."

The audience fortunate enough to make the trip to Tanglewood last Wednesday evening for the special performance by the (Marlboro Vt.) chamber orchestra of 30 musicians and Rudolph Serkin, its guiding spirit, heard such performances as one normally may dream about. For the most part it was the music of Vivaldi with Alexander Schneider in "Il Riposo", casting a sublime spell and making the violin speak as one has seldom heard any artist do. Serkin's performance was brilliant and lofty in Mozart's "Piano Concerto in A Major."

S.M.

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Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,703
JUL 23 1962

Music:

Mozart as Memorial To Koussevitzky

By RAYMOND MORIN
Telegram Music Critic

LENOX — The two-weekend Mozart cycle of the Berkshire Music Festival ended yesterday afternoon with two works representing extreme facets of the composer's character.

Joy ran rampant through the "Haffner" Symphony in D major, K.385, played by the Boston Symphony Orchestra, conducted by Charles Munch. Grandeur and solemnity were stirring qualities of the Requiem Mass in D minor, K.626.

For the requiem, the orchestra was assisted by the Tanglewood Choir of 125 mixed voices prepared by Lorna Cooke de Varon of the New England Conservatory faculty. The organist was Berj Zamkochian.

Solists for the requiem were Phyllis Curtin, soprano, who will be returned at the forthcoming Worcester Music Festival; Florence Kopleff, contralto; Blake Stern, tenor, and Mac Morgan, bass.

Koussevitzky Memorial

This was the festival's annual Serge Koussevitzky Memorial Concert. Before the performance of the requiem, the audience stood for a moment of silence as tribute to the late conductor of the Boston Symphony. Yesterday's audience numbered 6,623, bringing the weekend total to 17,938.

Approximately half the orchestra was at Tanglewood for the festival's first three weekends, just concluded. One weekend was music by Bach, two by Mozart. The full orchestra of 104 players will perform the final five weekends of concerts, beginning Friday, July 27.

Six Mozart concerts and two public rehearsals drew total audiences of 35,017, attesting to the composer's extraordinary popularity. Not many composers could sustain the box office as well — Bach and Beethoven, certainly — possible Brahms or Wagner, though these have waned at Tanglewood after the first three consecutive concerts of their music.

Yesterday's concert confirmed what has been pretty obvious throughout this Mozart cycle. Munch's interpretation is possibly too personalized, at times too capricious, to be pure Mozart.

Tympanist Outstanding

Tonally, one could ask for no more from an orchestra. Strings and winds produced a consistently gorgeous tone.

Everett Firth was an admirably restrained tympanist, yet stabilized rhythms with just the right amount of force. This was particularly true of the huge amens in yesterday's requiem.

As a rule, Munch's tempos are quite another matter — rondos that sounded strained and hurried — slow movements that were so devoted to sensitive sound that delineation of phrase became secondary.

Yesterday's requiem was absolutely magnificent, as a concert performance. It would have been religiously more impressive if the Latin text had been understandable. The only truly clear words were each section's title and occasional phrases without heavy instrumental support.

Magnificent Breadth

A magnificent breadth pervaded the opening requiem. Heavy choral material was sensitively mixed with quiet statements.

Counterpoint was solidly built, each voice fulfillling more obligations. The Kyrie was quite splendid.

The Dies Irae was turbulent with intensity and sung at top speed. There was no problem keeping the performance going, even in brasses where strain is great.

Confutatis and Hosias showed excellent breath and tonal control by these Berkshire Center students. Here was modulated, devotional, hushed singing. Ambition for big effect distorted Rex Tremendae and Domine Jesu, which were close to being shouted instead of sung.

Uneven Balance

Uneven balances marred the solo quartet. Almost consistently, Miss Curtin and Morgan sounded more like a duet than members of a quartet.

Miss Curtin's powerful, clear voice was particularly effective in the Tuba Mirum and Recondare. Morgan gave an oratorical introduction to Tuba Mirum, vidare. Morgan gave an oratorical introduction to Tuba Mirum, vibrantly toned except for weakness in low range. Miss Kopleff was heard to best advantage in the Tuba Mirum, with compelling and expressive voice.

Stern was quite out of his element and Mozart's as has so often been the case in his previous Tanglewood appearances. He persisted in seeking a degree of frenetic exaltation that resulted in a false quality.

Symphony Glows

The "Haffner" symphony received a glowing performance from the orchestra. Incisive attacks at the start were followed by gushing string phrases.

Munch permitted some woodwind material to penetrate that is generally obscured. There were finely turned phrases in the slow movement, with emphasis primarily on sentimental, decorative tunes.

The minuet was played at an unusually slow speed. Just as conspicuous was the racy rondo, though the tempo did serve to bring forth some virtusic playing by the string section.

Friday night, Munch will conduct the full orchestra in Debussy's "Printemps," Walter Piston's Sixth Symphony and the Fourth Symphony by Brahms.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 13,067
JUL 23 1962

Audience Hears Mozart

Cloudy skies threatened everywhere but the weather remained clear and cool for the third weekend of the Berkshire Festival at Tanglewood. Again Mozart was the sole composer whose works occupied the evening's program which drew 3.580 devotees.

The Masonic Funeral Music, K. 477, makes one aware of Mozart's fatalistic attitude toward death. Opening the program, its dark emotionally contained melodies and stately chorale, upheld by the oboes and clarinet united with the (contra-basoon included) wind choir, were given the proper dignity and restraint by Dr. Munch and the Boston Symphony Chamber Orchestra.

Again, a seldom heard symphony was heard, the D major No. 31, "Paris," K. 297. Composed in Paris in 1778, at the age of 22, Mozart used the clarinet here for the first time. It is a pleasant work, full of ascending scale passages taken crescendo, and descending arpeggios, tossed off with a verve by the strings, in the first movement. The andantino reflected the youth of the composer, a gentle muted refrain, while the allegro was sprightly, modulations skillful and studied, with the influence of the Mannheim orchestra's display of quickly changing dynamics evident throughout the neatly arranged symphony.

A broad introduction by the strings then disclosed the first movement, with its significant title Allegro Aperto, of the Violin Concerto No. 5, in A major K. 219. Part of every violinist's repertoire, Joseph Silverstein, newly appointed concertmaster who assumes his duties in the fall, has made it his own, assuming the style and refinement inherent in this lovely concerto. The slow exposition of the allegro sang with Mr. Silverstein's silken tone, breaking with polished brilliance into an expansive theme interwoven with the orchestra, each given equal importance, while directed with Dr Munch's studied finesse. Swiftly paced changes from G to E strings in the first cadenza were executed with consummate skill by this genuinely talented violinist. The whole work has a great appeal, never taxing the listener, modest and playful, beauty and humor intermingled with grace and charm, as only the youthful Mozart could produce.

A cheering audience acclaimed the young artist Silverstein with repeated calls, all of which he acknowledged with modest pleasure. It was obvious that his orchestra associates and Dr. Munch shared the audience's approval an uncommon air of respect and attentive, concern apparent throughout the performance.

According to Mozart's letters the final Symphonia Concertante in E-flat K. 297B was originally scored for flute, oboe horn and bassoon. The present version in which clarinet supplants flute is the only one in existence, however. Although the origin of the difference between the two versions is unknown, the clarinet part is eminently suitable to the instrument's capacities. It also was composed during Mozart's stay in Paris, reflecting his absorption and use of new musical ideas.

A superb rendition of this concerto for four winds would have been more pleasurable if the placement of the instruments was more forward. Aural clarity and differentiation was not always possible, but the technical and musical demands were met with the soloists's usual virtuosity and the orchestra's comparable understanding. The final theme and ten variations were simple and ingratiating, welded together with the same refrain at the end of every variation but the tenth. The brisk concluding allegro left all delighted and charmed, as they left hymning their own variations of Mozartean melodies.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 100,849
JUL 15 1962

Music

Diversity for Berkshire Visitors

By RAYMOND MORIN
Telegram Music Critic

Symphonic and choral music by Mozart, a fiesta of Spanish dance, Flamenco guitar music and a sizzling jazz concert are the diversified fare offered visitors to the Berkshires for a week beginning Friday, July 20. Charles Munch will conduct the Boston Symphony Orchestra at Tanglewood (Berkshire Music Festival, Lenox) in the second Mozart weekend.

Friday nights concert will be "Masonic Funeral Music," Silverstein as soloist. Saturday nights program includes the "Linz and "Jupiter" symphonies, also the E. flat major Piano Concerto, featuring Evelyne Crochet.

Miss Crochet made her debut two seasons ago with the Boston Symphony in Poulenc's Concerto for Two Pianos, with the composer conducting. She made a reappearance with the orchestra last season in Boston.

On Sunday afternoon Munch will conduct the orchestra in the "Haffner" Symphony. The festival chorus and orchestra will perform the Requiem. Soloists are Phyllis Curtin, Florence Kopleff, Blake Stern and Mac Morgan.

From July 24 through the 28th, a "Fiesta of Spanish Dance' will be held at Jacob's Pillow, Lee, Mass. Ted Shawn, director, has scheduled appearances by Antonio Medina, Jose Marseco, Jose Molina, Maria del Rocio and Inesita. Thursday, Friday and Saturday matinees begin at 3:30 - evenings at 8:40.

Berkshire Music Barn at Lenox presents Carlos Montoya, Framenco guitarist, Saturday afternoon July 21, at 3:30, and the Count Basie Orchestra Sunday evening at 8:30.

Fiddle Fortune

It required Pinkerton guards to supervise an experiment recently held in New York City by violinist Ruggiero Ricci, who has played in Worcester many times since his debut here at the Festival in 1930, at the age of nine.

Fifteen of the worlds most valuable and historically significant violins, worth upwards of $750,000, were inspected at close-hand by a small, invited audience of newsmen and acousitcal science experts. The instruments had been assembled from private collections throughout the United Statse

They included six by Stradivari, five by Guarneri and one each by Andrea Amati, Nicolo Amati, Carlo Bergonzi and Gaspara da Salo. Ricci played a few bars of the Brahms Violin Concerto on the various instruments and several in attendance had no difficulty distinguishing between them.

By a curious coincidence, the instrument which received the largest popularity vote was Ricci's own Guarneri del Gesu, known as the "Gibson" for its 19th century Engligh-owner Alfred Gibson and previously owned by Bronislaw Huberman, who played it at a Worcester Art Museum concert in 1942.

Lieder Cycle

An interesting and challenging concert series, announced for the new Philharmoic Hall at New Yorks Lincoln Center, will be given by soprano Eleanor Steber. She will sing 44 German lieder, extending historically from Mozart to Alban Berg.

The programs are scheduledfor Oct. 17, Dec. 5 and March 10. Miss Steber, a graduate of the New England Conservatory, will be accompanied by Edwin Biltcliffe, Boston pianist, who has performed as soloist many times in this area.

Cape Cod Festival

Now in full swing is the Cape Cod Folk Song Festival at Hyannis. Running Sundays through Saturdays of each week during July and August, daily performances at the Ballad and Banjo are at 4 and 8:30 p.m.

Featured performers are Jack Elliot, Bonnie Dobson, the Tarriers, Dave Guard and the Whiskey Hill Singers, Karen James, Jimmy Rooney and Bill Keefe, Jackie Washington and Mitch Greenhill.

SCHENECTADY, N.Y.
GAZETTE
D. 45,522
JUL 23 1962

Dr. Munch Programming 'Amazing' at Tanglewood

By D. E. RITZ
Gazette Music Editor

Dr. Charles Munch, music director of the Boston Symphony Orchestra, is not only a fine conductor but is also amazing in his ability at programming.

* * *

FRIDAY EVENING we attended the opening of the third weekend of the Tanglewood music festival and the opening of the second weekend of the Mozart series in the Shed near Lenox, Mass. We shared the experience with a total audience of 3,580 and heard a program that illustrated the varying aspect of the genius of Mozart.

Only Dr. Munch, in our estimation, could have planned the program that included the rarely presented "Masonic Funeral Music," the "Symphony in D major, 'Paris'," the "Violin Concerto Number 5 in A Major" with Joseph Silverstein as soloist; and the "Sinfonia Concertante in E-Flat for Oboe, Clarinet, Horn and Bassoon" with first chairmen of the orchestra forming the solo quartet.

The "Sinfonia Concertante" differs radically from the other concertante works with which we are acquainted in that the instruments play as a quartet almost entirely rather than as soloists.

* * *

RALPH GOMBERG played the oboe; Gino Cioffi the clarinet; Sherman Walt, the bassoon; and James Stagliano, the horn. The first movement of the work is marked by a most unusual quartet cadenza and the final movement offers an opportunity for displays of virtuosity. The enunciation of the string sections were a delight.

Silverstein presented the violin concerto and his innate musicianship brought out the subtle beauties of the music. His warm and beautiful vibrato and amazing technique made the ethereal "Adagio," the fluent cadenzas and the lovely melodies of Mozart a joy for violinists.

* * *

THE "PARIS" symphony, written and first performed in 1778 at a "Concert Spiritual" in Paris, has the fine vitality of youth. Kettle Drum and strings are dominant in the first movement and the work is noted for the fact that in it Mozart first used the clarinet in a symphony. The delicacy of the second movement and the general gayety of the third make the work charming listening.

* * *

THE "MASONIC Funeral Music" is a work that one frequently reads about and if one has Masonic connections, hears about frequently.

Yet last Friday evening was the first that we had ever had the opportunity of hearing it played—and that by the Boston Symphony.

Composed in 1785 for a memorial service for two of Mozart's fellow Freemasons, the work has a fine dignity and solid musicianship; offering a solemn but not maudlin approach toward acceptance of death.

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Banner (e)
BENNINGTON, Vt.
Circ. 5,050
JUL 23 19

Music Review

At Tanglewood: Youth and Virtuosity

By LISA TATE

LENOX, Mass. — There was youthful vigor and virtuosity audible and visible at Tanglewood this weekend. Some of it was Mozart's, nine of whose works were played in the three weekend concerts. Some of it was in the solo playing of an early violin concerto by Joseph Silverstein on Friday night, and the playing of a later piano concerto by Evelyne Crochet on Saturday night.

Silverstein is 29, and the violin concerto he played (No. 5, in A Major, K. 219) was composed by Mozart at the age of 19. Silverstein's playing was clear, supple and sweet, particularly in the Adagio movement where a sentimentalist might be tempted to sob.

Not Silverstein, who let the notes speak openly and without undue storm and stress. Throughout he moved effortlessly over the entire range of the violin, sometimes in sweeping runs, sometimes in demanding jumps of interval, and in the cadenza passage, in unblurred doublestops. But for all the eloquent motion of his fingers and his bowing arm, his stance was straight-forward and simple with none of the histrionics that sometimes make one wish one could simply hear a violin without having to watch the violinist.

Named Concert-Master

It became no wonder that Silverstein has been chosen concert-master of the Boston Symphony Orchestra when Richard Burgin retires at the end of the summer after 42 years. The selection was made last February by Erich Leinsdorf, who will become the conductor of the BSO when Charles Munch retires after the last concert of the summer season this August. Silverstein started at the last desk of the second violins when he joined the Orchestra in 1956 at the age of 23.

Since then he has made his way forward, and in addition was the winner last year of the Naumburg award, as well as placing third in the string competition sponsored by the Queen Mother Elizabeth in Brussels, where he was the only American to place. But he has decided against a career as a soloist in favor of the first seat of the Boston Symphony, and his performance Friday night made one happy that he had so chosen for the sake of the orchestra.

Another Youthful Soloist

Evelyne Crochet, a young Frenchwoman of 28, was soloist Saturday night in a performance E Flat, K. 482. Her sensitive articulation of a very bright piece, plus, I'm sure, her sensitive and appealing appearance, brought down rounds of applause from an enthusiastic audience.

She came to this country in 1958, has studied with Edwin Fischer and Rudolf Serkin, and is now on the music faculty of Brandeis University.

Having heard one of her teachers (Serkin) play Mozart twice this past week I was conscious of only one shortcoming-by-comparison — the fact that he is able to give each turn and trill a full value that she seemed inclined to skip over and around more lightly. Also, there were moments in the cadenzas, her own interpretations, where she leaned on such non-Mozartean effects as split chords and several harmonic intervals that were not in the spirit of the piece. But her playing was masterful and undoubtedly in the direction of a successful solo career.

Three of Mozart's symphonies were included in the two concerts I heard, the Paris (No. 31), the Linz (No. 36), and the Jupiter (No. 41 and the last he wrote.) All were played with the preciseness of shading and tempo of which the Boston Symphony is so eminently capable, though there were moments when the music itself seemed happier than the impassivity with which it was played. This seemed least true in the Jupiter Symphony, where the fast movements were extraordinarily energetic, the slow Andante Cantabile sad but serene by contrast.

Conductor's Vitality

Munch is a pleasure to watch, and there seems no moment of slack in any of his conducting. Even the most simple of beats, one-two, one-two, have a vitality actually visible in the wrist motion of his right hand, giving the impression that the music is pulsating through him.

When he really gets going, in more complicated passages, the gestures are expansive, complex and rarely with flourishes for mere effect. His orchestra is so polished that I almost had the impression of a musician performing on a single instrument, rather than a conductor guiding about 40 individual players (a chamber orchestra, not yet the full orchestra) through the singing phrases of Mozart.

Sunday's concert, which I could not attend, featured Mozart's last work, the Requiem Mass in D. Minor, K. 626, with soloists from New York and New Haven, the one from New Haven being Blake Stern, tenor, who sang in the performance of the Requiem by the Bennington College Community Chorus in May.

All of Mozart's music bespeaks his melodic genius but a whole weekend of it left me anxious to get my ears into different harmonies, different structures. This will be possible next week, when the full Boston Symphony will be on hand for the first time this season to perform a concert of works by Brahms, Debussy and Piston.

I also found myself wondering what it would have been like to listen to Mozart in some 18th-century Austrian setting: surely charming, exciting, delectable. The Tanglewood crowd destroys some of the delectability with its late - comings, early - goings and ill-timed applause between some of the movements of the symphonies.

ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
PLETE NEW YORK
STATE SERVICE
ALBANY TIMES UNION
Monday, July 23, 1962

Tanglewood Ends Portion of Program

By EDGAR S. VANOLINDA

The Roman god Jupiter Pluvius, has been conspicuous by his absence during the three weekends of Bach and Mozart, which were concluded yesterday afternoon by the chamber section of the Boston Symphony Orchestra, under Charles Munch. But the Jupiter symphony of Mozart was omnipresent Saturday night as the closing work on the program. Also sharing honors with the Jupiter was the Linz symphony and the piano concerto, the latter excitingly played by the French pianiste Evelyne Crochet, a member of the musical faculty of Brandeis University.

Friday night's concert included the seldom - heard Masonic Funeral Music, written when Mozart was an active member of the fraternal order. It presented Mozart in a more subdued manner, with a certain resemblance to Beethoven's rich sonorities. The Friday night concert was also of an historic nature, since it was the first solo appearance of Joeseph Silverstein since he was appointed concertmaster of the orchestra a few weeks ago. Mr. Silverstein, a fine executant, scored with his playing of the violin Concerto, No. 5 following, which he was accorded a vertiable ovation, with which the members of the orchestra concurred.

Friday evening's concluding work was Sinfonia Concertante, in which four first chair virtuosi, Messrs. Gomberg, oboe; Cioffi, clarinet; Walt, bassoon and Stagliano, French horn, brought the audience to its greatest pitch of enthusiasm with the beauty and accuracy of their solo and ensemble playing.

Sunday afternoon's concert was presented in memory of the late Serge Koussevitzky, distinguished conductor of the Boston Symphony, and predecessor of Dr. Munch. The principal work was the Mozart Requiem by the Tanglewood choir and orchestra, assisted by four excellent vocal soloists: Mesdames Curtin, soprano; Kopleff, contralto; and Messrs. Stern and Morgan, tenor and baritone, respectively. Mrs. Koussevitzky occupied her box for the solemn occasion. A magnicent rendition of the famous Haffner Symphony was the additional work on the Sunday afternoon program.

On Friday and Saturday nights, and Sunday afternoon, the 104-piece Boston Symphony will inaugurate the first of five weekend concerts in the big shed. Dr. Munch will conduct the first two concerts with the octogenerian, Pierre Monteux, occupying the podium Sunday afternoon as guest conductor.

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010
JUL 16 1962

Tanglewood Weekend Magnificent

By EDGAR S. VANOLINDA

"Music Under the Moon," the original slogan of the Berkshire Symphonic Festival came to fruition over the weekend. The great shed and spacious lawns bathed in the silvery glow of a near full moon as Charles Munch, conductor of the Boston Symphony Orchestra, led his smaller group in three programs, devoted to the music of Mozart, brining to a close yesterday afternoon the first of the two-week series.

He presented a magnificent sampling from over 600 compositions which the young Austrian composer and performer gave to posterity in his short life of 35 years. Although Mozart died in dire poverty, he left a wealth of music, only approximated by Bach.

Off-Beat Number

One of the off-beat numbers on the Friday night program was the Serenade for 13 Woodwinds, using the first chair men, a kind of instrumental chrous with the integral instruments in a perfect blend. Also on the program was the piano concerto No. 25, magnificently played by the young German pianist, Claude Frank, with the "Prague" symphony bringing the concert to an exciting finale.

Saturday night's offering included a divertimento for Boston's incomparable strings, Sinfonia Concertante for violin and viola, with Ruth Posselt and Joseph de Pasquale blending their artistic interpretations in beautiful concert. Miss Posselt is the wife of Richard Burgin, concertmaster of the orchestra. A bit of comedy was then interjected with the playing of a musical joke for strings and horns, a fascinating expose of what a serious composer can accomplish in a less serious vein. Symphony No. 39 was given a superb performance and brought repeated returns to the stage by Mr. Munch and members of the standing orchestra.

2-Piano Concerto

Sunday afternoon's concert began very quietly with one of Mozart's most popular works, Eine Kleine Nachtmusik, followed by the two-piano concerto, with Vronsky and Babin making their second appearance during the current season. The duo pianists proved their affinity with both Bach and Mozart. As further evidence of Mozart's versatility and catholicity of musical form, the ballet suite ("Les Petites Riens") was the prelude to the famous Symphony, No. 40 in G-minor.

The 11-year association of the Boston Symphony Orchestra and Mr. Munch in this, his last season as musical director of the Tanglewood and Boston seasons, has brought the Bostonians, to perhaps their highest peak of perfection, The entente cordiale which exists between the director and members of the ensemble is reflected in the glances of satisfactory musical achievement which pass between a great conductor and a great orchestra following a particularly felicitious phrase or an entire movement. Weekend box office score: 19,224 paid admissions.

New England Newspaper Assn.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Circ. 41,175
JUL 23 1962

Tanglewood Performance Memorable

(Special to The American)

LENOX, MASS. — It was a reverential and awesome performance of Mozart's "Requiem Mass In D Minor" that Conductor Charles Munch, the Boston Symphony Orchestra, and 100 male and female voices gave to the memory of Serge Koussevitzky at Tanglewood before Sunday afternoon's audience of 6,623 which included the late-conductor's widow. This brought to an end the three-week Bach-Mozart series attended by 47,087 with just a few short of 17,000 present for this, the largest of the pre-season "smaller" concerts. Friday night the major series of the Tanglewood Festival will begin, giving Dr. Munch some relief as other conductors, including beloved Pierre Monteux, Eugene Ormandy, and William Steinberg take the podium for one or two concerts.

From the moment after intermission when Dr. Munch motioned for orchestra, chorus and audience to stand silently before his presentation of the "Requuiem Mass", one was aware that this was to be a memorable performance. This it was throughout. There was such spirit and devotion in the singing with the younger members of the excellent chorus as well as their older associates joining the orchestra for a combined performance of excellence. The soloists, Phyllis Curtin, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Mac Morgan, bass, were fortunate choices and sang with depth of feeling, beauty of voice, and inspired awe and reverence in an audience which applauded again and again. It was a fitting tribute to the memory of the man who had done so much to make this Berkshire Festival and Music School a reality. The first part of the concert was an exquisitely performed presentation of "Symphony In D Major, No. 35 (Haffner)".

Depth of Feeling

Miss Evelyn Crochet, winner of the first medal in international competition in Geneva in 1956 and one of the winners of the Tchaikovsky competition in Moscow in 1958, showed herself a pianist of sensitivity and depth of feeling in playing the Mozart "Piano Concerto in E-Flat".

The audience Friday night had the opportunity to hear Joseph Silverstein, who is to become the Boston's new concertmeister at the end of the summer, in a masterful performance as soloist in "Violin Concerto No. 5, in A Major."

The audience fortunate enough to make the trip to Tanglewood last Wednesday evening for the special performance by the Marlboro Vt.) chamber orchestra of 30 musicians and Rudolph Serkin, its guiding spirit, heard such performances as one normally may dream about. For the most part it was the music of Vivaldi with Alexander Schneider in "Il Riposo" casting a sublime spell and making the violin speak as one has seldom heard any artist do. Serkin's performance was brilliant and lofty in Mozart's "Piano Concerto in A Major."

S.M.

L3

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Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

JUL 23 1962

TRANSCRIPT

At Tanglewood

Third and Final Weekend Of Bach-Mozart Concerts

The third and final weekend of Bach-Mozart Chamber Orchestral works, which traditionally have opened the Tanglewood Festival for as many years as most can remember, were concluded this year with four symphonies, three concerti, plus the Masonic Funeral Music, K 477 and the Requiem Mass by Wolfgang Amadeus Mozart.

Unusual Mozart

The somber color of the Masonic Funeral Music is unusual Mozart. Despite its deep sincerity and warmth of understanding, the strong personal nature of the music plus the rather lugubrious and pendulous performance by the orchestra under Munch, tended, it seemed, to dampen some of Friday night's enthusiasm. The Violin Concerto No. 5 in A was exception to this impression by virtue of the fine solo performance of Joseph Silverstein.

Mr. Silverstein, who is now 29 years old, will succeed Richard Burgin, the present concert-master, at the end of this season. It appears he will bring to the position a magnificently smoothed tone, controlled with a calm, confident and intelligent manner. Mr. Burgin, by the way, is in his amazing 42nd year as concert-master of the Boston Syphony Orchestra.

The "Paris" Symphony did not approach the performance success of the "Linz" nor "Jupiter" heard Saturday. Nor did the Sinfonia Concertante make an outstanding impression, outside of the fact that it is infrequently played and that the soloists (resources from the first chairs of the orchestra) made more than interesting listening, especially the superb tone produced by the horn playing of James Stagliano.

It was Saturday evening that the most satisfaction and enjoyment was effected. The brilliant and spirited "Linz" and "Jupiter" Symphonies were performed by Munch with no unusual excesses in either tempi or interpretation. The patehtic and sublime "Jupiter" was composed about 1780 and was likely the work that prompted Rossini to remark that the greatest composer was Beethoven "—but Mozart is the only one." At any rate, though the "Jupiter" is not the olympian mood of Beethoven, it predicts with a strong, agile dignity of much of the spirit that Beethoven was to employ so frequently later in his own symphonies.

The Piano Concerto in E-flat, played by Evelyne Crochet, completed the Saturday program. Mlle. Crochet produced a delicate tone well suited to Mozart, which, unfortunately, was occasionally smothered by the excessive weight and color of the orchestra. The cadenzas, which were writen by the soloist, were generally overlong and overromantic.

Sunday's Concert

Sunday's concert, though it included a fair performance of the playful "Haffner" Symphony, was quite dominated by the Requiem Mass dedicated in this program to Serge Koussevitzky, founder of Tanglewood. The soloists chosen from Tanglewood's prominent alumni were excellent. Florence Kopleff's voice, though not voluminous, sailed calmly and smoothly over the musical lines; Mac Morgan's fluent bass was as usual unfailingly rich. The tenor, Blake Stern, employed a large dynamic range which failed—disappeared—when his voice sank to lower registers. Phyllis Curtin's consistant voice amply fills the music with suppleness and security that ranges in smooth arcs of maximum taste, technique and bravura.

The chorus' non-professional voices, prepared by Lorna Cooke de Varon, performed well enough; though they fell shy of clear, clean singing, especially in the fugal portions. The sudden and dramatic dynamic changes were all well handled by the chorus, except where pianissimos became more a multiplication of hush with a subsequent loss of tone.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 43,185

JUL 14 1962

VITYA VRONSKY AND Victor Babin, duo-pianists, will make their second appearance of the Tanglewood season tomorrow afternoon. With Dr. Charles Munch and the Boston Symphony orchestra. Miss Vronsky and Mr. Babin will perform the Mozart Concert in E-flat Major for Two Pianos. The concert will include Eine Kleine Nachtmusik, K. 525, Les Petits Riens, Ballet Suite, K. 299b, and the Symphony in G minor, K. 550.

Dr. Charles Munch and the Boston Symphony orchestra will play three concerts of music by Mozart during the third week of the Berkshire festival in the Music shed at Tanglewood. Dr. Munch has announced that the concert of Sunday, July 22, will be in memory of Serge Koussevitzky, founder of the Berkshire Music center and former music director of the Boston Symphony orchestra. For the concert in memory of Serge Koussevitzky the principal work to be heard will be the Mozart Requiem with Phyllis Curtin, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Mac Morgan, bass, as the soloists. The Tanglewood choir will appear in the program. The group has been prepared by Lorna Cooke deVaron, director of the chorus at the New England Conservatory of Music. Opening the program will be a performance of the Symphony No. 35, "Haffner."

Next Friday evening, July 20, at 8 o'clock, the program will consist of Mozart's Masonic Funeral Music and the Symphony No. 31, K. 297. Dr. Munch has invited Joseph Silverstein to be soloist at this concert in a performance of Mozart's Violin Concerto, No. 5, K. 219. Four members of the Boston Symphony orchestra, Gino Cioffi, principal clarinet; Ralph Gombert, principal oboe; James Stagliano, principal horn, and Sherman Walt, principal bassoon, to be soloists in a performance of the Sinfonia Concertante, the concluding selection on the program.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,578

JUL 28 1962

AT TANGLEWOOD

Munch Warms A Cold Night

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., JULY 28.—Charles Munch began the final stretch of his stewardship of the Boston Symphony with the full orchestra assembled in the music shed last night. They will perform each weekend now until he gives Beethoven's Ninth Symphony at his final concert on Aug. 26.

Three guest conductors will share the concerts, one each weekend: Pierre Monteux tomorrow afternoon, William Steinberg next week, and Eugene Ormandy the week after.

The weather did not match the connotation of Spring in Debussy's symphonic suite "printemps," which opened last night's program. The cold front had lowered the temperatures in the Berkshire hills considerably. It may have accounted for an attendance of only 5,013, hardly the capacity of the shed. Top coats and blankets were in evidence.

Pastorale Quality

A pastorale quality in the first movement of the Debussy tuned in with the beautiful setting of the Tanglewood estate. The gaiety of the second led Mr. Munch to an almost raucous rendition. As early Debussy the piece suggests potentialities but they were not realized in the conventional writing of the second movement. The work therefore proved serviceable.

Piston's Sixth Symphony introduced the contemporary element in a work written with the sound of the Boston Symphony especially in mind. The adroit use of solos confirms this procedure. With due respect to the somewhat elegant craftsmanship of this work, I find only the second of the four movements involves me as a listener. Here Piston writes like a university with a kind of unbottoned professionalism that is irresistible.

* * *

This delightful movement draws in the audience too; but though Piston himself is involved personally in the adagio, his music does not necessarily exert a pull on his listeners.

The dissonances, for instance, convey no special impact emotionally. As a modern piece of "classicism," however, the symphony as a whole commands the the highest respect. Mr. Munch conducted it with a strong conviction of its merit.

On occasion he has conducted memorable performance of Brahms' Fourth Symphony. This one had its moments, but it began in routine fashion. Only toward the end did it acquire the intensity that Mr. Munch has been known to infuse into all the movements. The finale drew forth much applause and some cheers, for its inspiration had fired both conductor and orchestra.

Thus the concert ended with a warmth of feeling on the part of both audience and performers that quite dispelled the chill in the air about them. What had been almost perfunctory at times finally became more than just worth while.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955

JUL 24 1962

Sparkling Music Greeted Large Crowds At Tanglewood Programs

The last of the three Bach-Mozart concert weekends that customarily open the Berkshire Festival at Tanglewood was completed Sunday afternoon with a stunning performance of Mozart's Requiem Mass in D Minor by the Tanglewood Choir and the Boston Symphony Orchestra. Soloists were Phyllis Curtin, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Mac Morgan, bass. The choir is led by Lorna Cook Devaron.

The program also included the Symphony in D major (the Haffner). Charles Munch, conducting his last Berkshire Festival before retirement, led this concert as he has all of the Boston Symphony performances this season. The first guest conductor will be Pierre Monteux, appearing July 29.

The Mozart concerts have drawn excellent audiences over the past two weekends and Charles Munch has met their expectations with sparkling music. The choice of soloists has also been of a very high order.

On Friday night Joseph Silverstein, who is to be the new concertmaster of the Boston Symphony, loosened a virtual tidal wave of applause with his performance of Mozart's Violin Concerto No. 5 in A Major. The concerto allows for a wide range of technique and feeling; it also demands the closest rapport with the orchestra. On both counts this was a marvelous exhibition.

Friday night's program also offered the Masonic Funeral Music, K. 477, the "Paris" Symphony, in D Major, provided outstanding instrumental work by Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Staliano, horn. It was the kind of evening that is making the early part of the Tanglewood season increasingly popular, the program offering classical music that is not constantly heard, with the Boston Symphony and its superb strings at their best. The Music Shed and grounds are not crowded and the audience in quiet.

On Saturday night an artist new to Tanglewood, Miss Evelyn Crochet, played Mozart's Piano Concerto in E Flat with the orchestra. This young lady, now on the faculty of Brandeis University, was well received too. The program opened with the "Linz" Symphony No. 36, and closed with the "Jupiter" Symphony No. 41 in C Major.

Next weekend the Berkshire Festival will move into the "big" phase with full orchestra playing programs combining favorite musical masterpieces with newer works. Charles Munch will conduct Friday and Saturday nights, the concerts starting at 8 p. m. Friday night the orchestra will play "Printemps," Suite Symphonique, by Debussy; Walter Pison's Symphony No. 6, and Brahms' Symphony No. 4 in E minor. Saturday night's program will bring Janis as guest in the Piano Concerto No. 3, by Beethoven; the rest of the program will be Handle's Suite for Orchestra from the "Water Music," and Symphony No. 3, by Alexei Haieff.

Pierre Monteux, a great Tanglewood favorite, will appear on the podium Sunday afternoon, leading the orchestra in Beethoven's Symphony No. 2 in D major, Richard Strauss' "Ein Hedlenleben" tone poem, and two operatic excerpts, "When I Am Laid to Earth," from Purcell's "Dido and Aeneas," and "Ocean, Thou Mighty Monster," from Weber's "Oberon." The soloist will be Freda Gray-Masse.

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Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL - 1962

TANGLEWOOD

— by A. C.

...sing the Boston ...Munch con... ...second con... ...Mozart con... ...ing with a ...the Masonic ... orchestra ... Paris Sym... ...and played it ...clarity of ar... ...s at times ... a work that ...or the brilliant ...us crescendos ...ano and forte ...cts were exe...

... No. 5 in A M... ...and featured ...ert-master, Jo... ...n. as soloist. Mr. ...e once demonstrated ...e quality and tech... ...nothing to be de... ...pening notes in the ...ment were especially ... for their richness as ...adenza at the end in ...s playing was very clean ...nt. The second move... ...ne of Mozart's most beau... ...tos, was marked by ex... ...shadings and delicate... ...tone both by soloist and ...

...final selection, Sinfonia Co...ante in E Flat, was no...table for its buoyancy and for the superb blending of the solo instruments with each other.

Saturday — by C. D.

Threats of rain did not deter a large audience from coming to Tanglewood on Saturday night when Dr. Munch conducted two symphonies and a piano concerto by Mozart. The symphonies were great ones — the "Linz" and the "Jupiter," both in C major and both memorable works.

As usual, Dr. Munch brought out the power, if not the subtlety of Mozart's music. The sheer momentum of the fugal movement of the "Jupiter" was irresistible. Fortunately the "Jupiter" is such a great work that it can withstand all kinds of treatment and still emerge as a powerful and moving symphony.

The soloist in the E Flat Piano Concerto, K. 482, was Evelyne Crochet, a French pianist, who showed signs of great sensitivity and delicacy in her playing. Unfortunately, her tone was so small that she seldom rose above the orchestra, and the brilliancy of Mozart's passage writing in this work was often lost.

One wonders why — with the many great young American pianists available — Miss Crochet was asked to play in the great shed at Tanglewood — a place totally unsuited to her style and scope of piano playing.

Sunday — by R. G.

The second weekend of the current Tanglewood season devoted to the works of Mozart was brought to a close with a beautiful performance of the composer's last work, the *Requiem*, K. 626. The Tanglewood Choir, a better group than has often been the case in past years, sang with precision and beauty of tone. Above all, however, they conveyed a sense of dedication and conviction and complete identification with Dr. Munch's conception of this work. This conception is largely dramatic, but at no point does it lose sight of the musical line.

This was a virtuoso performance, often exciting, frequently moving and always beautiful both in its physical realization and for its display of a fine musical mind at work. To this listener, however, the total experience was marred by Dr. Munch's use of questionable tempi and much rubato in several sections. This conductor is such a magician that he can beguile the listener into accepting for the moment the exceptionally slow tempo used at the end of the "Confutatis" or the excessive rubato of the "Hostias." What emerges, however is a conception more appropriate to a 19th century choral work than to Mozart.

The performance of the Symphony No. 35 ("Haffner"), K. 385, which preceded the *Requiem* had all the virtues of the latter performance but escaped its defect because the tempi were more moderate and the use of rubato more controlled. In addition, Dr. Munch used a reduced orchestra and was thereby able to achieve a stunning precision and clarity in addition to a performance of infectious spirit and charm.

...TAL ... NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
...OMPLETE NEW YORK
... SERVICE

Knickerbocker News
... 1962

...great Tan... will appear on ...day afternoon, ...estra in Bee... ...y No. 2 in D ... Strauss' "Ein ...e poem, and two ..., "When I Am ... from Purcell's ...," and "Ocean, ...onster," from ..." The soloist ... Gray-Masse...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 21 1962

Music Review

Mozart's Paris Sortie

By JAY C. ROSENFELD

THE THIRD Tanglewood weekend, the second devoted to Mozart, started last night with a program in which the two main works were from one of the composer's early sorties from his native Salzburg, this time to Paris.

This is the last of the small-orchestra weeks and Charles Munch, director of the Boston Symphony, chose the D major symphony (K297), which has acquired the title of the city in which the composition received its inception. The Sinfonia Concertante, in E flat, (297b) is from the same period and is probably a more inspired work than the symphony.

The Sinfonia had four of the Boston wind principals as soloists: Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon, and James Stagliano, horn. A more competent quartet would be difficult to assemble. The inflections and tonal coherence enhanced the solo and ensemble assignments in all three movements. Mozart wrote more than a mere accompaniment for the assisting orchestra and Munch realized the full potential of all the components.

* * *

THE EVENING had opened with the Masonic Funeral Music (K477), a short essay Mozart wrote to honor the memory of two of his lodge brothers. This is a somber elegy of the kind most biographers place under the heading of church music. Mozart was undoubtedly moved to write it by motives of sorrow and consolation. Cryptographers are supposed to be able to discern arcane symbols in the 69 measures.

There is lively spirit in the allegros of the Paris symphony which enclose the central andantino. (There is no minuet.) Munch tried hard to bring the slow movement to the level of interest of the other two, but the Boston tonal splender here was more engrossing than the content of the music.

The concert-master-elect of the orchestra, Joseph Silverstein, was the soloist in the A Major violin concerto. For flawless playing and uniformly beautiful and warm tone Silverstein need give way to no other artist. This is the last of a batch of five Mozart wrote for the violin at age 19. We have worn out expressions of astonishment at the accomplishments of this genius at all ages, but especially while he was still in his teens.

Yet it is a strange work for a man at any age. The orchestra has a moderately long and charming prelude whereupon the solo enters enters with a surprisingly short fantasy. He then embarks on a principal theme of the movement. Silverstein played candenzas of his own for all three movements and they were of both inventive interest and technical prowess.

* * *

SILVERSTEIN imparted an impetuous drive to the Turkish interlude of the final minuet but the surrounding material was played with impeccable grace. A violinist with the exceptional resources of Silverstein might have developed his solo into more than the monologue he presented to us. It seems that there are possibilities of dialogue within this script, or of at least an echo when a phrase is repeated, or of other vocal color and contrast. Such equipment should be completely exploited.

An audience of 3,580 recalled the soloists in both the violin concerto and the Sinfonia repeatedly.

Tanglewood Honors Festival Founder

By EDWARD SWIETNICKI

THE Tanglewood weekend drew 16,938 persons, a record attendance in the Berkshire Festival's history for the opening all-Bach and all-Mozart programs.

But it was a very special weekend.

CHARLES MUNCH
A Tribute . . .

SERGE KOUSSEVITZKY
. . . to the Founder

Sunday's all-Mozart program saw the 104-piece Boston Symphony Orchestra and the Tanglewood Choir join in presentation of the spiritually moving "Requiem Mass in D Minor K. 626" in honor of the memory of the late Serge Koussevitzky, Mr. Munch's predecessor and founder of the Lenox, Mass., musical institution.

★ ★ ★

MR. MUNCH, in presenting Sunday's major work, turned for a moment, faced the audience and motioned with his baton for all to stand for a moment of silence in memory of the distinguished conductor.

Mrs. Koussevitzky was among those who joined in the tribute.

As was expected, Mozart's "Requiem" received the laurels of the weekend performance. Mr. Munch infused it with vitality and religious power, from the powerfully stirring "Dies Irae" ("Day of Wrath") to the suddenly hushed passages in the closing "Agnus Die" ("Lamb of God").

Choir soloists included Phyllis Curtin, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Mac Morgan, bass.

★ ★ ★

THE MOZART weekend opened Friday with the seldom-heard Masonic Funeral Music. Critic Otto Jahn has summed up the work by saying: "It is the musical expression of that manly calm which gives sorrow its due, and no more than its due, in the presence of death."

It was not a weekend of all religious seriousness, however. Mr. Munch, who has extraordinary skill in programming, also included Mozart's two youthful Symphonies, No. 31, the "Paris"; and No. 35, the "Haffner."

There was nothing subdued about Mozart's music here, from the razzle-dazzle opening of the Paris symphony (written when Mozart was 22) to the more mature, less flamboyant "Haffner." The symphonies are written for brilliant effect, and the orchestra responded in full spirit, with crescendoes and march-like rhythm.

★ ★ ★

JOSEPH SILVERSTEIN made his first solo appearance, since being named concertmaster, in the Violin Concerto No. 5 in A Major. It was a vibrant perforance and there were "bravos" from the Friday evening audience even before the very last note in the resounding rondeau was sounded.

Now that the Bach and Mozart weekends are over, the Boston Symphony Orchestra moves into its fourth week, with selections by Beethoven, Weber, Purcell, Brahms and Piston scheduled for this coming weekend.

A treat is in store at Tanglewood Aug. 2, when the 'Boston Pops' orchestra under Arthur Fiedler takes over at 8 p.m. Selections will include George Gershwin's rhapsodic Concerto in F for Piano and Orchestra and Respighi's "Pines of Rome." Sousa's "The Stars and Stripes Forever," of course, will open the program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL 26 1962

TANGLEWOOD

Friday — by A. C.

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Sunday — by R. G.

The second weekend of the current Tanglewood season de... voted to the works of Mozart was brought to a close with a beautiful performance of the composer's last work, the *Re... quiem*, K. 626. The Tanglewood Choir, a better group than has often been the case in past years, sang with precision and beauty of tone. Above all, however, they conveyed a sense of dedi... cation and conviction and com... plete identification with Dr. Munch's conception of this work. This conception is largely dra... matic, but at no point does it lose sight of the musical line.

This was a virtuoso perform... ance, often exciting, frequently moving and always beautiful both in its physical realization and for its display of a fine musi... cal mind at work. To this lis... tener, however, the total experience was marred by Dr. Munch's use of questionable tempi and much rubato in sev... eral sections. This conductor is such a magician that he can be... guile the listener into accepting for the moment the exception... ally slow tempo used at the end of the "Confutatis" or the exces... sive rubato of the "Hostias." What emerges, however is a conception more appropriate to a 19th century choral work than to Mozart.

The performance of the Sym... phony No. 35 ("Haffner"), K. 385, which preceded the *Requiem* had all the virtues of the latter performance but escaped its de... fect because the tempi were more moderate and the use of rubato more controlled. In addi... tion, Dr. Munch used a reduced orchestra and was thereby able to achieve a stunning precision and clarity in addition to a per... formance of infectious spirit and charm.

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PITTSFIELD, Mass.
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JUL 21 1962

Music Review

Mozart's Paris Sortie

By JAY C. ROSENFELD

THE THIRD Tanglewood weekend, the second devoted to Mozart, started last night with a program in which the two main works were from one of the composer's early sorties from his native Salzburg, this time to Paris.

This is the last of the small-orchestra weeks and Charles Munch, director of the Boston Symphony, chose the D major symphony (K297), which has acquired the title of the city in which the composition received its inception. The Sinfonia Concertante, in E flat, (K297b) is from the same period and is probably a more inspired work than the symphony.

The Sinfonia had four of the Boston wind principals as soloists: Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon, and James Stagliano, horn. A more competent quartet would be difficult to assemble. The inflections and tonal coherence enhanced the solo and ensemble assignments in all three movements. Mozart wrote more than a mere accompaniment for the assisting orchestra and Munch realized the full potential of all the components.

* * *

THE EVENING had opened with the Masonic Funeral Music (K477), a short essay Mozart wrote to honor the memory of two of his lodge brothers. This is a somber elegy of the kind most biographers place under the heading of church music. Mozart was undoubtedly moved to write it by motives of sorrow and consolation. Cryptographers are supposed to be able to discern arcane symbols in the 69 measures.

There is lively spirit in the allegros of the Paris symphony which enclose the central andantino. (There is no minuet.) Munch tried hard to bring the slow movement to the level of interest of the other two, but the Boston tonal splender here was more engrossing than the content of the music.

The concert-master-elect of the orchestra, Joseph Silverstein, was the soloist in the A Major violin concerto. For flawless playing and uniformly beautiful and warm tone Silverstein need give way to no other artist. This is the last of a batch of five Mozart wrote for the violin at age 19. We have worn out expressions of astonishment at the accomplishments of this genius at all ages, but especially while he was still in his teens.

Yet it is a strange work for a man at any age. The orchestra has a moderately long and charming prelude whereupon the solo enters enters with a surprisingly short fantasy. He then embarks on a principal theme of the movement. Silverstein played candenzas of his own for all three movements and they were of both inventive interest and technical prowess.

* * *

SILVERSTEIN imparted an impetuous drive to the Turkish interlude of the final minuet but the surrounding material was played with impeccable grace. A violinist with the exceptional resources of Silverstein might have developed his solo into more than the monologue he presented to us. It seems that there are possibilities of dialogue within this script, or of at least an echo when a phrase is repeated, or of other vocal color and contrast. Such equipment should be completely exploited.

An audience of 3,580 recalled the soloists in both the violin concerto and the Sinfonia repeatedly.

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Tuesday, July 24, 1962

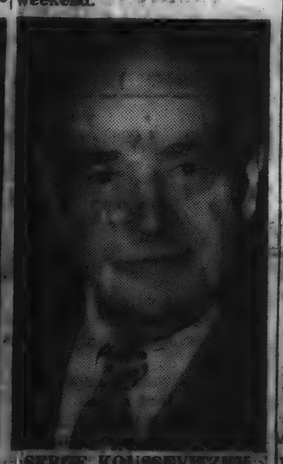
Tanglewood Honors Festival Founder

By EDWARD SWIETNICKI

THE Tanglewood weekend drew 16,938 persons, a record attendance in the Berkshire Festival's history for the opening all-Bach and all-Mozart programs.

But it was a very special weekend.

CHARLES MUNCH
A Tribute



SERGE KOUSSEVITZKY
... to the Founder

Sunday's all-Mozart program saw the 104-piece Boston Symphony Orchestra and the Tanglewood Choir join in presentation of the spiritually moving "Requiem Mass in D Minor K. 626" in honor of the memory of the late Serge Koussevitzky, Mr. Munch's predecessor and founder of the Lenox, Mass., musical institution.

★ ★ ★

MR. MUNCH, in presenting Sunday's major work, turned for a moment, faced the audience and motioned with his baton for all to stand for a moment of silence in memory of the distinguished conductor.

Mrs. Koussevitzky was among those who joined in the tribute.

As was expected, Mozart's "Requiem" received the laurels of the weekend performance. Mr. Munch infused it with vitality and religious power, from the powerfully stirring "Dies Irae" ("Day of Wrath") to the suddenly hushed passages in the closing "Agnus Die" ("Lamb of God").

Choir soloists included Phyllis Curtin, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Mac Morgan, bass.

★ ★ ★

THE MOZART weekend opened Friday with the seldom-heard Masonic Funeral Music. Critic Otto Jahn has summed up the work by saying: "It is the musical expression of that manly calm which gives sorrow its due, and no more than its due, in the presence of death."

It was not a weekend of all religious seriousness, however. Mr. Munch, who has extraordinary skill in programming, also included Mozart's two youthful Symphonies, No. 31, the "Paris"; and No. 35, the "Haffner."

There was nothing subdued about Mozart's music here, from the razzle-dazzle opening of the Paris symphony (written when Mozart was 22) to the more mature, less flamboyant "Haffner." The symphonies are written for brilliant effect, and the orchestra responded in full spirit, with crescendoes and march-like rhythm.

★ ★ ★

JOSEPH SILVERSTEIN made his first solo appearance since being named concertmaster, in the Violin Concerto No. 5 in A Major. It was a vibrant perforance and there were "bravos" from the Friday evening audience even before the very last note in the resounding rondeau was sounded.

Now that the Bach and Mozart weekends are over, the Boston Symphony Orchestra moves into its fourth week, with selections by Beethoven, Weber, Purcell, Brahms and Piston scheduled for this coming weekend.

A treat is in store at Tanglewood Aug. 2, when the 'Boston Pops' orchestra under Arthur Fiedler takes over at 8 p.m. Selections will include George Gershwin's rhapsodic Concerto in F for Piano and Orchestra and Respighi's "Pines" of Rome." Sousa's "The Stars and Stripes Forever," of course, will open the program.

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4TH. WEEK JULY 23RD. TO JULY 29TH '62

B[illegible] SYMPHONY ORCHESTRA

Friday Evening, July 27, at 8:00

CHARLES MUNCH, *Conductor*

D[illegible] "Printemps," Suite symphonique

I. Très modéré
II. Modéré

PI[illegible] Symphony No. 6

I. Fluendo espressivo
II. Leggerissimo vivace
III. Adagio sereno
IV. Allegro energico

Intermission

BRAHMS *Symphony No. 4, in E minor, Op. 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

BALDWIN PIANO *RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Saturday Evening, July 28, at 8:00

CHARLES MUNCH, *Conductor*

HANDEL Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

HAIEFF Symphony No. 3

I. Allegro
II. Andante
III. Andante; Allegro

Intermission

BEETHOVEN Piano Concerto No. 3, in C minor, Op. 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

Soloist: BYRON JANIS

Mr. JANIS plays the Steinway piano

BALDWIN PIANO RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Berkshire Festival

MUSIC SHED AT TANGLEWOOD, LENOX, MASSACHUSETTS

Sunday Afternoon, July 29, 1962, at 2:30

CHARLES MUNCH, *Music Director*

PIERRE MONTEUX, *Conductor*

Illness has prevented Mme. Gray-Masse from singing at this concert. Mr. Monteux has changed the program as follows: —

BACH ORGAN PASSACAGLIA AND FUGUE, IN C MINOR
(Orchestral Interpretation by Ottorino Respighi)

BEETHOVEN SYMPHONY NO. 2, IN D MAJOR, OP. 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

Intermission

STRAUSS "EIN HELDENLEBEN," TONE POEM, OP. 40

BALDWIN PIANO RCA VICTOR RECORDS

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JUL 30 1962

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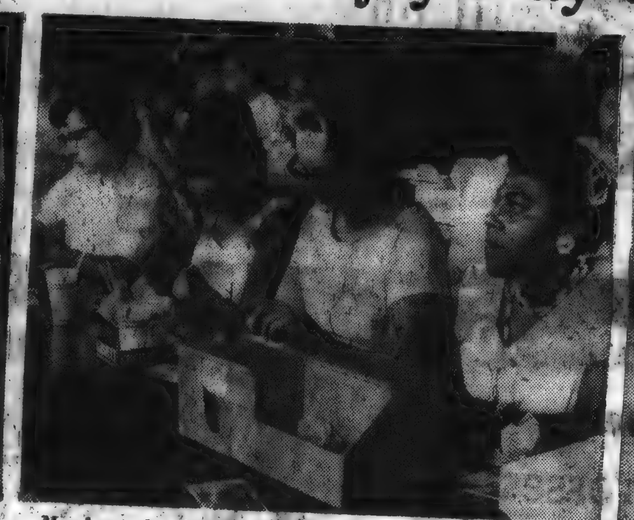
Springfield Vicinity Patrons Enjoy Day at Tanglewood

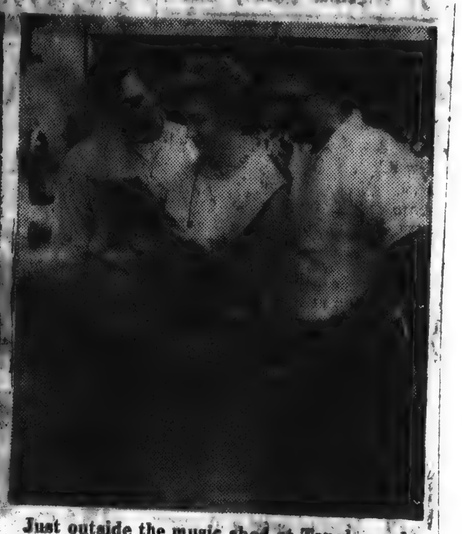
Before the Sunday afternoon concert began, these four members of the Springfield YWCA were sighted as they took in the panoramic view of the Berkshires. They are: Miss Alice E. Ramsdell of 94 Massachusetts Ave.; Mrs. Ethel Fairfield of Keene, N. H., a member of the local YW; Miss Janet Easton, summer program director, and Miss Gladys Derne of 45 East Alvord St., YW financial secretary.

Sunday's trip to Tanglewood was the third of the season for these four music lovers, three of whom are retired schoolteachers in the Springfield schools. They are, left to right: Miss Gladys Bardwell of 147 Sumner Ave.; Miss M. Louise Stoughton of 151 Sumner Ave.; Miss Nina B. Jordan of 199 Belmont Ave., all retired teachers, and Miss Ferne Terwilliger of 112 Park Dr., Westfield.



Members of a YWCA-sponsored trip Sunday to Tanglewood enjoying a box lunch on the grounds at the Berkshire Festival center are, left to right, Mrs. Amy Jones and Miss Thelma Richardson, both of whom live at 26 Howard St.; Mrs. Carolyn Garutti of 14 Sylvan St., West Springfield; and Mrs. Elizabeth E. Johnson of 72 Mapledell St. A picnic on the spacious lawn of the musical center is a growing pastime of concert patrons. Many enjoy similar activity following the Saturday morning rehearsal programs.

Strolling along the well-loaded paths on the Tanglewood grounds, these two women consented to be photographed by The Union. They are, left, Mrs. Harry Lamb of Arlington, Va. who is visiting her sister, right, Mrs. Charles E. Sears, of 961 Longmeadow St., Longmeadow.



Just outside the music shed at Tanglewood Sunday afternoon are: left to right, Billy Martin of 108 Cayenne St., West Springfield; Miss Phyllis Howe of 43 Robinson Rd., West Springfield; and Thomas D'Agustino of 72 Jardine St. They came to hear Pierre Monteux conduct the final concert of the Berkshire Festival's fourth week.

Tanglewood Spirit—A Feeling of Peace

Tanglewood in Lenox, the scenic summer home of the Boston Symphony Orchestra which has become a cultural attraction of international renown, was not at its prettiest on the last Sunday of July.

Sky Overcast

In contrast to its usually brilliant setting by day, the atmosphere was somber and gray because of a heavily overcast sky.

But the occasion, as always, conveyed a spirit of refreshing serenity.

The mood of happy tranquility showed on the faces of many music lovers from this area, as well as from all over the U. S. and the world, who flocked to the Western Massachusetts music center on this particular Sunday to hear the world famous Pierre Monteux conduct the Boston Symphony in the final concert of the Berkshire Festival's fourth week.

First Appearance

Mr. Monteux, the celebrated French conductor, now 87, was making his first appearance at Tanglewood this year, and the occasions of his presence as guest conductor are always one of the most enjoyable and rewarding during the season.

One could hear comments and sense from the air of anticipation that the concert with Mr. Monteux on the podium was a touch in the Tanglewood events which the patrons present had been anticipating for some time.

This eagerness easily overcame the sombreness of the day.

Picnic Lunches

As soon as the gates opened shortly after noon, throngs strolled across the soft lawns to spread their picnic lunches beneath the pines.

Against a background of slightly blurred Berkshire Mountains, couples and groups dressed in informal clothes—including Bermuda shorts and sneakers—ate their cold chicken and roast beef sandwiches and nibbled on black olives and ripe peaches.

In the distance Stockbridge Bowl sparkled occasionally when short-lived bursts of sun broke through the cloud layers.

No one talked loudly. Instead they smiled graciously while strolling through the formal gardens or stood in the bookstall lines waiting to purchase a post card or booklet.

Pictures On Display

In the glass-walled gallery next to the main gate, members of the beard and sandal set gazed at paintings and photographs collected from the symphony's world tours and exhibited beside a shiny black new piano. One young man sat down on the edge of the bench and played on the keys a few bars of a Ravel melody. Passersby stopped to listen, smiled and continued on their ways.

As the hour of 2.30 drew near, the old farm bell atop the music shed was rung to signal approaching time for the concert to begin.

Picnickers and strollers all over the grounds gathered up their belongings and headed toward the shed where hundreds were already seated just outside on blankets or on folding chairs.

Within minutes everyone was seated and Monteux, resplendent in a white suit, strode onto the stage where he was accorded polite, warm applause.

No Sound but Music

Ticket collectors seated a few latecomers, then the ropes went up and the water fountains were turned off so not a sound would mar the concert.

After a moment the conductor's arms were raised and the program began.

Row upon row of attentive listeners sat concentrating on the music.

And for a while a strong feeling of peace filled the wide spaces beneath the roof and proceeded onto the grounds and into the

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JUL 31 1962

Comfort Reigns at Tanglewood

Who says you have to be uncomfortable while listening to classical music? Wear what you please and just relax! That seems to be the motto of these music-lovers stretched out on the lawn of the music festival grounds at Tanglewood Sunday. Some had their lunches along and many sipped beverages during the afternoon program. Except for the clothing [illegible] sometimes had the appearance of an afternoon at the seashore.

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JUL 29 1962

Second Thoughts On Music

Munch, Mozart Symphony Prove Eloquent Blending

Personal Touch by Conductor Provides Ear-Filling Concerts at Tanglewood

By WILLARD M. CLARK

LENOX—Our first assignment to the Berkshire Festival provided us with the opportunity of hearing the Boston Symphony Orchestra and Charles Munch offer the most beautiful music by Wolfgang Amadeus Mozart. For example, last Friday night the program opened with the gravely eloquent Masonic Funeral Music, music which Mr. Munch conducted with great feeling and appropriate solemnity. Then came the Symphony in D Major, No. 31, "Parisis," K. 297. Mr. Munch has a very special and personal approach to the music of Mozart. Most always he lets the music speak for itself, which it can do eloquently, given the opportunity. The members of the orchestra were in close communication with the conductor at all times, and truly seemed to enjoy their labors. Whether they did or not, the result was ear-filling.

Happy Creation

Joseph Silverstein, whom we had heard before, was heard in the Violin Concerto No. 5 in A Major, K 219. It is one of Mozart's happiest creations, and Mr. Silverstein and his colleagues provided a superior performance, rich in beautiful tone and depth of feeling. In fact, it was one of the finest performances of this work we have ever encountered.

The Sinfonia Concertante in E flat, K. 297b, Mr. Munch offered last season. Substantially the same group was heard in the present performance. The soloists were Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn. This has been one of our favorite works for a long time, and to hear it played so beautifully was one of the high lights of the week.

Saturday evening, the program included two symphonies, "Linz" and "Jupiter." Tucked in between them was the Piano Concerto in E-flat, K. 482, played by Evelyne Crochet. Miss Crochet, who hails from Paris, is a very charming, sensitive adept and small-scaled pianist. This particular concerto might well have been written just for her. She evoked a wide palette of colors and her smooth, ingratiating style won her a good round of applause.

Mr. Munch's handling of the "Jupiter" symphony is large-scaled, intense and authoritative. It came as an impressive climax to this concert.

Moving Presentation

For us the climax of the week end came with the performance of the Requiem Mass in D Minor, K. 626. Mr. Munch conducted the orchestra and the Festival Chorus and soloists in a moving presentation of an almost ethereal work. The solists were top-notch, much better than some formerly heard here. They included Phyllis Curtin, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Mac Morgan, bass. The glory of the performance came from the Festival Chorus, splendidly prepared by Lorna Cooke DeVaron. There are no significant solos in this work, but fine teamwork is essential to a smooth performance. This these fine singer-musicians provided in abundance. Vocal honors, I think, went to Miss Curtin for her very smooth and beautifully-toned singing. Miss Kopleff, of the opulent voice, sang with her accustomed artistry and a certain shrillness in the upper register. Both Mr. Stern and Mr. Morgan are competent, well-schooled singers who did what they were expected to do, and did it well.

This has been a week end of great music, superbly made by all concerned.

Tanglewood's Conductors, Soloists

Among the many outstanding personalities to be featured at Tanglewood this week are, left photo, Rudolf Serkin and, Charles Munch who will perform next Sunday afternoon; in set, Pierre Monteux who will conduct the full Boston Symphony Orchestra this afternoon; and right, pianist Earl Wild, solo ist with Arthur Fiedler and the Boston Pop Orchestra, Thursday evening

Famed Conductor Returns To Direct at Tanglewood

Monteux Joins Symphony Today; Annual Pop Program Thursday; Steinberg There Friday

LENOX — Pierre Monteux, celebrated French conductor, returns to the podium at Tanglewood for the first time this season to direct the entire Boston Symphony Orchestra. Mr. Monteux has selected for his 2.30 p. m. Music Shed program, revised due to the illness of soloist Freda Gray-Masse, the Bach-Respighi Passacaglia and Fugue in C Minor, Symphony No. 2 by Beethoven and the Richard Strauss tone poem "Ein Heldenleben."

Steinberg to Conduct

William Steinberg, conductor of the Pittsburgh Symphony, will be a guest conductor for the first time at Tanglewood. At the invitation of Charles Munch, Mr. Steinberg will conduct the Boston Symphony Orchestra at the Berkshire Festival concert at Tanglewood Saturday evening at 8. Dr. Rudolf Serkin and Samuel Mayes will be soloists with Dr. Munch and the Boston Symphony in this busy fifth week of the Berkshire Festival. Arthur Fiedler returns to Tanglewood for his annual appearance with the Boston Pops Orchestra Thursday.

At Friday's concert Dr. Munch has invited Samuel Mayes, the Boston Symphony Orchestra's principal celist, to be soloist in a performance of Saint Saens' Violoncello Concerto No. 1, in A Minor, Op. 33. This concert will open with Three Nocturnes by Debussy with the Festival Chorus, prepared by Lorna Cooke deVaron, making its first appearance of the season. The remainder of Friday's program includes the Symphony No. 5 by Honegger and Ravel's La Valse, Choreographic Poem.

An open rehearsal for the benefit of the Boston Symphony's Pension Fund will be held Saturday at 10 a. m. William Steinberg will conduct the Berkshire Festival concert that evening. His program with the Boston Symphony will consist of Beethoven's Symphony No. 8 and the Symphony No. 8 in C Minor, by Bruckner.

Rudolf Serkin will be soloist with Dr. Munch and the Boston Symphony next Sunday in a performance of Beethoven's Piano Concerto No. 5 (Emperor). Also to be heard on this program will be Variations On a Theme by Haydn, Op. 56a by Brahms, and "Fantaisies Symphoniques" (Symphony No. 6) by Martinu.

The Fromm Music Foundation of Chicago, Paul Fromm, president, will sponsor Wednesday evening's chamber music concert in the theater at 8. Dedicated to the furtherance of contemporary music, the Fromm Music Foundation program at Tanglewood was begun in 1956. The New York Chamber Soloists and Paul Jacobs, piano, will provide the music for Wednesday's concert, performing works by Elliott Carter, Milton Babbitt, Gunther Schuller, Karl Heinz Stockhausen and Mel Powell.

Annual Benefit

Arthur Fiedler and the Boston Pops Orchestra will present the annual benefit Boston Pops at Tanglewood concert for the benefit of the Berkshire Music Center Thursday at 8 p. m. The concert will open with the Pops Orchestra's famous rendition of Sousa's "Stars and Stripes Forever," and feature Earl Wild as soloist in a performance of Gershwin's Piano Concerto in F for Piano and Orchestra. The concert will also include the Suite from "El Cid" by Massenet, Josef Strauss' Mein Lebenslauf ist Lieb' und Lust, Waltzes, the Pines of Rome by Respighi, and selections from West Side Story by Leonard Bernstein. For this program the Tanglewood grounds will be opened at 6 p. m. All Music Shed seats are reserved for the pops program. Tickets for admission to the Tanglewood lawns will be available beginning at noon Thursday.

Four events are open to the Friends of the Berkshire Music Center this week beginning with the Berkshire Music Center Orchestra concert Tuesday evening at 8. Other events available to the friends are chamber music performed by the students at 4 p. m. Thursday and the regular Aspects of Music seminar Friday at 3.15 p. m., featuring a lecture by Iain Hamilton, composer in residence at the Berkshire Music Center this summer. Mr. Hamilton's topic will be "A Personal View of the Materials of Music." This morning at 10, friends are invited to a chamber concert in the Chamber Music Hall by students of the Berkshire Music Center.

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Pops and Boston Symphony To Highlight Festival Week

TANGLEWOOD—The fifth week of the Berkshire Festival will be one of the busiest of the 1962 series, with a full schedule of events opening tomorrow and continuing afternoons and evenings through Sunday.

Highlighting the week's activities here will be appearances, with Charles Munch and the Boston Symphony Orchestra, of such musical personalities as Arthur Fiedler, conductor of the Boston Pops Orchestra, William Steinberg, conductor of the Pittburgh Symphony, Rudolf Serkin, the well-known pianist from the Marlboro (Vt.) Music Festival and Samuel Mayes, first cellist of the BSO, who will be one of the soloists during the week.

Tomorrow night at 8, the Berkshire Music Center Orchestra will present a concert in the Music Shed open to Friends of the Berkshire Music Center.

Chamber Music Wednesday

Wednesday night the Fromm Music Foundation of Chicago will sponsor a chamber music conecrt in the theater-concert hall by the New York Chamber Soloists and Paul Jacobs, piano, who will perform works by Elliott Carter, Milton Babbitt, Gunther Schuller, Karl Heinz Stockhausen and Mel Powell.

Arthur Fiedler and the Boston Pops will present their annual concert Thursday night at 8 in the Music Shed for the benefit of the Music Center. The program will open with the Pops Orchestra's famous rendition of Sousa's "Stars and Stripes Forever" and feature Earl Wild as soloist in a performance of Gershwin's piano concerto in F for piano and orchestra.

The concert will also include the suite from "El Cid" by Massenet; Josef Strauss' "Mein Lebenslauf ist Lieb' und Lust," waltzes; the "Pines of Rome" by Respighi, and selections from "West Side Story" by Leonard Bernstein.

For this program the Tanglewood grounds will be opened at 6 p.m., and patrons are invited to bring picnic suppers with them or purchase box suppers at the Tanglewood cafeteria. All Music Shed seats are reserved for the Pops program at $6, $5, $4.50, $4 and $3. Tickets for admission to the Tanglewood lawns will be available beginning at noon on Thursday at $2.50.

Before the Pops concert Thursday, the students of the Berkshire Music Center will present a chamber music concert that afternoon at 4.

Friday afternoon the regular Aspects of Music seminar will be held at 3:15, featuring a lecture by Iain Hamilton, composer in residence at the Music Center this summer. His topic will be "A Personal View of the Materials of Music." The seminar is open to Friends of the BMC.

At Friday's Boston Symphony concert, Dr. Munch has invited Samuel Mayes to be soloist in a performance of Saint Saens' Violoncello Concerto No. 1 in A minor, Opus 33. This concert will open with Three Nocturnes by Debussy, with the Festival Chorus, prepared by Lorna Cooke de Varon, making its first appearance of the season. The remainder of Friday's program includes Honegger's Fifth Symphony and Ravel's La Valse, choreographic poem.

Saturday morning at 10, the open rehearsal of the BSO will be for the benefit of the orchestra's pension fund. William Steinberg will conduct the concert that evening. His program will consist of Beethoven's Symphony No. 8 and the Symphony No. 8 in C minor by Bruckner.

Sunday afternoon at 2:30, Rudolf Serkin will give a performance with the BSO of Beethoven's Piano Concerto No. 5 (Emperor). Also to be heard on this program will be Variations on a Theme by Haydn, Opus 56A by Brahms and Martinu's "Fantaisies Symphoniques," Symphony No. 6.

Attendance at the fourth weekend events at Tanglewood was about 6,000 below the same weekend last year, but the over-all attendance here this season for the first four weeks is running about the same as last year. Yesterday afternoon's concert drew to Tanglewood 6,759; Saturday night, 8,125, and Friday, 5,013. A total of 3,837 persons attended the open rehearsal of the BSO Saturday morning, making a weekend total of 24,734.

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SCHENECTADY UNION STAR
Monday, July 23, 1962

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Times
NEW MILFORD, Conn.
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JUL 26 1962

Berkshire Festival in 4th Week

Music by Beethoven, Handel and Strauss will highlight the closing concerts of the fourth week of the Berkshire Music Festival at Tanglewood, Lenox, Mass.

On Saturday at 8 p.m. Charles Munch will conduct the Boston Symphony Orchestra with Byron Janis appearing as soloist in Beethoven's Piano Concerto No. 3 in C minor, Op. 37. The program also includes Handel's Suite for Orchestra, from "The Water Music, arranged by Sir Hamilton Harty and Symphony No. 3 by Alexei Haieff.

Sunday's program, at 2:30 p.m., conducted by Pierre Monteux, will include Beethoven's Symphony No. 2 and Richard Strauss', "Ein Heldenleben", Tone Poem, Op. 40. Freda Grey-Masse will be soloist in the Prelude and Final Air of Dido, "When I am laid in earth", from Purcell's opera "Dido and Aeneas," and Weber's "Ocean! Thou Mighty Monster" from Oberon.

William Steinberg, conductor of the Pittsburgh Symphony, will be a guest conductor for the first time at Tanglewood next Saturday evening, Aug. 4, presenting Beethoven's Symphony No. 8 and Bruckner's Symphony No. 8 in C minor.

Arthur Fiedler will return to Tanglewood for his annual appearance with The Boston Pops Orchestra next Thursday, Aug. 2. On Friday night, Aug. 3, Samuel Mayes, the orchestra's principal cellist, will be soloist in a performance of Saint Saen's Violincello Concerto No. 1 in A minor, Op. 33. Sunday afternoon, Aug. 5 will bring Rudolph Serkin as soloist in a performance of Beethoven's Piano Concerto No. 5 (Emperor).

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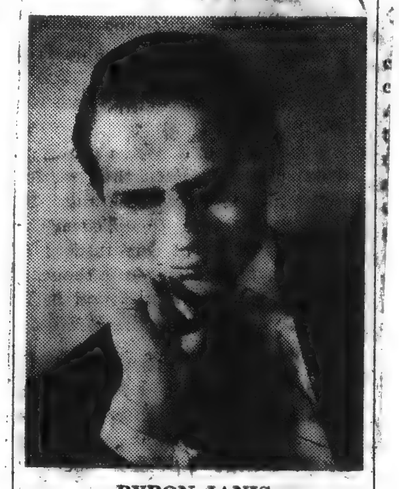
AGAWAM, Mass.
Weekly

JUL 26 1962

Pianist



BYRON JANIS

Byron Janis, pianist, will be soloist in Beethoven's Piano Concerto No. 3, with Charles Munch and the Boston Symphony Orchestra at the Berkshire Festival concert at Tanglewood on Saturday evening, July 28, at 8:00 p.m.

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Register (e)
NEW HAVEN, Conn.
Circ. 101,244

JUL 22 1962

* * *

Charles Munch will conduct the Friday and Saturday concerts (8 p.m.) this week at the Berkshire Music Festival. Friday's program lists Debussy's "Printempts," Walter Piston's Symphony No. 6 and the Brahms Fourth. Saturday's concert will feature Byron Janis in Beethoven's Piano Concerto No. 3 in C minor. Handel's Suite (from the "Water Music") and Haieff's Symphony No. 3 are also to be heard.

Pierre Monteux will conduct next Sunday afternoon's program which includes Beethoven's Symphony No. 2 in D major and the Strauss tone poem, "Em Heldenleben," Op. 40. Soprano Freda Gray-Masse, guest artist, will be heard in arias by Purcell and Weber.

The Boston Arts Quartet will play Webern's Five Movements (Op. 5), Berger's Quartet (1958), and Schoenberg's Quartet No. 3 in the regular chamber music concert on Wednesday evening.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 31 1962

Star Fish Group Visits Tanglewood

Some 14 handicapped and chronically ill were guests of the Boston Symphony Orchestra Sunday afternoon at Tanglewood. The group, all members of Star Fish, Inc., today expressed their gratitude for the cooperation extended by the Tanglewood staff. James J. Brosnahan BSO treasurer, made the arrangements.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Friday, July 27, 1962

NewEnglandNewsclipAgency, Inc.
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Sunday Advertiser
BOSTON, Mass.
Circ. 450,303

JUL 29 1962

NewEnglandNewsclipAgency, Inc.
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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,728

JUL 29 1962

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

JUL 28 1962

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Union (m)
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JUL 26 1962

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Berkshire Eagle (e)
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Morning Globe
BOSTON, Mass.
Circ. 192,118

JUL 27 1962

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Evening Globe
BOSTON, Mass.
Circ. 141,660

JUL 27 1962

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917

JUL 25 1962

NewEnglandNewsclipAgency, Inc.
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Sun (e)
ATTLEBORO, Mass.
Circ. 11,091

JUL 27 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Friday, July 27, 1962

NEW YORK Herald Tribune
D. 355,898 S. 451,270

JUL 27 1962 Buffalo

Music Notes

Pierre Monteux has changed the program in which he will conduct the Boston Symphony Orchestra at 2:30 p. m. this Sunday, July 29, in the Berkshire Festival at Tanglewood, Lenox, Mass., owing to the illness of Freda Gray-Masse, soprano, the originally announced soloist. The revised list includes Respighi's arrangement of Bach's Passacaglia and Fugue in C minor; Beethoven's Symphony No. 2 and Richard Strauss' "Ein Heldenleben."

* * *

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Independent
AGAWAM, Mass.
Weekly

JUL 26 1962

NewEnglandNewsclipAgency, Inc.
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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,728

JUL 22 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Wilton Bulletin
WILTON, Conn.
Weekly Circ. 2,304

JUL 25 1962

AT TANGLEWOOD—Freda Gray-Masse, mezzo soprano, who will be soloist with the Berkshire Festival concert on Sunday, July 29 at 2:30 in the Music Shed.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TROY MORNING RECORD
Saturday, July 28, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SARATOGA SARATOGIAN
Monday, July 23, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SYRACUSE POST STANDARD
Sunday, July 22, 1962

CAPITAL CITY NEWS BUREAU
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BUFFALO COURIER EXPRESS
Sunday, July 22, 1962

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
JUL 21 1962

New England Newsclip Agency, Inc.
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Sun (e)
LOWELL, Mass.
Circ. 44,384
JUL 21 1962

New England Newsclip Agency, Inc.
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Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350
JUL 26 1962

New England Newsclip Agency, Inc.
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Sunday Courant
HARTFORD, Conn.
Circ. 155,682
JUL 22 1962

New England Newsclip Agency, Inc.
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News (e)
SPRINGFIELD, Mass.
Circ. 101,245
JUL 27 1962

New England Newsclip Agency, Inc.
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News-Times (e)
DANBURY, Conn.
Circ. 20,636
JUL 26 1962

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Sunday Globe
BOSTON, Mass.
Circ. 445,834
JUL 22 1962

New England Newsclip Agency, Inc.
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Sun (e)
ATTLEBORO, Mass.
Circ. 11,091
JUL 26 1962

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Berkshire Courier
GT. BARRINGTON Mass.
Weekly Circ. 2,580
JUL 26 1962

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Banner (e)
BENNINGTON, Vt.
Circ. 5,050
JUL 28 1962

BERGEN RECORD
HACKENSACK, N. J.
JUL 23 1962

BROOKLYN, N.Y.
BAY NEWS
W. 10,215
JUL 28 1962

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139
JUL 18 1962 Buffalo

SYRACUSE, N.Y.
POST-STANDARD
D. 99,075 S. 102,588
JUL 22 1962 Buffalo

BROOKLYN, N.Y.
KINGS COURIER
W. 15,370
JUL 28 1962 Buffalo

ATHENS, N.Y.
HERALD
W. 315
JUL 26 1962

POUGHKEEPSIE, N.Y.
JOURNAL
D. 29,881 S. 31,200
JUL 22 1962 Buffalo

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
RAVENA NEWS HERALD
Friday, July 27, 1962

SCHENECTADY, N.Y.
GAZETTE
D. 45,522
JUL 24 1962 Buffalo

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010
JUL 22 1962 Buffalo

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Sunday, July 22, 1962

Pierre Monteux

Freda Gray-Masse

Programs Listed For Tanglewood

By EDGAR S. VAN OLINDA

Pierre Monteux returns to Tanglewood Sunday, July 29, at the invitation of Charles Munch to conduct the Boston Symphony in the concert of the Berkshire Festival's fourth week. Doctor Munch will conduct the concerts Friday and Saturday with the full Boston Symphony Orchestra of 104 members assembled at Tanglewood, Lenox, Mass., for the first time this season.

For the Friday concert Doctor Munch has selected the following program: "Printemps," Suite symphonique by Debussy; Walter Piston's Symphony No. 4, by Brahms.

For Saturday evening's concert, Doctor Munch has invited Byron Janis to be his guest in a performance of the Piano Concerto No. 3, by Beethoven. Also to be heard that evening will be Handel's Suite for Orchestra, from "The Water Music" arranged by Sir Hamilton Harty and the Symphony No. 3 by Alexei Haieff. The evening performance will be preceded by an open rehearsal at 10 a.m. for benefit of the orchestra's pension fund.

Mr. Monteux will open his Sunday, July 29, concert at 2:30 p.m., with a performance of Beethoven's Symphony No. 2. Freda Gray-Masse will be soloist with Mr. Monteaux and the Boston Symphony Orchestra in the Prelude and Final Air of Dido, "When I am Laid in Earth," from Purcell's opera "Dido and Aeneas" and Weber's "Ocean! Thou Mighty Monster" from "Oberon." Mr. Monteux and the orchestra will close the concert with Richard Strauss' tone poem, "Ein Heldenleben."

Aug. 2 Program

Arthur Fiedler has announced the program for the appearance of the Boston Pops at Tanglewood Thursday, Aug. 2. The annual concert for the benefit of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, will feature pianist Earl Wild playing the Concerto in F for piano and orchestra by George Gershwin.

The concert, which will begin at 8 p.m. in the Music Shed at Tangelwood, will begin with the Boston Pops' famous rendition of Sousa's "The Stars and Stripes Forever." The balance of the program includes the Suite from "El Cid" by Massenet; the "Pines of Rome" by Respighi, and selections from "West Side Story" by Leonard Bernstein.

The entire Music Shed will be reserved for this performance by Arthur Fiedler and the Boston Pops, and tickets will be on sale at the Berkshire Festival Box Office, Tanglewood, beginning at 9 a. m. Friday, July 20. Reserved tickets are available at $6.00, $5.00, $4.50, and $3.00. Tickets for admission to the Tanglewood lawns will be available beginning at noon on the day of the concert at $2.50. The gates will be opened at 6 p.m., and patrons are invited to bring picnic suppers with them.

THE BOSTON ARTS Quartet will present the Wednesday evening chamber music program tomorrow in the Tanglewood Theater as a benefit of the Berkshire Music Center. The program, sponsored by the Fromm Music Foundation, will include Anton Webern's "Five Movements, Opus Five," the "Quartet" by Berger and Schoenberg's "Quartet Number Three." Members of the Boston Arts Quartet are Joseph Silverstein and Harry Ellis Dickson, violins; Eugen Lehner, viola; and Richard Kapuscinski, cello.

Friends of the Berkshire Music Center events include the first performance of the Conductor's Orchestra at 8 p.m. tonight in the theater.

* * *

A CHAMBER music program will be presented by students of the Berkshire Music Center Thursday at 4 p.m. in the Chamber Music Hall and the Tanglewod Choir will present a concert of choral music Thursday at 4 p.m. in the Chamber Music Hall and the Tanglewood Choir will present a concert of choral music Thursday at 8 p.m. in the Theater. A Sunday 10 a.m. chamber music concert will be presented in the Chamber Music Hall.

Tickets for the Boston Pops at Tanglewood concert, Aug. 2 at 8 p.m., with Arthur Fiedler conducting and Earl Wild as soloist, and for all Berkshire Festival events are on sale at the Festival Box office, Tanglewood, Lenox, Mass.

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NewEnglandNewsclipAgency,Inc.
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Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885

JUL 2 0 1962

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 194,917

JUL 2 5 1962

Pierre Monteux will conduct the Boston Symphony Orchestra at Tanglewood Sunday afternoon.

NEW YORK, N.Y.
MANHATTAN EAST
W. - CIRC. NOT AVAIL.

AUG 2 1962

MUSIC

BERKSHIRE MUSIC FESTIVAL. At Tanglewood, Lenox, Mass. Charles Munch conducting the Boston Symphony.

Last Saturday evening's Berkshire Festival concert began with a sprightly performance of Handel's **Water Music.** This composition was written in win back the favor of George I of England and was originally played by an orchestra placed on a barge that followed the royal float down the Thames. It has lost none of its freshness and sparkle during the intervening years and it is not surprising that it accomplished its set purpose in the 18th century.

Next on the program was a symphony by Haieff, which, although written in the modern idiom, was not too well organized. The composer does not yet seem to have sufficient mastery of the symphonic form.

The concert concluded with a magnificent rendition of Beethoven's **Third Piano Concerto in C Minor,** one of the first compositions of the composer's middle period. Byron Janis as soloist did not allow his superb technique to stand in the way of the music. Conductor Charles Munch and the Boston Symphony Orchestra provided excellent support.

Leila Seigel

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

JUL 3 0 1962

24,734 Persons At Tanglewood During Weekend

Works covering a time span of almost a quarter of a century in musical history were presented to the 24,734 patrons who made the weekend pilgrimage to the Music Shed at Tanglewood.

As usual the Saturday night throng — numbering 9,125 — was the largest of the weekend. Some 8,850 were counted Friday night and 6,759 yesterday afternoon.

The attendance for the three days was slightly below the number for the same weekend last season.

REVIEWS. 4TH WEEK.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,783
1962

Music: Berkshire Festival At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX—The last five big weekends of the Berkshire Music Festival got underway last night at Tanglewood with Charles Munch conducting the Boston Symphony Orchestra of 104 players in a standard romantic-contemporary program.

Although Friday is usually the weekend's low night in attendance, there was an audience of 5,013, despite unusually cool weather.

Up to now, there has been absolutely no risk in the Tanglewood programs. For the past three weekends, Munch and fifth members of the orchestra have been playing music by Bach and Mozart. These have not brought the masses storming the box-office, although each program has averaged about 5,000 listeneds. Probably no program in this festival will receive more absorbed attention than the Bach and Mozart.

Set a Pattern

Last night's program set a pattern for most of the remaining concerts. It opened with a rarely-heard Debussy work, the symphonic suite, "Printemps" or "Spring," and continued to intermission with Walter Piston's sixth symphony, written for the Boston Symphony's 75th anniversary in 1953.

There was nothing here to intimidate or agitate the most frigid anti-modernist. If such were unaccountably the case, the peace offering was Brahms' Symphony No. 4.

Debussy's "Printemps" is not to be confused with another earlier work with the same tile (with women's voices) or "Rondes de Printemps" from "Iberta." whitten when Debussy was 25.

It came between the cantata, "L'Enfant Prodigue" and the famous "Afternoon of a Faun."

The most newsworthy thing that can be said about last night's performance is that the audience gave it the kind of reception that is usually bestowed on Debussy's "La Mer" or "The Faun." The applause came after Munch assured the audience, with a gesture, that the work was finished.

Deception on Merit

The combination of Munch and Debussy apprently instituted a kind of deception as to the work's merit.

Satiny sounds were heard at the outset, in woodwinds and strings. The music moved along flexibly enough, arriving at nd receding from gushes of sound with control. Thanks to Munch, they also had a sense of spontaneity.

There was an absolutely gorgeous tone from cellos, uplifted by harp. Best of all-again thanks to Munch and an orchestra that is the epitome of tonal purity—was the marvelous carrying power of the music.

Actually, Debussy's Intentions were quite irrelevant so far as "Spring" was concerned. The overall impression was resplendency of sound, loose patter and the experimental technique of a composer who was to do better things.

Of all contremporary American composers, none is sounder in technique of orchestral writing, or more considerate of layman tolerance than Piston. There isn't a measure of the Sixth Symphony that imposes on the listener's common sense or credulity. It is no fault of the composer that the slow movement b-came somewhat dreary and distended.

Simple Opening

The symphony opened with a simple, declarative melody. Ensuing rhythms were played with vigor. While some of the first movement material wavers in interest, it was not permitted to become barren—and certainly not boring.

Munch took the scherzo at such an accelerated speed that it turned into a hodge-podge of gratty sound. Were it not for dominating melodies in wind instruments, it would have become a fidgety scramble. The slow movement was much emblazoned by Samnel Mayes' cello solo, flute solo by Doriot Anthony Dwyer, and rich tone of violins and violas.

The brassy finale had compactness and purpose. Contrary to custom, the composer was not on hand to acknowledge the warm reception his symphony received.

It was obvious from the first bars of Brahm's Fourth Symphony that this was to be a pretty routine performance. One could glean an interest in achieving some measure of heroism—especially in the determination with which Munch ordered countermelodies to be brought out by the brasses.

Suffice to say that the orchestra was just as explicit as the directions it received from the podlum.

Tonight, Munch conducts the orchestra in the Handel-Harty "Water Music Suite" and Alexei Haieff's Symphony No. 3. Byron Janis is soloist in Beethoven's Fourth Piano Concerto.

Due to illness, soprano Freda Gray-Masse will not be heard at Sunday afternoon's concert. Conductor Pierre Monteux has revised the program to include the Bach-Respigri Passacaglia and Fugue in C minor, Beethoven's Second Symphony, and Richard Strauss' tone poem, "Ein Heldenleben" or "A Hero's Life."

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
JUL 28 1962

MUNCH OFFERS 'HAPPY MUSIC' IN TANGLEWOOD

Small Audience Hears Orchestra Play Brahms, Piston, Debussy

BY WILLARD M. CLARK

LENOX—As far as this reporter is concerned, the Berkshire Festival conducted by the Boston Symphony Orchestra doesn't begin until the concerts in the shed.

Cool Air

The first concert last night brought out a relatively small audience, probably there weren't furs enough to keep everyone warm.

Munch conducted the full orchestra in a program of happy music. He opened with Debussy's exquisite symphonic suite, "Printemps." Then came the forthright sixth symphony of Walter Piston, and following intermission, Munch gave us one of his justly famous readings of the fourth symphony of Johannes Brahms.

As far as we know, the performance of the Debussy opus was the first Munch has given us at Tanglewood. In fact, it was so new to the majority of hearers that he had to give them a cue when it was over so they could applause.

Masses of Sound

It is a lovely work, lush, melodic and myriad colored. I have seldom heard the orchestra evoke such exquisite sounds. The second episode is pretty wild, with intriguing rhythm and huge masses of sound. Munch conducted these easily, and the orchestra responded to a man.

Walter Piston's symphonies have now all been performed at Tanglewood, we believe.

His sixth symphony is, for the most part, a rugged work with much attention to woodwinds and brasses. The second movement is a rather slight and playful scherzo. Its rhythms are intriguing and its harmonies are really harmonies.

Effective Cello

The adagio movement is heavier and richer in texture, attention-holding by its obvious sincerity. The use of the cello for several short interludes is, extremely effective, particularly when the cellist happens to be Sammy Mayes.

The final movement is a brisk and commanding allegro in which the full orchestra swells to impressive proportions. All in all, it seemed a proper work to precede the Brahms symphony.

As noted, Munch saved the best for the last. This final symphony of Brahms is a happy work, often sparkling, always melodious, and seemingly endless in its thematic resources.

"Forever Vivid"

Munch has conducted it often at Tanglewood, and there really isn't very much new to write about it. The orchestra responded to every cue.

There was in the playing a feeling that each man was giving his best, so that the memory of those years Munch has been with the orchestra would be made forever vivid in the minds of the hearers.

Tonight we feel there is a special treat in store for the audience, for Munch has invited pianist Byron Janis to be soloist in Beethoven's piano concerto No. 3 in C minor, a work in which this blazing young pianist has few equals.

Pierre Monteux

Around the concerto Munch has placed Handel's "Water Music," and Haieff's symphony No. 3. We think this last will be a first hearing at Tanglewood.

Sunday night the octogenarian, Pierre Monteux, makes his bow before the festival audience. He will receive a tumultuous welcome, it goes without saying. He is greatly admired.

He has chosen to open his program with Bach's organ Passacaglia (arranged for orchestra by Respighi). He will follow this with Beethoven's symphony No. 2 in D major and conclude the program with Richard Strauss' tone poem, "Ein Heldenleben."

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 28 1962

Music Review

Tanglewood Opens Full-Orchestra Series

By JAY C. ROSENFELD

THE CONCERT at Tanglewood last night was the first of the season in which the complete orchestra took part, and marked the beginning of five weeks of music chosen from the entire catalogue of the orchestra library as distinguished from the opening three weeks when only Bach and Mozart were played by a smaller ensemble.

Charles Munch, conductor of the Boston Symphony, chose a program of which only the first work was new to Tanglewood, but it still was a popular and ingratiating piece. Debussy wrote his "Printemps" while he was a prix de Rome student, protesting whenever he could against his temporary exile, and yet acquiring experience and making friends in what, to us 80 years later, seems to have been a wonderland of opportunities. He followed our fellow-townsman, Henry Longfellow, into the salon of the old Abbe Liszt, visited Boito while he was working on "Falstaff" with Verdi, to mention only the high lights of musical history in which the young Frenchman was involved.

* * *

BUT HIS "Spring" is more the effervescence of youth than reference to the season. His tone colors are lush, his rhythms more for the boulevardier than for the serious analysts of the Avenue Matignon. In fine, a light and youthful outburst.

Munch repeated the sixth symphony of Walter Piston, which he had introduced to this same stage two years ago. It dates from 1955 and was commissioned for the 75th season of the Boston orchestra and dedicated to the memory of Serge and Natalie Koussevitzky.

Piston, now retired from the post he honored in the music department of Harvard, writes with fluency exceeded by few in contemporary music. He uses a large orchestra, much larger, in fact, than that called for by Brahms, whos fourth symphony was played after intermission to fill the second half of the program, yet it is never heavy nor sluggish. His sense of rhythm is one of his most happy endowments and the inspiration which prompted him to double the action in the flutes and oboes after the initial syncopated theme gave the movement a fillip he was able to inject whenever a change of pace was appropriate.

* * *

JOSEPH de Pasquale, solo viola of the orchestra, distinguished himself in the solo Piston writes for his instrument in the first movement. The second movement was played with a light, deft swiftness reminiscent of Mendelssohn, and in the final allegro again a rhythmic freshness became apparent. The adagio third movement was enhanced by the playing of a cello solo by Samuel Mayes, although the movement is at the other end of the scale from the airy vivace in inertial direction.

The last Brahms is magnificent music and can be enjoyed in most of the many guises in which it can be heard over a period of time. Munch emphasizes its vigor, and compounds the strength of its components and, when there is a choice, takes the swifter tempo. The Boston orchestra is a wondrous instrument in any situation, but we wish Munch had given the cellos a little leeway in their magnificent sectional solo of the second theme instead of stepping up the tempo there. And there was no evidence of thought to distinguish the dynamics of the furious last few bars of the allegro giocoso from the "passionato" chords in the winds to begin the finale. An audience of a baker's dozen over five thousand was more than happy with the whole evening.

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NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885

AUG 2 1962

TANGLEWOOD
Friday — by R. J. G.

Charles Munch led the Boston Symphony Orchestra on Friday evening in a program which offered the prospect of more variety than was achieved. This can be attributed in part to the fact that Debussy's "Printemps," being an early work, has more form in the traditional sense and a greater clarity of orchestral texture than generally associated with this composer's work. It has, therefore, an affinity with the two symphonies which followed, especially since Walter Piston's effective use of the orchestra in his Symphony No. 6 makes more than passing reference to the orchestral practices of the French impressionists.

Through beautiful balance, expressive nuance and a plastic sense of rhythm, Dr. Munch made Debussy's "Printemps" seem a better piece of music than it really is. The Piston work is a fine (though not his best) symphony and it received a virtuoso performance.

The disappointing part of the evening was the work which should have been the highlight, Brahms' Symphony No. 4. It must be granted (despite some unfortunate slips by the French horn) that the orchestra played beautifully, but Dr. Munch's conception of this work made Brahms sound like a *fin de siècle* French composer.

Saturday — by K. P. M.

Diversity was the keynote at Tanglewood last Saturday evening, when Dr. Munch presented a program of works by Handel, Haieff, and Beethoven. To open the program, Dr. Munch chose an orchestral arrangement of Handel's "The Water Music." Written to please a king, this work more than enthused the Tanglewood audience, which responded immediately to the vitality, sparkle, flowing grace, and moving beauty which were conveyed so well.

Next, the Third Symphony of the contemporary Siberian-American composer Alexei Haieff was presented for inspection. The first movement, which the composer informs us consists of "episodes" which are " an amusing workout of counterpoint," seems to be an attempt to combine farce and lyricism with almost electronic precision. The second movement is a sighing suggestion of frustrated emotion, while the third movement is a troubled scherzando, reiterating parts of the first.

The unquestionable highlight of the evening came, however, when Byron Janis contributed his magnificent performance of Beethoven's Piano Concerto No. 3 in C minor. The deeply moving interpretation of the masterwork will undoubtedly be remembered by many for a very long time.

Sunday — by C. N. D.

Wave after wave of applause greeted Pierre Monteux at the close of his concert Sunday afternoon at Tanglewood. The distinguished octogenarian retains his mastery of an orchestra and the Boston Symphony never sounded more luminous and vibrant.

On account of illness, the announced soloist, Mme. Gray-Masse, was unable to appear but that was no loss to the thousands who came to hear Monteux. In place of the soprano arias announced on the advance program, the orchestra played a version of the Organ Passacaglia and Fugue in C minor by Bach arranged by Resphigi. This music is more effective with an orchestra than in its original version, but it says something entirely different than what the composer had in mind; hence it was a refreshing bit of honesty to read on the program that the Passacaglia was "Interpreted" by Resphigi and not "arranged" by him.

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NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUL 29 1962

Janis Given Near Ovation In Concerto at Tanglewood

By WILLARD M. CLARK

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NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 100,849

JUL 29 1962

Music: Beethoven Work at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's Berkshire Festival concert at Tanglewood derived its drawing power and distinction from Byron Janis' performance of Beethoven's Third Piano Concerto, with the Boston Symphony Orchestra conducted by Charles Munch.

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Balance of the program was the prancing little dances of the Handel - Harty "Water Music" suite, and Symphony No. 3 by the contemporary Siberian composer, Alexei Haieff.

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Dressed in a light gray sport coat and dark trousers, the great man ushered the 104 players through a run-through of Richard Strauss' "Ein Heldenleben" or "A Hero's Life" that seethed with vitality.

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The Boston Symphony probably could make the "Anvil Chorus" sound well as a funeral march—bu tthey were stymied with the Haieff symphony. It was played extremely well, but the music is impoverished of most qualities that one holds dear in a symphonic work.

Moments of Absorption

It had its moments of absorption from the standpoint of sound production. But it was unfortunate to squander more than one third of concert time on such tripe.

A clue to the music's ambiguity is found in the composer's program notes. For example: "I would subtitle the second movement Narcissus, for the second half of it is an exact mirror reflection of the first half; what was above is below, up, down, etc., all the way to the end. The last movement has material from the first two."

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Dolorous Affair

The second movement is a dolorous affair—moaning, wailing melodies scattered about, with strings receiving the brunt. The third movement starts off harmlessly enough—little trembling figures, but these soon give way to curt, off-key spottiness that ha already grounded the first movement.

A festive atmosphere abounded in the four swift movements of the "Water Music." In the opening allegro, the brasses did a fine job of keeping in tune but trumpets were painfully off pitch in the last phrase of the finale.

Concert Today

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Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 93,451

JUL 30 1962

AT TANGLEWOOD

Audiences Cheer Janis And Munch

By JOHN F. KYES
Gazette Music Critic

LENOX — Tanglewood audiences like to show their appreciation boisterously. In the first weekend of concerts by the full Boston Symphony Orchestra, convincing ovations were given Charles Munch, Byron Janis and Pierre Monteux. The Sunday vocalist, Freda Gray-Masse, was ill and unable to appear.

Friday's mingling of old and new brought Debussy's "Printemps," Walter Piston's Symphony No. 6, and the Brahms Fourth. Saturday, also conducted by Munch, offered a Handel-Harty Suite from "The Water Music," the Haieff Symphony No. 3 and Janis in the Beethoven Piano Concerto No. 3.

Sunday's revised program, conducted by Monteux, consisted of the Bach-Respighi Passacaglia and Fugue in C minor, the Second Symphony of Beethoven and Richard Strauss' tone poem, "Ein Heldenleben." The audiences were of moderate size on Friday, and large on Saturday and Sunday.

Byron Janis

The audience was reluctant to let Byron Janis go on Saturday night, after he concluded the concert with the C minor Beethoven Concerto. Working apparently in perfect harmony with the conductor, Janis was that delightful sort of artist who does difficult things with gracious ease, and lets dynamic shadings be chosen for poetry rather than bravura re-

The long orchestral introduction was an impressive suggestion of symphonic fare, rather than a buildup. In the first and concluding movements, Janis displayed a choice beauty of spirit, sensitiveness and brilliant technique, letting the climaxes shine out as much by phrasing as by sheer force. The second movement, "Largo," had all the calm, sweet faith one would expect in a sacred theme. In its mid-portion, however, both the soloist and conductor seemed to make a fetish of holding back the tempo unduly.

The "Water Music" excerpts showed the Boston ensemble in its best light at times, and also pointed out longstanding defects. The "Air" was elastic and smooth, the "Bourree" brought showy strings, with gently bouncing bows. The Hornpipe was dainty and neat. Sweet music also emerged in the "Andante espressivo." The varied use of soft woodwinds in these sections was charming.

In the opening "Allegro," and again in the final "Allegro deciso," the noisy timpani of other seasons again obtruded, and the brasses had moments of harsh overblowing. There was lack of the cohesiveness felt in the orchestra elsewhere during the evening.

Modern Work

The Haieff Symphony, which was followed by a friendly but not turbulent welcoming of the composer to the stage, was a brief modern work, skilfully scored. It skirted the edge of dissonance at times, with a tendency to placate and smooth over. The idiom was somewhat fragmentary, and the effective climaxes were shortlived. The work opened with quizzical, oblique approaches. Its "Andante" movement had considerable appeal, until its later portion became somewhat labored in conception. The work demanded and received virtuoso playing from all portions of the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
AUG 2 1962

TANGLEWOOD

Friday — by S. J. G.

Charles Munch led the Boston Symphony Orchestra on Friday evening in a program which offered the prospect of more variety than was achieved. This can be attributed in part to the fact that Debussy's "Printemps," being an early work, has more form in the traditional sense and a greater clarity of orchestral texture than generally associated with this composer's work. It has, therefore, an affinity with the two symphonies which followed, especially since Walter Piston's effective use of the orchestra in his Symphony No. 6 makes more than passing reference to the orchestral practices of the French impressionists.

Through beautiful balance, expressive nuance and a plastic sense of rhythm, Dr. Munch made Debussy's "Printemps" seem a better piece of music than it really is. The Piston work is a fine (though not his best) symphony and it received a virtuoso performance.

The disappointing part of the evening was the work which should have been the highlight, Brahms' Symphony No. 4. It must be granted (despite some unfortunate slips by the French horn) that the orchestra played beautifully, but Dr. Munch's conception of this work made Brahms sound like a *fin de siècle* French composer.

Saturday — by K. P. M.

Diversity was the keynote at Tanglewood last Saturday evening, when Dr. Munch presented a program of works by Handel, Haieff, and Beethoven. To open the program, Dr. Munch chose an orchestral arrangement of Handel's "The Water Music." Written to please a king, this work more than enthused the Tanglewood audience, which responded immediately to the vitality, sparkle, flowing grace, and moving beauty which were conveyed so well.

Next, the Third Symphony of the contemporary Siberian-American composer Alexei Haieff was presented for inspection. The first movement, which the composer informs us consists of "episodes" which are " an amusing workout of counterpoint," seems to be an attempt to combine farce and lyricism with almost electronic precision. The second movement is a sighing suggestion of frustrated emotion, while the third movement is a troubled scherzando, reiterating parts of the first.

The unquestionable highlight of the evening came, however, when Byron Janis contributed his magnificent performance of Beethoven's Piano Concerto No. 3 in C minor. The deeply moving interpretation of the masterwork will undoubtedly be remembered by many for a very long time.

Sunday — by C. N. D.

Wave after wave of applause greeted Pierre Monteux at the close of his concert Sunday afternoon at Tanglewood. The distinguished octogenarian retains his mastery of an orchestra and the Boston Symphony never sounded more luminous and vibrant.

On account of illness, the announced soloist, Mme. Gray-Masse, was unable to appear but that was no loss to the thousands who came to hear Monteux. In place of the soprano arias announced on the advance program, the orchestra played a version of the Organ Passacaglia and Fugue in C minor by Bach arranged by Resphigi. This music is more effective with an orchestra than in its original version, but it says something entirely different than what the composer had in mind; hence it was a refreshing bit of honesty to read on the program that the Passacaglia was "Interpreted" by Resphigi and not "arranged" by him.

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Sunday Republican
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Springfield people will remember Byron Janis who opened the 1951-1962 season of our symphony orchestra. We knew he was going to be good but failed to realize just how much a lift a pianist can get from fine orchestra collaboration.

This concerto offers many an opportunity for bravura display, a quality which Janis has in abundance. He can be as gentle as a dove and then roar violently.

He can do just about whatever he wants to do, pianistically, and does it so easily that one hardly realizes what is going on. Munch and the orchestra provided an exceptional collaboration.

The audience, which numbered 9125, was wildly enthusiastic, which must have pleased the young pianist and his mother and father, who sat directly in front of me.

Janis has just returned from Russia where, we were told, he was the first American invited to record an album. The audience seemed completely aware that it was getting its money's worth, and the response to this particular performance was very close to a standing ovation.

This afternoon Pierre Monteux returns to the podium for the first time this season. He may be sure of a tremendous welcome, for few conductors have reached his age retaining all the vigor and perception he has.

There is very little of the standard repertoire he has not conducted.

His program has been changed because of the defection of contralto Freda Gray-Masse. The program will include Beethoven's Symphony No. 2, Bach's organ passacaglia arranged for orchestra by Resphigi, and the Strauss tone poem "Ein Heldenleben."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 100,849
JUL 29 1962

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By RAYMOND MORIN
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Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 93,451
JUL 30 1962

AT TANGLEWOOD

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By JOHN F. KYES
Gazette Music Critic

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
AUG 1962

79

Berkshire Festival—Tanglewood

...ly 27-29 was the first this season to ...fied composers as contrasted with the ... all-Mozart concerts. Between **Charles** ...l Saturday evenings) and **Pierre Mon**...noon), music from Bach to Haieff was

...e Friday program with Debussy's early ...ps," suite symphonique, whose major ...orecasts the Impressionistic style of the Walter Piston's Symphony No. 6 com... this concert. In four movements, the ...dies which are concisely and beautifully ... feeling of solidarity; the second trips ... humorous close; the third presents ...nes: and the last aptly fulfills its title, ...he evening came to a rousing conclusion ...ony No. 4 in E Minor. Dr. Munch prac... muddiness from Brahms' orchestration and gave the symphony a French clarity without ever sacrificing its German characteristics or quality. Every detail, from dynamics to tempi, was carefully worked out. It is difficult for this listener to remember a better performance. The audience apparently shared this feeling, for its applause shook the rafters of the Shed.

The two features of Saturday's concert were Alexei Haieff's Symphony No. 3 and **Byron Janis'** appearance in Beethoven's Piano Concerto No. 3 in C Minor. The evening opened with the fanfare from Handel's suite, "The Water Music" (arranged by Sir Hamilton Harty). On first contact, the Haieff symphony invites future hearings. Its striking qualities are contrasts—with a solemn, reflective second movement sandwiched between the light, airy first and the bouncy, modern third movements,—and the transparent texture throughout the work. The first movement is particularly interesting inasmuch as its opening theme—a short rapid up-scale phrase—is effectively

(Continued on page 5)

Berkshire Festival-Tanglewood

(Continued from page 3)

tossed about among the various sections of the orchestra. Byron Janis was most successful with the first movement of the Beethoven concerto. In the second his tendency to milk every phrase resulted in an exaggerated slowing-up of the "Largo" tempo. In the last movement, excluding some slurring and slight over-use of the pedal, Mr. Janis fared very well. It would appear that his feeling for and insight to Beethoven excels his technique. The audience, however, enthusiastically acclaimed the artist.

When illness prevented the scheduled appearance of Mme. Freda Gray-Masse at Sunday's concert, **Pierre Monteux** offered Bach's Organ Passacaglia and Fugue in C Minor, orchestrated by Respighi, as the opening selection. Mr. Monteux is still the grand old maestro. His interpretation of Beethoven's Symphony No. 2 in D Major was as much a model of delicacy and precision as his reading of Bach was a tower of strength. As for Strauss' "Ein Heldenleben," it is an accepted fact that Strauss himself is the hero of this vast symphonic score. But on July 29, the hero clearly was Monteux. The clarity, brilliance and sweetness he extracted from the orchestra were unmatched. Here, as in the Brahms symphony on Friday, was a performance one hears once in a lifetime.—N.K.S.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917

JUL 30 1962

Cool Weather, Warm Sense at Tanglewood

Piston's Sixth Joins Debussy and Brahms

By Louis Chapin

Lenox, Mass.

The Boston Symphony, after ...rce well-attended weekends ... Bach and Mozart with re...uced orchestra, brought its ... membership to Tangle...ood last week. On Friday it played Debussy, Piston, and Brahms, under Charles Munch, to an audience kept by the cool Berkshire weather from a corresponding increase.

Those few thousands who came were rewarded most especially by the warm coherence of the Piston Sixth Symphony. If Bostonians find reasons to regret the echoing at these concerts of so much from the previous winter, their reasons could well bypass such germane music as this. "The symphony," as Mr. Piston says through John N. Burk's program notes, "was composed [as 1955 commission] with no intent other than to make music to be played and listened to." Much more than once, we might add.

"Fluendo espressivo," designating the first movement, exactly describes how the music came from the orchestra and conductor for whom it was composed. It flowed, in Mr. Piston's eminently legible way. Then followed an authentic scherzo (Leggerissimo vivace), a froth of percussive scintillations. The chuckles that followed it were with the music, not at a program note. The player and the listener could each be entertained.

* * *

The Adagio sereno turned from this light-hearted banter to the more serious matters of content. Samuel Mayes' solo cello was insistently eloquent in the first theme, on which it commented again at the end. The genuine reassurance of this movement is a welcome way for music to work in these shock-conscious days.

Mr. Piston's last movement, Allegro energico, resumes with the livelier energy of the first two, having at heart a bounding proposition which is at length harnessed to fugal development, and brings the symphony resolutely home.

The program additionally quotes Mr. Piston's "immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances" of his music. This was another such performance, resonant enough to inspire the same sentiments in the opposite direction. Walter Piston, for his unpretentious, vibrantly intelligible work as New England's most eminent living composer, is the creditor indeed of countless thousands who have responded as players and hearers of his music.

* * *

The rest of Friday evening, though it dispensed intermittent patches of notable sonority, was not especially revealing. Debussy's early "Printemps," opening the program, relates its abundant melody and color in the incomplete way of derivative "pop" arrangers of the past 30 years; except that his incompleteness is that of evolving originality, and theirs, as a rule, is not. There was some tailoring still to be done in this performance, including the release of the brass in his final flung chord.

The Brahms Fourth, after intermission, got better as it went along. Dr. Munch, at ease in Debussy, closely interested in Piston, seemed to push and pull at the Parthenaic equilibriums of Brahms' first movement, as though impatient with its ineffable structure.

The Andante movement found its voice in the rising assurance of the second theme, and rocked splendidly in the closing tutti. Brahms' joke (scherzo) came off as well as had Piston's very different one, and the symphony's final chaconne stood up with something of the energy and passion intended by its composer.

This is familiar and monumental music, and deserves to remain so. Whether or not such works should remain on Berkshire Festival programs in the customary quantities may be an open question. But they certainly should not be allowed to sound habitual.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

JUL 30 1962

Concert Review

Fourth Week at Tanglewood Suited to Munch, Monteux

By FRANK N. PATTERSON

The fourth week of concerts at Tanglewood brought the entire Boston Symphony together to perform music that most suits the talents of the orchestra under Charles Munch and, by the way, those talents of his inestimable colleague, Pierre Monteux, as well.

The music, with the possible exception of the Haieff Symphony No. 3, was all on the grand scale which allows style and means of interpretation within a large margin without exceeding the general boundaries of genteel taste or original composer intent.

French Masters

Particularly suitable to Munch's wide, somewhat improvisational interpretations are the lush impressionistic works by the French masters of his own generation of which Debussy's "Printemps" was an admirable example. Composed when Debussy was a Prix de Rome scholar (an honor he received for his contrapuntal prowess!), he wrote to a friend that with this music he wanted to "communicate the greatest possible number of sensations, — from the human point of view." If this lofty goal failed on paper, it was most closely achieved in Friday's performance. The careful opening and exposure of the music to the culmination and resurgence of joy and new life should be marked among the BSO's most rare performances.

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Handel's Water Music

Handel's Water Music gave Munch another chance to display the fine characteristics of the orchestra which unfortunately included overly enthusiastic trumpets.

However, Byron Janis' performance of the first movement of Beethoven's Piano Concerto No. 3 turned the usually well-mannered audience into a state of frenzy that was only outclassed by the scene that followed the finale. The performance, with the possible exception of the too-slow, too-profound largo, rated fully this uninhibited display. Though Janis plowed into the work like an agile pneumatic drill fighting a piano, he produced both beautiful and positive results, and though his tone was enormous, it was heroic and always expansive. The few notes played that were not part of this concerto did not add, nor frankly did they much detract from the startling success created by the right ones.

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
AUG 1962

Berkshire Festival—Tanglewood

The ... July 27-29 was the first this season to offe... ...rsified composers as contrasted with the pre... ...nd all-Mozart concerts. Between **Charles** Mu... ...nd Saturday evenings) and **Pierre Mon**te... ...rnoon), music from Bach to Haieff was

...he Friday program with Debussy's early ...nps," suite symphonique, whose major ...forecasts the Impressionistic style of the **Walter Piston's Symphony No. 6** com... ...f this concert. In four movements, the ...odies which are concisely and beautifully ...feeling of solidarity; the second trips ...a humorous close; the third presents ...emes; and the last aptly fulfills its title, The evening came to a rousing conclusion ...phony No. 4 in E Minor. Dr. Munch prac... ...e muddiness from Brahms' orchestration and gave the symphony a French clarity without ever sacrificing its German characteristics or quality. Every detail, from dynamics to tempi, was carefully worked out. It is difficult for this listener to remember a better performance. The audience apparently shared this feeling, for its applause shook the rafters of the Shed.

The two features of Saturday's concert were Alexei Haieff's Symphony No. 3 and **Byron Janis'** appearance in Beethoven's Piano Concerto No. 3 in C Minor. The evening opened with the fanfare from Handel's suite, "The Water Music" (arranged by Sir Hamilton Harty). On first contact, the Haieff symphony invites future hearings. Its striking qualities are contrasts—with a solemn, reflective second movement sandwiched between the light, airy first and the bouncy, modern third movements,—and the transparent texture throughout the work. The first movement is particularly interesting inasmuch as its opening theme—a short rapid up-scale phrase—is effectively

(Continued on page 5)

Berkshire Festival-Tanglewood

(Continued from page 3)

tossed about among the various sections of the orchestra. Byron Janis was most successful with the first movement of the Beethoven concerto. In the second his tendency to milk every phrase resulted in an exaggerated slowing-up of the "Largo" tempo. In the last movement, excluding some slurring and slight over-use of the pedal, Mr. Janis fared very well. It would appear that his feeling for and insight to Beethoven excels his technique. The audience, however, enthusiastically acclaimed the artist.

When illness prevented the scheduled appearance of Mme. Freda Gray-Masse at Sunday's concert, **Pierre Monteux** offered Bach's Organ Passacaglia and Fugue in C Minor, orchestrated by Respighi, as the opening selection. Mr. Monteux is still the grand old maestro. His interpretation of Beethoven's Symphony No. 2 in D Major was as much a model of delicacy and precision as his reading of Bach was a tower of strength. As for Strauss' "Ein Heldenleben," it is an accepted fact that Strauss himself is the hero of this vast symphonic score. But on July 29, the hero clearly was Monteux. The clarity, brilliance and sweetness he extracted from the orchestra were unmatched. Here, as in the Brahms symphony on Friday, was a performance one hears once in a lifetime.—N.K.S.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
JUL 30 1962

Cool Weather; Warm Sense at Tanglewood

Piston's Sixth Joins Debussy and Brahms

By Louis Chapin

Lenox, Mass.

The Boston Symphony, after three well-attended weekends of Bach and Mozart with reduced orchestra, brought its full membership to Tanglewood last week. On Friday it played Debussy, Piston, and Brahms, under Charles Munch, to an audience kept by the cool Berkshire weather from a corresponding increase.

Those few thousands who came were rewarded most especially by the warm coherence of the Piston Sixth Symphony. If Bostonians find reasons to regret the echoing at these concerts of so much from the previous winter, their reasons could well bypass such germane music as this. "The symphony," as Mr. Piston says through John N. Burk's program notes, "was composed [as a 1955 commission] with no intent other than to make music to be played and listened to." Much more than once, we might add.

"Fluendo espressivo," designating the first movement, exactly describes how the music came from the orchestra and conductor for whom it was composed. It flowed, in Mr. Piston's eminently legible way. Then followed an authentic scherzo (Leggerissimo vivace), a froth of percussive scintillations. The chuckles that followed it were with the music, not at a program note. The player and the listener could each be entertained.

* * *

The Adagio sereno turned from this light-hearted banter to the more serious matters of content. Samuel Mayes' solo cello was insistently eloquent in the first theme, on which it commented again at the end. The genuine reassurance of this movement is a welcome way for music to work in these shock-conscious days.

Mr. Piston's last movement, Allegro energico, resumes with the livelier energy of the first two, having at heart a bounding proposition which is at length harnessed to fugal development, and brings the symphony resolutely home.

The program additionally quotes Mr. Piston's "immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances" of his music. This was another such performance, resonant enough to inspire the same sentiments in the opposite direction. Walter Piston, for his unpretentious, vibrantly intelligible work as New England's most eminent living composer, is the creditor indeed of countless thousands who have responded as players and hearers of his music.

* * *

The rest of Friday evening, though it dispensed intermittent patches of notable sonority, was not especially revealing. Debussy's early "Printemps," opening the program, relates its abundant melody and color in the incomplete way of derivative "pop" arrangers of the past 30 years, except that his incompleteness is that of evolving originality, and theirs, as a rule, is not. There was some tailoring still to be done in this performance, including the release of the brass in his final flung chord.

The Brahms Fourth, after intermission, got better as it went along. Dr. Munch, at ease in Debussy, closely interested in Piston, seemed to push and pull at the Parthenaic equilibriums of Brahms' first movement, as though impatient with its ineffable structure.

The Andante movement found its voice in the rising assurance of the second theme and rocked splendidly in the closing tutti. Brahms' joke (scherso) came off as well as had Piston's very different one, and the symphony's final chaconne stood up with something of the energy and passion intended by its composer.

This is familiar and monumental music, and deserves to remain so. Whether or not such works should remain on Berkshire Festival programs in the customary quantities may be an open question. But they certainly should not be allowed to sound habitual.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 30 1962

Concert Review

Fourth Week at Tanglewood Suited to Munch, Monteux

By FRANK N. PATTERSON

The fourth week of concerts at Tanglewood brought the entire Boston Symphony together to perform music that most suits the talents of the orchestra under Charles Munch and, by the way, those talents of his inestimable colleague, Pierre Monteux, as well.

The music, with the possible exception of the Haieff Symphony No. 3, was all on the grand scale which allows style and means of interpretation within a large margin without exceeding the general boundaries of genteel taste or original composer intent.

French Masters

Particularly suitable to Munch's wide, somewhat improvisational interpretations are the lush impressionistic works by the French masters of his own generation of which Debussy's "Printemps" was an admirable example. Composed when Debussy was a Prix de Rome scholar (an honor he received for his contrapuntal prowess!), he wrote to a friend that with this music he wanted to "communicate the greatest possible number of sensations, — from the human point of view." If this lofty goal failed on paper, it was most closely achieved in Friday's performance. The careful opening and exposure of the music to the culmination and resurgence of joy and new life should be marked among the BSO's most rare performances.

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'80

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Telegram (m)
WORCESTER, Mass.
Circ. 57,783

JUL 30 1962

Music: *Monteux Conducts at Tanglewood*

By RAYMOND MORIN
Telegram Music Critic

LENOX — Up to this point in the Berkshire Music Festival, the zenith was reached yesterday afternoon with Pierre Monteux conducting the Boston Symphony Orchestra in a program of merit and high adventure. The audience of 6,759 brought the weekend total to 24,724, largest of the three weekends.

Singer Freda Gray-Masse was unable to appear because of illness. In place of her arias, Monteux and the orchestra substituted the Respighi transcription of Bach's Passacaglia and Fuge in C minor. The rest of the program was Beethoven's Symphony No. 2 in D major, Opus 36, and Richard Strauss' "Ein Heldenleben," Opus 40, or "A Hero's Life."

Yesterday was a "red letter day" for two young men. Monteux, 87, had a triumph. He's about to embark on a new career as conductor of the London Symphony Orchestra. He will conduct again at Tanglewood on Aug. 11 and 24.

Richard Burgin will retire as concertmaster of the Boston Symphony with the festival's concluding concert on Aug. 26. He is 68.

Violin Solos Dazzling

Strauss' "Heldenleben" requires something more than the services of a conductor and concertmaster. Yesterday there were 103 other players on the platform, but the main pillars upon which the work rises or falls are direction from the podium and violin cadenzas, representing the work's heroine and the composer's most personal disclosures.

Burgin gave a dazzling account of the bristling solos in the section, "Hero's Helpmate" and at the end, where Strauss justifies his life's fulfillment. These were played with beautiful contours of phrase, tonal warmth and technical surety.

Monteux conducted the massive work with extraordinary outer calm. However, there was no premium on emotion or dramatic drive. This was indeed Strauss' definition of the inward battle of life, conflict with critics and elevaton of the soul.

Monumental Battle Scene

The orchestra players obviously regard Monteux with hero worship. They declared it with their performance, which was powerful and intensely moving. There were undercurrents of fire from the start — tremendous tone from low brasses to soaring sweeps from strings.

Strauss' foes were described with relish in whining strings and brass blasts. The composer's references to other of his works under fire were brilliant expressions of goading and retribution.

The oboe solo from "Don Juan" was beautifully toned by Ralph Gomberg — so were the critics' chattering rebuffs in flute, played by Doriot Anthony Dwyer. The battle scene was monumental in tonal scope and rhythmic vitality.

Patterson at Organ

This battlefield sequence was initiated with spotless offstage trumpet fanfares. At its climax were rockbottom drum beats, scolding brasses and assailing strings.

For Bach-Respighi's "Passacaglia and Fugue," the orchestra was supplemented by the organ played by Alfred Nash Patterson, new choral director of the Worcester Music Festival. The passacaglia was like a gleaming chain of 20 variations, each a perfect unit of strong character, perfectly matched to the others.

The theme was kept intact and followable despite Respighi's splashy orchestration. In the involved fugue, weblike materials could have been displayed in a brightly lighted showcase. All the interpretation lacked was a ritard at the end to magnify the feeling of dramatic finality.

Pops Concert Thursday

Monteux's Beethoven was the purest in style and the orchestra obliged with rich tone, perfectly molded ornaments and the joyous quality that Monteux sought. It's no simple trick for 34 violins to play rapid four-note turns in absolute unison.

Incidentally, Monteux conducted the entire program from memory.

This Thursday evening is "Tanglewood on Parade." Arthur Fiedler will conduct the Boston Pops Orchestra, with Earl Wild as piano soloist in Gershwin's Concerto in F.

The festival proper will be resumed Friday night.

Charles Munch will conduct the Boston Symphony and Festival Chorus in Debussy's "Three Nocturnes," Honegger's Fifth Symphony and Ravel's "La Valse." Samuel Mayes will be soloist in Saint Saens' Cello Concerto No. 1 in A minor, Opus 33.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067

JUL 30 1962

Monteux Directs At Tanglewood

The Sunday afternoon concert at Tanglewood with the eminent guest conductor, Pierre Monteux directing the world famous Boston Symphony Orchestra, was attended by at least 6,759 music lovers.

Contrary to the listings on the program, Mr. Monteux began with Bach's marvelous "Passacaglia and Fugue." There was no announcement that this was to be part of the program, and a number of the less knowledgeable of the audience tried hard to convince themselves that they were hearing Beethoven's Symphony No. 2 in D major, as programmed. But for most there was no question about the composer, just composition. The Passacaglia and Fugue is not so very long as it is large, in intent and of architectural proportion. The orchestra seemed too massive for a work which of itself has sufficient impact. The Fugue as always provided a contrast to the repetitive Passacaglia.

The Beethoven Symphony followed this, a "serene and joyous" work written at the time Beethoven had fully realized that his deafness was incurable. It has been wondered at that anyone could write such a "carefree" work at the time one was facing the certain prospect of total deafness.

Freda Gray-Masse was scheduled to sing Dido's Lament by Purcell and an aria from "Oberon" by Weber. An indisposition causing her absence made for the confusion at the start of the afternoon. It was good to hear the Bach work but at the expence of a probable vocal treat.

The intermission was followed by a symphonic "Tone Poem, Ein Heldenleben," by Richard Strauss. The title is translated, "A Hero's Life," and the work is in six parts, The Hero; The Hero's Adversaries; The Hero's Helpmate; The Hero's Battlefield; The Hero's Works of Peace; The Hero's Release from the World, and the Fulfillment of His Life. The description of the Hero and delineation of his character builds up to music of great proportions with which the Boston Symphony does worthy justice.

The concertmaster, Richard Burgin, who retires this year, did the exacting cadenzas and solo themes of The Hero's Helpmate with great authority and distinction. This develops into a love song which, with the full orchestra, builds up into "lyric" opulence and tonal splendor such as none but Strauss could achieve. "The Hero's Battlefield" got very exciting, with the brasses and drums giving their all.

Mr Monteux took many rounds of applause before the audience would let him go. The afternoon and the concert were not particularly distinguished but were most comfortable and quite satisfactory.

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American (e)
WATERBURY, Conn.
Circ. 41,175

JUL 30 1962

Tanglewood Conductor Draws Raves

(Special to The American)

LENOX, MASS. — Pierre Monteux in the full grandeur of his 87th year returned to conduct the Boston Symphony Orchestra at the Tanglewood Festival Sunday afternoon in as brilliant and colorful a concert of Bach, Beethoven, and Strauss as one could hope for from this master of the musical palette. Somewhat thinner than last year and moving with greater mobility, the venerable Monteux conducted with spirit evoking richness of tone from the orchestra especially in Strauss' tone poem "Ein Heldenleben" and in Beethoven's "Symphony No. 2, in D Major".

It was a fitting conclusion to the first week end of the full orchestra's playing in which Conductor Charles Munch had presented music of Debussy, Piston, Brahms, Handel, Haieff, and Byron Janis in a talented reading of Beethoven's "Piano Concerto No. 3, in C Minor." The week-end total of almost 25,000 was somewhat less than the corresponding week end last season when record-drawing Isaac Stern was the violin soloist. Some 9,125 heard Byron Janis, recently returned from Russia where he was invited to record, in a lyrical and sensitive performance of the Beethoven "Piano Concerto No. 3". Janis performed the largo as easily as though he were in a large room playing for himself alone, ranging in his performance from the most delicate touch to a strong, vigorous evocation of sound that won him an ovation when he was finished. The audience just would not permit him to leave.

Bravo!

Monteux's conducting of the Strauss "Tone Poem" led the responding Boston players through all the beauty of the string solos, the delicate calms after storms of life. There was music as though of a hero engaged in battle in the thick of the fray with the continued frenzy of a tournament to be followed by the gentle tone of the harp. There was brilliant tone and color as only Monteux can paint with art full orchestra. When it was over, even before anyone could applaud, there came one lone "Bravo" which seemed to sum it all up. It was taken up promptly by the echoing, enthusiastic audience which gave Monteux an ovation, having given him a standing welcome at the start of the concert. He will conduct another concert Saturday, the 11th. The program began with Bach's "Organ Passacaglia and Fugue, in C Minor", a revision of program due to illness of a soloist. Beethoven's "Symphony No. 2, in D Major" was given all the light-hearted, joyful dancing of a gay performance on a village green.

Friday night's crispy air brought 5,013 for a colorfu, brilliant reading of Piston's "Symphony No. 6". Dr. Munch always leads the Boston players through rich performances of Brahms. His conducting of the "Symphony No. 4" fell into the rich pattern. The performance of Alexei Haieff's "Symphony No. 3", composed by commission of the New Haven Symphony Orhcestra and first performed in New Haven in 1961, brought the composer to the platform. Lacking in coherence, the music does not seem the type to be performed frequently.

Arthur Fiedler will conduct a Boston Pops concert Thursday evening presenting music of Strauss, Respighi, Gershwin, and selections from Bernstein's "West Side Story". Friday night will bring William Steinberg conducting a program of Beethoven and Bruckner. Sunday afternoon Rudolf Serkin will play Beethoven's "Emperor Concerto". Dr. Munch will conduct Friday night's concert with music of Debussy, Honegger, Ravel, and Saint-Saens.

S. M.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Republican (m)
WATERBURY, Conn.
Circ. 22,848

JUL 31 1962

Conductor's Performance Wins Praise

(Special to The Republican)

LENOX, MASS. — Pierre Monteux in the full grandeur of his 87th year returned to conduct the Boston Symphony Orchestra at the Tanglewood Festival Sunday afternoon in as brilliant and colorful a concert of Bach, Beethoven, and Strauss as one could hope for from this master of the musical palette. Somewhat thinner than last year and moving with greater mobility, the venerable Monteux conducted with spirit evoking richness of tone from the orchestra especially in Strauss' tone poem "Ein Heldenleben" and in Beethoven's "Symphony No. 2, in D Major".

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S. M.

TIGHT BINDING

England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
ITTSFIELD, Mass.
Circ. 28,717
JUL 30 1962

Music Review

Perfection at Tanglewood

By JAY C. ROSENFELD

THE FINAL two concerts of the first Tanglewood weekend in which the entire Boston Symphony Orchestra took part were divided between the orchestra's music director, Charles Munch, and its most familiar, and, in many opinions, its most welcome guest, Pierre Monteux.

Yesterday afternoon the venerable Monteux, now past the midterm on the way to nonagenarianism, played Bach, Beethoven and Strauss with the least demonstrative gestures, and, paradoxically the most colorful and vivid results.

* * *

IN PROBABLY every man's life there are a few events, omitting those in which he is personally involved and those to do with war, which stand out in his memories as peak of unique and indelible impressions. For us, we count in such a list the Lindbergh flight and the abdication speech of the King of England.

In music, too, there are a few events, performances of such sublimity that during their execution one almost ceases to breathe and is transported to whatever regions it is to which music has the power to move us. Richard Strauss' "Ein Heldenleben" with Pierre Monteux conducting the Boston Symphony Orchestra and Richard Burgin playing the violin solos yesterday afternoon was, for us, such an experience.

* * *

IT BECOMES irrelevant at such a time to be concerned with the derivation of Strauss' ideas, or his methods, or smaller details. The forces which the performance releases become so overwhelmingly dramatic and the spirit of the hero so loftily generated that attempt at analysis is redundant.

And there could not have been a more felicitous moment for Burgin, in the last month of his long and honorable career as concertmaster, to have this opportunity to discharge the task the great Strauss score imposes for the solo violin and to do it with such consummate experience. The assignment would be almost terrifying for an ordinary violinist, but Burgin played with tonal amplitude, technical mastery and artistic comprehension. No matter what the ensuing weeks may offer, we shall be content to retain this performance as a musical noble-[illegible] valedictory oration. From

Richard Burgin and Pierre Monteux

all appearances every member of the great orchestra seemed to share their longtime and revered leader's glory vicariously.

* * *

MONTEUX STARTED with Ottorino Respighi's arrangement for orchestra of Bach's organ Passacaglia and Fugue in C minor. This becomes more majestic music in the paraphrase. Monteux envisaged the opening statement with placid latitude. The cello section sonority still maintained its dominance within Monteux's balance even after the violins enter. Respighi still utilized the organ to fortify and lend regal magnificence to the orchestral version.

The Beethoven second symphony, one of Monteux's favorites, received a brilliant rendition. The orchestra reflected the many and slightest and details of the conductor's wishes with a fidelity, a clarity, and an eloquence, any of which alone would have made the symphony absorbing, but combined, made it unreservedly gratifying.

* * *

ON SATURDAY evening, Munch's program began with the lovely Handel-Harty water music, and proceeded to the Alexei Haieff third symphony, and, after intermission, to the third Beethoven piano concerto, opus 37, C minor, in which Byron Janis, recently returned from Russian triumphs, was the soloist.

Janis met every possible test from the listener's point of view summa cum laude. From the martinetish ascending scales on which the soloist enters, through all the widely varied moods from the bold assertions to the gentle subsidiary enrichments Beethoven wrote into the firm orchestral basis which characterizes this concerto, Janis played with authority and undeviatingly fresh and resonant tone. This virture in his playing was never conspicuous than in his spacious largo.

Jumping from the C minor of the first movement Beethoven goes to a surprising but eminently satisfying E major for the color of this slow movement. After the heavily orchestrated first movement, he now allows the piano complete freedom, isolation even, limelight certainly. This sharp delineation of moods and contrasts is always an effective device and yet one so little emulated by other composers.

* * *

HAIEFF in his symphony utilizes the forces of his orchestra with a degree of contancy which deprives his music of these widely spaced colors. Furthermore, he places some of his phrases in unusual if not maladroit registers. A witty dialogue between bassoons in the first movement which moves on to the cellos was babbling and guttural and sounded a bit like someone speaking a foreign language on short wave radio. Nor was a solo for the principal viola any more propitious in a register where the jerky spasms he is given to play sound regurgitative. The rendition was clearer and more visible than it was on a performance by a visiting orchestra in Pittsfield four months ago, but the reason for its placement was not apparent. Nor was the solo for the principal viola any more propitious in a register where the jerky spasms he is given to play sound regurgitative.

Haieff, a 48-year-old naturalized American but native Siberian, was in the audience and was escorted by Munch to the stage after the performance to acknowledge the obviously genuine pleasure his symphony had afforded the large audience. The rhythmic ingenuity of the first movement catches the ear and retains one's interest above the harmonic or melodic claims to one's attention.

* * *

WHAT CAN one say about the Handel that will not be apparently searching for a way to gild the lily. There are no hidden meanings nor implied motives to music of this sort. Nor are there problems Handel seeks to solve. Munch plays it with complete understanding of its style, and the orchestra responded with tonal splendor. He asked the four French horns to stand to allow the audience to show their appreciation of the marvellously fused tone they produced.

Attendance at this concert was 9,123. Yesterday afternoon it was 6,759. This is the first year the season will extend to eight weeks of which the "big" concerts will require five weeks instead of the previous four last year, and only three in the many preceding years.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,440
JUL 30 1962

At Tanglewood

Monteux Conducts Sunday Concert

By GEORGE W. STOWE

Special to Hartford Times

Lenox, Mass. — The ageless Pierre Monteux made his first appearance at this season's Berkshire Festival yesterday afternoon and was greeted by rapturous applause after each of the programmed works.

Considering the fact that the Boston Symphony plays the year around and is often less than inspired in some of its Tanglewood performances, it is always amazing to me that the players respond with so much interpretative fire and elan for Monteux. Despite his 87 years, this conductor retains that precious gift—the ability to bring a masterwork to life.

* * *

THE BACH-RESPIGHI Toccata and Fugue in C minor was a stunning example of the virtuosity and tonal depth that Monteux can bring forth from this orchestra. Whether or not one is willing to accept the Respighi arrangement on its own terms, the organ-like sonorities that this conductor elicits were aurally thrilling and sonically overwhelming.

If there was one disappointment it was that Freda Gray-Masse, a mezzo-soprano from Maine, was unable to make her scheduled appearance to sing arias by Purcell and Weber.

* * *

BEETHOVEN'S Second Symphony is one of the composer's happiest creations and the only term for Monteux' reading was "expansive." It had a radiant joy and an untrammeled quality that belie description. The performance itself had the freedom that Bruno Walter used to bring to this work.

Even the attenuated discoursing of Richard Strauss' "A Hero's Life" seemed to profit from the ministrations of Monteux. The orchestral mastery of Strauss has its instrinsic appeal but even that can pall after half an hour.

* * *

MR. MONTEUX does not tamper with the romantic nature of this work, which is probably the secret of his success as a Straussian. And Richard Burgin's solos were part of this concept, even though, at times, they tended to be saccharine.

Yesterday's attendance was officially listed as 6759. On Saturday night Byron Janis, playing the Beethoven Third Piano Concerto, drew 9100 customers.

81

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
JUL 30 1962

Monteux Is Triumphant In Return to Tanglewood

By WILLARD M. CLARK

LENOX — Pierre Monteux made a triumphant return to Tanglewood Sunday afternoon. Orchestra and audience rose as he appeared on stage and walked briskly to the podium. In spite of his 87 years he seems stronger and more dynamic than a year ago.

Conducts Without Score

Few conductors today have had his length of service and relatively few can equal him in the number of works he has presented. For the first time Sunday afternoon, as usual, he conducted without score. Because soloist Freda Gray-Masse was unable to be present, Mr. Monteux switched his program around and it probably was a better one than originally planned.

He opened with the Bach organ Passacaglia and Fuge in C Minor as arranged for orchestra by Respighi. This is a noble arrangement of a noble work. Mr. Monteux spared no one in his presentation. The pace was brisk, the sound was solid. The orchestra was at its very best

Monteux

Continued From Page 1

as it usually is when Mr. Monteux appears with it.

He followed the Passacaglia with a glowing, warm and persuasive reading of Beethoven's Second Symphony in D major. Here is a work that he must have conducted innumerable times, yet it sounded as youthful and spontaneous as if he were seeing it for the first time. Again the pace was brisk and there was less coloration throughout the movement than we had expected from the French maestro.

Beauty Brought Out

However, the beauty of the second movement, an allegro, was brought out with unerring skill. The final movement was gigantic in scope and sound. No wonder a mighty roar of applause followed this conclusion.

The final work on the program was the Strauss tone poem "Ein Heldenleben." The familiar story of the restless hero as told by Strauss is frenetic and at times almost unreal in its intensity. Mr. Monteux conducted with a sure hand and as usual without score, an achievement which those in the audience did not fail to notice.

The work is divided into a series of episodes which run from a picture of the hero himself through a vignette of his girl friend through his battles and victories and reverses.

Much of this biography is accomplished through means of subtle and not so subtle colorations. The whole picture is at once terrifying and a little sad. Finally there is a conflict with the forces of hate, but this time it is soon resolved. The protagonist has at last found peace with himself. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

Effect Electrifying

The effect of this music on the audience was nothing less than electrifying and at its close Mr. Monteux received a large and well deserved ovation. He will appear twice more, Aug. 11 and Aug. 24.

The audience Sunday afternoon numbered 6759. The audiences for the three week-end concerts totaled 24,734, a slight reduction from the same week end last season. Everyone here seems quite happy at the public response to the festival attractions thus far.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
SERVICE

UNION
30, 1962

Tanglewood Fare Led by Munch, Monteux

By Edgar S. Van Olinda

A slight tinge of autumnal coolness brought out summer furs, blankets and top coats for the opening concert of the series of five major weekend Tanglewood gales by the full 104-piece Boston Symphony Orchestra Friday night.

But the warmth of Mr. Munch's conducting quickly obviated any slight physical discomfort. The cumulative effects of the glorious music reached its climax with the playing of the Fourth Symphony of Brahms under the inspirational baton of Mr. Munch.

Friday night's program opened with Debussy's "Suite Symphonique," a masterpiece of imaginative poetry by the French impressionist who was an innovator with colorful command of melodic line and exquisite blending of musical pastel pigments.

Sharp Contrast

In striking contrast was the Symphony No. 6 by the contemporary modernist, Walter Piston, a work which was unusually well received by even the Bostonians in the audience, devotees of the three "Bs" of the classical period of composition. But it was Brahms who smoothed out all the difficulties between the modernists and the classicists, sending the audience happily on its way into the night.

Saturday night's concert, also conducted by Mr. Munch, included the delightful "Water Music" by Handel, written for Engand's King George I, and first performed on a barge floating on the Thames. It lost none of its charm in its transfer to the safer haven of the Tanglewood marina.

For contrast, Mr. Munch interposed the Haieff Symphony No. 3 in three movements, commissioned by the New Haven Orchestra, and first performed last year.

Beethoven's Third Piano Concerto, masterfully played by Byron Janis, who established himself and his great art last summer with the same orchestra, was an effective musical tranquilizer. Both soloist and conductor were accorded an ovation.

Monteux Applauded

The closing concert of Series 4-C Sunday afternoon marked the return of Pierre Monteux, former conductor of the orchestra, for a triumphant guest appearance. The octogenerian led his men—and three women—in a magnificent performance of Bach's Organ Passacaglia and Fugue in C-minor followed by the spritely Symphony No. 2 by Beethoven.

The final number was "Ein Heldenleben" by Richard Strauss, purported to be his musical biography.

Mr. Monteux was accorded a tremendous vocal and manual salute following the work.

5TH. WEEK JULY 30TH – AUGUST 5TH. 83

BOSTON SYMPHONY ORCHESTRA

Friday Evening, August 3, at 8:00

CHARLES MUNCH, *Conductor*

DEBUSSY — Three Nocturnes

Nuages
Fêtes
Sirènes

FESTIVAL CHORUS prepared by LORNA COOKE DEVARON

HONEGGER — Symphony No. 5

I. Grave
II. Allegretto
III. Allegro marcato

Intermission

SAINT-SAËNS — Violoncello Concerto No. 1, in A minor, Op. 33

Allegro non troppo—Allegretto con moto—Come prima
(Played without pause)

Soloist: SAMUEL MAYES

RAVEL — *La Valse, Choreographic Poem

BOSTON SYMPHONY ORCHESTRA

Saturday Evening, August 4, at 8:00

WILLIAM STEINBERG, *Conductor*

BEETHOVEN — *Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di menuetto
IV. Allegro vivace

Intermission

BRUCKNER — Symphony No. 8 in C minor

I. Allegro moderato
II. Scherzo
III. Adagio
IV. Feierlich (nicht schnell)

BOSTON SYMPHONY ORCHESTRA

Sunday Afternoon, August 5, at 2:30

CHARLES MUNCH, *Conductor*

BRAHMS — Variations on a Theme by Haydn, Op. 56a

MARTINU — "Fantaisies symphoniques" (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

Intermission

BEETHOVEN — Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

Soloist: RUDOLF SERKIN

Mr. SERKIN plays the Steinway Piano

84

BROOKLYN, N.Y.
FLATBUSH LIFE
W. 15,300

JUL 2 1 1962

BROOKLYN, N.Y.
BAY NEWS
W. 10,215

JUL 1 4 1962

HIGHLIGHT:

Tanglewood

Left to Right: Charles Munch, Music Director of the Boston Symphony Orchestra and Rudolf Serkin, world-famous pianist.

The Brooklyn Academy of Music will sponsor its Sixth annual "Sunday at Tanglewood" excursion on August 5. The all-inclusive ticket includes round trip transportation, a picnic lunch on the Tanglewood grounds and a reserved seat inside the Music Shed for the matinee concert of the Boston Symphony Orchestra.

Charles Munch, who is conducting most of the Tanglewood performances during his last season as music director of the Bostonians, will be on the podium. The soloist will be the world-famous pianist, Rudolf Serkin, who will play Beethoven's Concerto No. 5 in E flat (the "Emperor"). The program will open with Brahms' Variations on a Theme by Haydn and will also include Bohuslav Martinu's Fantaisies Symphoniques (Symphony No. 6), which was commissioned for the 75th anniversary of the Boston Symphony Orchestra and which is dedicated to Dr. Munch.

The Academy's "Sunday at Tanglewood", the biggest musical journey originating within the city, has been enjoyed by more than 1,200 residents of the New York area during the past five seasons. The day's cost is only $12.. Academy of Music members for the 1962-63 season are entitled to a reduction of $1. making the cost $11.

Tuesday, July 31, at 5 p.m., is the reservation deadline at the Brooklyn Academy of Music Membership Office, 30 Lafayette Avenue, Brooklyn 17. Information and further details may be obtained by telephoning STerling 3-6700.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 3 1962

Mitchell

THE LARGEST CROWD SINCE 1958 turned out for the annual program by the Boston Pops last night at Tanglewood. A total of 12,345 persons, 2,000 more than last year, attended event for benefit of Berkshire Music Center, the Boston Symphony's summer school of music at Tanglewood. Sum of $34,700 (up $10,000) was realized.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 40,130

JUL 1 2 1962

Sunday At Tanglewood

L. to R.: Charles Munch, Music Director of the Boston Symphony Orchestra and Rudolf Serkin, world-famous pianist, discuss a question of interpretation of Beethoven's "Emperor" Concerto which Serkin will play at Tanglewood on Sunday, August 5. This concert has been chosen for the sixth annual excursion "Sunday at Tanglewood" spontored by the Brooklyn Academy of Music.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350

JUL 1962

RUDOLPH SERKIN will be soloist in Beethoven's Piano Concerto No. 5, with Charles Munch and the Boston Symphony Orchestra at the Berkshire Festival concert at Tanglewood, Lennox, Mass., Sunday afternoon, Aug. 5, at 2:30 o'clock.

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Traveler (e)
BOSTON, Mass.
Circ. 162,363

JUL 31 1962

At Tanglewood

RUDOLF SERKIN will be soloist in Beethoven's Piano Concerto No. 5 Sunday afternoon at the Berkshire Festival concert at Tanglewood.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,439

JUL 29 1962

SAMUEL MAYES, first cellist of the Boston Symphony Orchestra, who will be soloist at the Berkshire Festival concert in Lenox on Friday evening at the Music Shell, Tanglewood.

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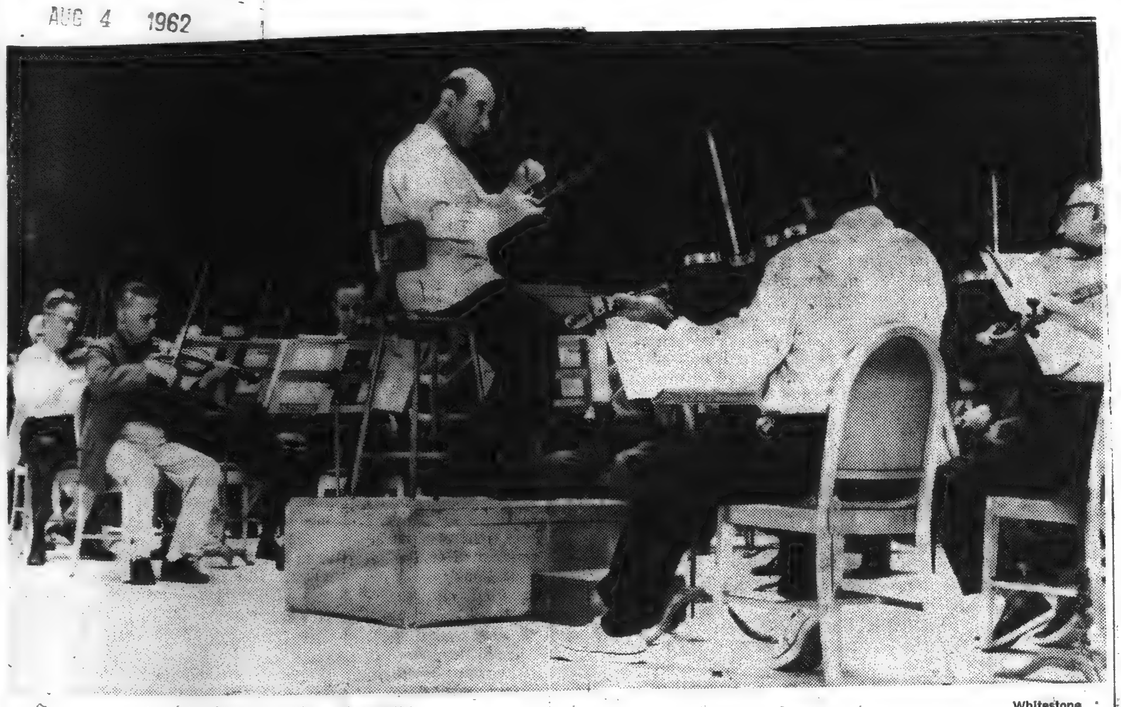
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 4 1962



Whitestone

CONDUCTOR TONIGHT at Tanglewood for first time will be William Steinberg, conductor of the Pittsburgh Symphony Orchestra, who rehearses the Boston Symphony Orchestra in preparation for the concert in Music Shed.

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News (e)
SPRINGFIELD, Mass.
Circ. 101,245

JUL 30 1962

SOLOIST FRIDAY

SAMUEL MAYES

Samuel Mayes, the Boston Symphony Orchestra's principal cellist, will appear as soloist at the Berkshire Festival concert on Friday night at 8 in the Music Shed at Tanglewood. Mr. Mayes, with Charles Munch and the orchestra, will play the Cello Concerto by Saint-Saens.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 25 1962

Major Concerts Open Friday In Music Shed at Tanglewood

TANGLEWOOD — The major concerts by the Boston Symphony Orchestra will open this weekend in the Music Shed and continue for the next five weeks.

The Boston Arts Quartet will be heard tonight at 8 in the theater concert hall at the regular Wednesday night chamber music concert, sponsored by the Fromm Music Foundation. The quartet is made up of Joseph Silverstein and Harry Ellis Dickson, violins, Eugen Lehner, viola, and Richard Kapuscinski, cello. They will perform Anton Webern's Five Movements; the Quartet, by Berger; and Schoenberg's Quartet No. 2.

Berkshire Nights

For Friday night's concert, the first Berkshire Nights event of the season, Dr. Charles Munch and the Boston Symphony Orchestra will perform the following program in the Music Shed: "Printemps," suite symphonique by Debussy; Walter Piston's Symphony No. 6 and Brahms' Symphony No. 4 in E minor.

Byron Janis will be the soloist at Saturday night's concert, performing Beethoven's Piano Concerto No. 3 in C minor with the BSO, Dr. Munch conducting. Also to be heard that evening will be Handel's Suite for Orchestra from "The Water Music," arranged by St. Hamilton Harty, and Symphony No. 3 by Alexei Haieff. The Saturday evening performance will be preceded by an open rehearsal at 10 a.m. in the Music Shed for the benefit of the orchestra's pension fund.

Pierre Monteux will make his first appearance of the 1962 Berkshire Festival season on Sunday afternoon at 2:30, when he will conduct the orchestra. Freda Gray-Masse, who was scheduled to be the soloist with Mr. Monteux and the BSO at Sunday's concert, today notified BSO officials that she will be unable to appear. The program is being rearranged by Mr. Monteux.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

AUG 6 1962

Weekend Concerts Attract 28,199

A total of 11,242 persons enjoyed the pleasant weather and good music at Tanglewood yesterday afternoon. This brought the total attendance for the weekend to 28,199.

Audiences for the three concerts on the same weekend last year totaled 26,914, with 8,747 at the Sunday concert.

The audience Sunday was one of the largest of this season.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
CAIRO HERALD
Thursday, August 2, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
POUGHKEEPSIE JOURNAL
Sunday, July 29, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Sunday, July 29, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO EVENING NEWS
Saturday, July 28, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SARATOGA SARATOGIAN
Tuesday, July 31, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY UNION STAR
Saturday, July 28, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TROY TIMES RECORD
Saturday, August 4, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
AMSTERDAM RECORDER
Saturday, August 4, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TROY MORNING RECORD
Saturday, August 4, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW YORK POST
Thursday, August 2, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
YONKERS HERALD STATESMAN
Wednesday, August 1, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ATHENS HERALD
Thursday, August 2, 1962

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
GREENVILLE LOCAL
Thursday, August 1, 1962

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
JUL 28 1962

New England Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
JUL 28 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
AUG 2 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Circ. 13,826
JUL 25 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
JUL 29 1962

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News-Times (e)
DANBURY, Conn.
Circ. 21,457
AUG 2 1962

New England Newsclip Agency, Inc.
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Berkshire Courier
GT. BARRINGTON Mass.
Weekly Circ. 2,580
AUG 2 1962

New England Newsclip Agency, Inc.
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Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,771
JUL 28 1962

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 31 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post
NORTH HAVEN, Conn.
Weekly Circ. 1,500
JUL 26 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,675
JUL 29 1962

New England Newsclip Agency, Inc.
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Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350
AUG 2 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 44,384
JUL 28 1962

New England Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
JUL 30 1962

New England Newsclip Agency, Inc.
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Banner (e)
BENNINGTON, Vt.
Circ. 5,050
AUG 4 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,047
AUG 2 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 155,682
JUL 29 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
JUL 29 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post
WALLINGFORD, Conn.
Weekly Circ. 6,134
JUL 26 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
JUL 28 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
JUL 28 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,158
JUL 28 1962

TROY, N.Y.
RECORD
D 7,029
PAGE ONE CERTIFIED
AUG 4 1962

SARATOGA SPRINGS, N.Y.
SARATOGIAN
D. 11,450
JUL 31 1962

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,283 S. 302,060
JUL 29 1962

BUFFALO, N.Y.
NEWS
D. 295,024 SAT. 293,118
JUL 28 1962

BROOKLYN, N.Y.
BAY NEWS
W. 10,215
AUG 4 1962

PITTSFIELD, MASS.
BERKSHIRE EAGLE
D. 28,717
AUG 4 1962

NEW YORK, N.Y.
POST
D. 313,349 S. 253,061
AUG 2 1962

BROOKLYN, N.Y.
KINGS COURIER
W. 15,370
AUG 4 1962

SCHENECTADY, N.Y.
GAZETTE
D. 45,522
JUL 31 1962

NEW YORK, N.Y.
DAILY NEWS
D. 2,006,983 S. 3,147,219
JUL 29 1962

STEINBERG TO CONDUCT NEXT WEEK

Will Make 1st Appearance as Symphony Leader at Tanglewood

LENOX — William Steinberg, conductor of the Pittsburgh Symphony, will be a guest conductor for the first time at Tanglewood.

Rudolf Serkin

At the invitation of Charles Munch, Steinberg will conduct the Boston Symphony Orchestra at the Berkshire Festival concert at Tanglewood Aug. 4 at 8.

Rudolf Serkin and Samuel Mayes will be soloists with Charles Munch and the Boston Symphony in this busy week of the Berkshire Festival. Arthur Fiedler returns to Tanglewood for his annual appearance with the Boston Pops Orchestra on Thursday.

For the Aug. 3 concert Charles Munch has invited Samuel Mayes, the Boston Symphony Orchestra's principal cellist, to be soloist in a performance of Saint Saens' violoncello concerto No. 1 in A minor, Op. 33.

Bruckner Scheduled

This concert will open with three nocturnes by Debussy with the Festival Chorus, prepared by Lorna Cooke deVaron. The remainder of the program includes the Symphony No. 5 by Honegger and Ravel's "La Valse," choreographic poem.

An open rehearsal for the benefit of the Boston Symphony's pension fund will be Aug. 4 at 10. William Steinberg will conduct the Berkshire Festival concert that evening. His program with the Boston Symphony will consist of Beethoven's Symphony No. 8 and the Symphony No. 8 in C minor by Bruckner.

Rudolf Serkin will be soloist with Charles Munch and the Boston Symphony Aug. 5 at 2.30 in a performance of Beethoven's Piano Concerto No. 5 (Emperor). Also to be heard on this program will be "Variations on a Theme" by Haydn, Op. 5a by Brahms, and "Fantaisies Symphoniques" (Symphony No. 6) by Martinu.

Contemporary Program

The Fromm Music Foundation of Chicago, Paul Fromm, president, will sponsor Wednesday evening's chamber music concert at 8 in the Theater. Dedicated to the furtherance of contemporary music, the Fromm Music Foundation program at Tanglewood was begun in 1956.

The New York Chamber Soloists and Paul Jacobs, piano, will provide the music for Wednesday's concert of works by Elliott Carter, Milton Babbitt, Gunther Schuller, Karl Heinz Stockhousen and Mel Powell.

Arthur Fiedler and the Boston Pops Orchestra will present their annual Benefit Boston Pops at Tanglewood concert for the benefit of the Berkshire Music Center Thursday at 8.

Earl Wild

The concert will open with the Pops Orchestra's famous rendition of Sousa's "Stars and Stripes Forever," and will feature Earl Wild as soloist in performance of Gershwin's Piano Concerto in F for piano and orchestra.

The concert will also include the suite from "El Cid" by Massenet, Josef Strauss' "Mein Lebenslauf ist Lieb' und Lust," waltzes, the "Pines of Rome" by Respighi and Selections from "West Side Story" by Leonard Bernstein.

For this program the Tanglewood grounds will be opened at 6, and patrons are invited to bring picnic suppers or purchase box suppers at the Tanglewood cafeteria.

Chamber Music

Four events are open to the Friends of the Berkshire Music Center beginning with the Berkshire Musie Center Orchestra concert Tuesday at 8.

Other events available to the Friends are chamber music performed by the students at 4 on Thursday and the regular Aspects of Music seminar Friday at 3.15 featuring a lecture by Iain Hamilton, composer in residence at the Berkshire Music Center this summer. Hamilton's topic will be "A Personal View of the Materials of Music."

On Aug. 5 at 10 a. m., Friends are invited to a concert of chamber music in the Chamber Music Hall by students of the Berkshire Music Center.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 11 1962

Tanglewood Topics

By Sanford R. Sistare

Richard Librizzi

SEVERAL DAYS AGO I sauntered into the office of Edie Bossler, registrar of the Berkshire Music Center, to chat with her about the students at the Music Center this year. Edie knows more stories about students past and present than anyone else at Tanglewood. Our conversation was mainly concerned with how promising young musicians happen to come to study at the Center. Edie pointed out that foreign tours by the Boston Symphony have had a pronounced effect on the makeup of the Center's student body. For example, during the latter part of the spring of 1960, the orchestra made an eight-week tour of the Far East, Australia and New Zealand. As a result of this particular tour, the Australian Broadcasting Commission established a scholarship for the Music Center at Tanglewood. The scholarship is held this season by Brian Coogan, a young trumpeter, who was encouraged to come here by Roger Voisin, BSO first trumpeter. Coogan played in the brass section that performed on the "Today" show last month.

* * *

THE CONCERTS in Japan are directly responsible for eight students from that country coming to Tanglewood this summer. Over the past two years this group of eight has worked very hard to obtain the money necessary for transportation and living expenses. Satoko Takemae, an attractive young lady, is a conductor. For her, the risk of coming was great. She knew she would have to take her chances with all of the student conductors in competition during the first week of the session. Only three student conductors are selected. It is a long way from Japan to Tanglewood, but a longer way should you not achieve your goal. Miss Takemae did. She is one of this year's trio of active conductors, and, in my memory, the only woman to be so successful in her first summer at Tanglewood.

Other students have reached Tanglewood in other ways. Another of the three conductors, Louis Forner, who has conducted in Europe with distinction, arrived at Tanglewood through the interest of Aaron Copland, chairman of the Berkshire Music Center faculty, and Carlos Chavez, who was at one time a composer in residence here. Mr. Forner has also studied for three summers with Pierre Monteux.

Continued on next page

Richard Librizzi

This fall he will become conductor and chorus master for the State Theatre in Rendsburg, Germany.

* * *

NONMUSICAL EVENTS brought us a student from Augusta, Ga. When the Garden Clubs of America had their annual meeting in the Tanglewood Theatre at the start of the season, Mary Darcy Thomas accompanied her mother to the meetings and became so interested in the musical activities available here that she stayed on as a member of the Department of Listening and Analysis.

Alumni, as with any institution, play an important role in fostering its growth. Ten years ago John Kim was a conducting student with Charles Munch and Leonard Bernstein. He is presently conductor of the Seoul (Korea) Philharmonic. Won-Mo Kim, his son, is now concertmaster of the Berkshire Music Center Orchestra. Those who have attended concerts of the student orchestra in recent years may remember Zubin Mehta, a young Indian conductor. Mehta urged Gunther Theuring to make every effort to spend a summer at the Berkshire Music Center. A native of Vienna, Theuring studied at the Academy of Music there, but more recently has conducted at the Gesellschaft der Muikfreunde, where Herbert von Karajan is music director.

* * *

A LARGE contingent of students comes from France. Here is the obvious influence of Charles Munch. The French students have studied together for some years, and it has long been their plan to come to Tanglewood as a group. Their musical credentials are brilliant, to say the least. Serge Fournier was with us last year and won the Koussevitzky prize. In the fall he will become one of the assistant conductors of the New York Philharmonic. Pierre Hetu was the 1961 winner of the International Competition for Young Conductors at the Besancon Festival. Jacques Sudrat, cellist; Marcelle Verignon, cellist; Madeleine Simoni, pianist; and Martine Joste, pianist, are all first-prize winners at the Paris Conservatory.

It might be added that Edie's interest in the students is by no means confined to those traveling from halfway around the globe. She noted that for the first time in her recollection the school is being attended by a brother and sister — Dennis Kain, a tympanist, and Sheila Kain, a singer. They come from East Aurora, N.Y.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 7 1962

Whitestone

DR. CHARLES MUNCH, left, conductor of the Boston Symphony Orchestra, escorts Rudolf Serkin back to center of the stage in the Music Shed at Sunday afternoon's concert to acknowledge the ovation from a crowd of 11,242. Mr. Serkin was piano soloist with BSO in a performance of Beethoven's Concerto Pianoforte, No. 5. Weekend attendance was 28,199, 2000 more than year ρ. The attendance was 28,199, 2,000 more than last year.

Knicke, Locke Nels Cilley 8/10/62

Editorials

Dr. Munch's Finale

On the afternoon of August 26 at Tanglewood, Dr. Charles Munch will lead the Boston Symphony Orchestra in the magnificent Ninth Symphony of Beethoven. Then he will put his baton down—his career as musical director of the orchestra at an end.

It has been a good career. Perhaps its brightest moments have been neither in Tanglewood nor even in Boston, but in such far away places as Moscow and Leningrad and Tokyo. For history placed Dr. Munch in direction of the orchestra in an era of cultural exchanges between nations. The impact of the orchestra abroad was tremendous. Its appearance was a credit to America, and Dr. Munch (citizen of France but adopted citizen of the United States) shares hugely in that credit.

On the domestic scene he has had his critics. Some have complained that the programming has been staid and lacking in adventure. Others have sought to make the point that he failed to make sufficiently festive the Berkshire Music Festival that is Tanglewood's other name.

At Tanglewood history was not quite so kind to Dr. Munch as it was in his adventures abroad with the orchestra. There, more than anywhere else, he was in the shadow of the late Serge Koussevitzy. It was Dr. Koussevitzy who had brought Tanglewood to fruition, who had given it so much of his heart and his intellect that it will forever remain his monument.

So let the critics be forgot. Let us remember the music that Dr. Munch brought to fulfillment there in that great shed at Tanglewood. Let us remember the Berlioz program of a few years ago and the great Requiem, let us remember the delicate moments, the gay moods, the marches, the dances that were so often perfection under Dr. Munch's baton. Let us acknowledge all the great artists attracted to Tanglewood by that same musical director, let us remember all the new music that we heard and remember, too, the more familiar favorites.

In all his years with the Boston Symphony Dr. Munch has never sought the spotlight. He has been retiring and reticent. So when on that coming Sunday afternoon the orchestra sounds the last notes of the Ninth, it would not be unlike Dr. Munch to almost steal away.

But as he steals away, it will not be only the applause of those there present that follows him. He will be carrying with him the heartfelt good wishes, the thanks and the respect of the thousands who have heard his music at Tanglewood, in Boston and in far away places.

88 - 5TH WEEK REVIEWS.

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Times (e)
HARTFORD, Conn.
Circ. 126,440

JUL 28 1962

Serkin to Solo with Boston Symphony

RUDOLF Serkin on Aug. 5 and Samuel Mayes on Aug. 3 will be soloists with the Boston Symphony Orchestra at Tanglewood. Arthur Fiedler will return Aug. 2 with the Boston Pops for their annual Tanglewood appearance. And on Aug. 4 William Steinberg, conductor of the Pittsburgh Symphony, at Charles Munch's invitation will appear for the first time as a guest conductor at Tanglewood.

Mr. Serkin will be soloist a week from tomorrow afternoon in Beethoven's Piano Concerto No. 5 (Emperor). The program will include Variations on a Theme by Haydn, Op. 56, by Brahms, and Fantasies Symphoniques (Symphony No. 6) by Martinu.

Due to the illness of soloist Freda Gray-Masse, Pierre Monteux, who will conduct the Boston Symphony tomorrow afternoon, has changed the program to include the Bach - Respighi Passacaglia and Fugue in C minor, Beethoven's Symphony No. 2, and the Richard Strauss tone poem "Ein Heldenleben."

Samuel Mayes, the orchestra's principal cellist, will be soloist Aug. 3 in Saint Saens' Violincello Concerto No. 1 in A minor, Op. 33. The concert also will include Three Nocturnes by Debussy with the Festival Chorus, Honegger's Symphony No. 5 and Ravel's choreographic poem La Valse.

RUDOLF SERKIN, pianist and director of Marlboro, Vt., Festival of Music, rehearses with conductor Charles Munch for Tanglewood performance Aug. 4 with Boston Symphony.

Mr. Steinberg next Saturday evening will conduct Beethoven's Symphony No. 8 and Bruckner's Symphony No. 8 in C minor. An open rehearsal will be held Saturday at 10 a.m. for the benefit of the orchestra's pension program.

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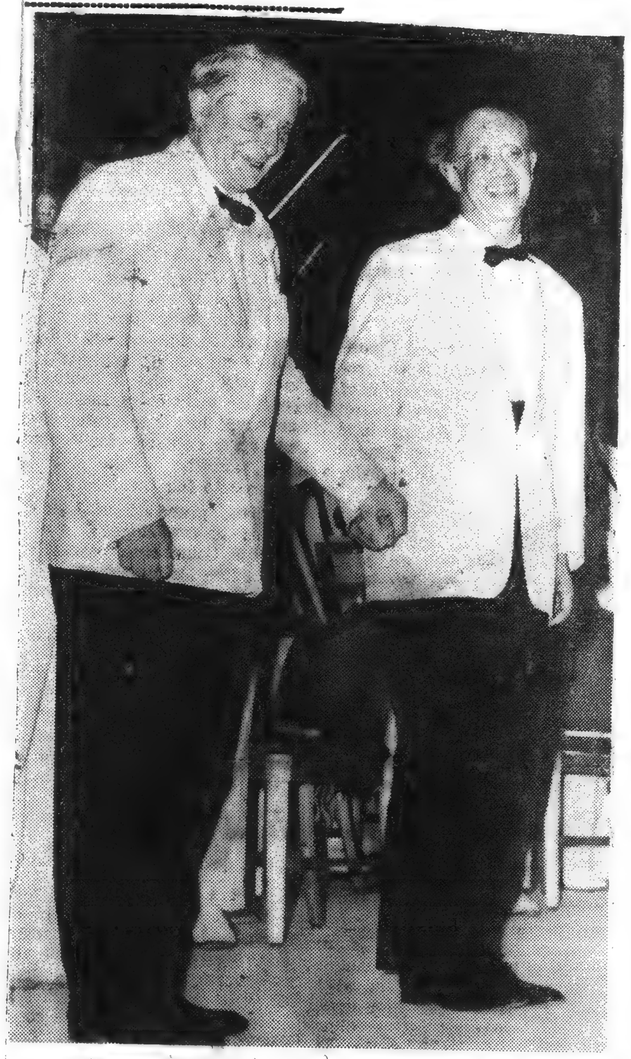
AUG 7 1962



Whitestone

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SCHENECTADY, N.Y.
GAZETTE
D. 45,522

AUG 6 1962

Boston Symphony 'Educational'

By D. E. RITZ
Gazette Music Editor

The Boston Symphony at Tanglewood, whether under Charles Munch ro guest composers, is an educational institution — not only for the students at the Berkshire Music Center but for its wonderful audiences, including general public, students of music and critics who sometimes get the idea that they know a bit about the subject.

* * *

THE BOSTON SYMPHONY orchestra and Dr. Munch in particular have a way of putting us in our proper humble places with their superb interpretations of music. We often find that music we thought we knew is much different, much more vivid, more virile and that music that we've never met before becomes an experience in listening that gives a bit of comprehension, at least.

Last Friday evening we heard the opening concert of the fifth week of the festival, which this year runs through Aug. 26, in a program of music by French composers featuring the Honegger "Symphony number 5" and cellist Samuel Mayes in the Saint-Saens "Violoncello Concerto number 1 in A minor, opus 33."

The program opened with the Debussy "Three Nocturnes" and closed with the Ravel "La Valse, Choreographic Poem."

* * *

WE ATTENDED primarily to hear the Honegger smyphony, which was completed in December, 1950, in Paris and written for the Koussevitzky Music Foundation in memory of Natalie Koussevitzky.

The Honegger work shows solid musicianship and workmanship throughout. Its undefinable melodies are presented with a full-throated orchestration. The opening "Grave" is definitely somber in color. An opening descending pattern of melody is followed by an ascending pattern. In the background a lone woodwind voice repeats an agonized phrase while the preponderance of tone comes from the strings. The "Allegretto" movement is more capricious with excitement running high. The closing "Allegro marcato" is a lot faster and a lot louder. A brass ostinato figure is followed by a horn figure and frenzy from the fiddles before a final return to the slow and somber theme of the opening movement.

* * *

HONEGGER has subtitled the work ("di tre re") or the three D's to indicate, in the composer's words, "That the note re (D) occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist, who has no other notes to play but these three."

An audience of 5,205 cheered and applauded the director for four bows with the orchestra at the close of the Honegger work.

The Saint-Saens cello concerto is music of another era with its bravura writing for the solo instrument and elegant interludes for orchestra. Mayes, who has been principal cello for the Boston Symphony since 1948, has a truly luscious tone, an astounding technique and a most fluent bow. The performance of the three-movement work, which is played without pause, was warmly received with five recalls for the soloist, conductor and orchestra.

* * *

RAVEL'S "La Valse, Choreographic Poem," with its magnificent orchestration was presented with the full glory of the orchestra under Dr. Munch's baton.

In the Debussy "Three Nocturnes" the orchestra was assisted by the Festival Chorus prepared by Lorna Cooke DeVaron. Debussy, in his own particular idiom, offers a certain mysticism that is completely undefinable. In the final "Sirenes," the only movement in which the chorus participates, the voices are used as an adjunct of the orchestra, almost as another instrument.

* * *

THE FRIDAY evening programs of the Boston Symphony do not draw the large crowds of the Saturday evening and Sunday afternoon programs — perhaps one of the reasons we enjoy them so much.

Speaking of crowds, a total of 12,500 persons attended the Boston Pops Orchestra program under Arthur Fiedler on Thursday night. Presented as a benefit for the Berkshire Music Center it made $37,700 for the summer school of music which the orchestra conducts at its summer home near Lenox, Mass.

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AUG 4 1962

Music Review

All-French Program at Tanglewood

By JAY C. ROSENFELD

FOR THE FIRST concert of the fifth week of the Berkshire Festival Charles Munch chose a completely French program, one of composers who were all his contemporaries or, at least, overlapped his career.

He captured the moods of the Debussy nocturnes with remarkable plasticity. They are not nocturnes in the Chopin sense but rather that of Whistler, certainly in the "Nuages" which Munch played, as we think Debussy intended, deliberatively colorless, scarcely ever overstepping limits of restraint which become cumulatively compelling in their impact.

By the same token the "Fetes" were in the more vivid tones of Renoir and the "Sirenes" in that of Turner. The Boston Symphony Orchestra played all three for Munch with nuances from their opulent pallette, reflecting Debussy's affinity of feeling with painting of the impressionist school.

* * *

IN THE "SIRENES" the Festival chorus sang with fidelity the lines without words Debussy indicated. The voices are used like instruments and Munch graciously called to the platform at the completion of the performance, the lady who had drilled the singers so ably, Lorna Cooke DeVaron. He also called Louis Speyer to the front for his beautiful English horn solos in the "Nuages" where, too, solo principal Joseph de Pasquale acquitted himself in his short solo with beautiful tone.

Arthur Honegger completed his fifth symphony three years after his residence in Lenox in 1947 where he had been a guest on the composition faculty of the Berkshire Music Center. It was written for the Koussevitzky Music Foundation and dedicated to Natalia Koussevitzky. It's thick polytonality is unrelieved for long stretches and although the harmonic structure and modal steps are not problems for our ears the writing skill overshadows the inspiration. Nor did the orchestral intonation in the slow interlude of the scherzo add to the pleasure of the performance.

* * *

SAMUEL MAYES was brilliant in the violoncello concerto in A minor of Saint-Saens. He played with supreme facility and nonchalant security and his cello sang with powerful vibrancy in all registers. Munch gave him excellent cooperation and the cello emerged in the most agitated episodes and also in the most serene moments with effortless mastery and impeccable sonority. Appreciation at Tanglewood can burst out at times without discrimination but this was a genuinely deserved triumph for Mayes and the audience was instantly eager to express its enthusiasm.

The Ravel "La Valse" was given a deliriously fascinating playing by the virtuoso Bostonians. Ravel demands a huge orchestra, and the harps are used with telling effect. He designates a waltz in the Viennese manner but Munch infused a vertiginous folly into the drive with which he urged his musicians on, impelling even stausstrophobians toward a ballroom floor.

An audience of 5,205 found that the umbrellas and raincoats with which they had prepared themselves on setting out for the concert grounds did not prove necessary for the skies were clear and star-studded at departure time.

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WORCESTER, Mass.
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AUG 4 1962

Music:

RAYMOND MORI
Telgram Music Cri

LENOX — Charles Mun craft as conductor of Symphony Orchestra w strated last night at th concert of the Berks al's fifth weekend.

The all - French ened with Debussy's t nes, "Clouds," "Festiv irens." Forty-five wome tival chorus participate ter. They had been Lorna Cooke de Varo w England Conservato The orchestra also negger's Fifth Symp vel's choreographic lse." Samuel Mayes with the orchestra st in Saint-Saen's Con n A Minor, Opus 33.

There was an audience

No Quibbling

All of this music w ring the last 50 year sents the romantic, ir tic and modern schoo Although Munch som mes a storm center rpretations of all per as no quibbling with last night's music.

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Individual Str

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AUG 1 1962

Music: Charles Munch At Tanglewood

RAYMOND MORIN
Telgram Music Critic

LENOX — Charles Munch's finesse craft as conductor of the Boston Symphony Orchestra was demonstrated last night at the opening concert of the Berkshire festival's fifth weekend.

The all - French program opened with Debussy's three nocturnes: "Clouds," "Festivals" and "Sirens." Forty-five women of the festival chorus participated in the latter. They had been prepared by Lorna Cooke de Varon of the New England Conservatory faculty. The orchestra also performed Honegger's Fifth Symphony and Ravel's choreographic poem, "La Valse." Samuel Mayes, first cellist with the orchestra, was soloist in Saint-Saen's Concerto No. 1 in A Minor, Opus 33.

There was an audience of 5,205.

No Quibbling

All of this music was written during the last 90 years. It represents the romantic, impressionistic and modern schools in France. Although Munch sometimes becomes a storm center for his interpretations of all periods, there was no quibbling with his concepts of last night's music.

This was a Munch "specialty of the house" as Tchailkovisky was to Serge Koussevitzky.

Sounds gleamed in Debussy's descriptive nocturnal "Clouds." There were plush, satiny sounds, seemingly of a most personal nature to the conductor. Only an orchestra of Boston Symphony finesse could paint tonal colors of such intangibility and effervescence.

Individual Strokes

One could not help being conscious of individual brush strokes in sweeping string phrases, and winds that discoursed with them. But Munch made a broad canvas of these effects.

"Festivals" vibrated with sudden flashes of light. The processional section not only passed through the festive scene but became part of it. Most challenging was "Sirens," wit hits wordless song, in which voices are used purely for their tonal coloration. In no sense do they contribute anything of a narrative nature.

There was an untarnished quality in the women's voices, perfectly adjusted to the instrumental idiom. Munch brought Mrs. De Varon forward to share the applause, also Louis Speyer for his exquisitely - played English horn solo.

Superior Cellist

Mayes is a superior cellist in every sense. He displayed a different brand of authority last night compared to his work as head of the orchestra's cello section.

The Saint - Saens' Concerto, played as three sections without pause, is an out-and-out war-horse, earmarked only for the soloist with a big technique, sense of poetry and ample nerve. Nothing for the solo instrument lies behind the camouflage of orchestral sound.

Mayes played with sensitivity of tone, a firm bow and fluent technique. Every note was in its place. The restlessness of the opening movement was encompassed without hysteria, which it well might. Munch and the orchestra matched the soloist's style, phrasing and emotional objectives with fine loyalty.

Freedom To Personalize

Best of all, they allowed Mayes freedom to personalize the rapidly moving phrases without subjecting him to metronomic kind of discipline. The cadenza had temperament, fire, and an excellent sense of proportion between virtuosity and musicianship.

The Honegger Symphony is one of the test-worthy works of the 20th Century. Although separated from the Debussy by only 5% year's it speaks a new language. Munch discarded the satiny sounds and substituted strong fibers.

Ths opening movement opened with large harmonies, flavored with a trace of dissonance. Melody pursued a sub-range course leading to a big scene, lead by crackling brasses. Bountiful solos in woodwinds generally lessened the generally chordal effect of the entire movement.

Slight Unsteadiness

A slight unsteadiness was detected in the second movement, a scherzo in style. It boiled over spasmodically in sharply pointed rhythms. Under less astute direction, it is likely that portions would be destitute of interest.

There was rarely a letdown of rhythmic aliveness, some of it similar to a nervous Prokofieff dance. The finale got off to a crackling start, certainly typical of the composer who also wrote "Pacific 231." The movement is a flood of notes, harnessed to semi-harsh melodies, again centered in low range instruments.

Surprisingly, the symphony received a mildly enthusiastic reception.

Tonight marks the Tanglewood debut of William Steinberg, conductor of the Pittsburgh Symphony. He will conduct the Boston Symphony in Beethoven's Symphony No. 8 in F. Major, Opus 93, and Anton Bruckner's Symphony No. 8 in C Minor.

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WORCESTER, Mass.
Circ. 57,703
AUG 6 1962

Music: Serkin Is Soloist At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The fifth weekend of concerts of the Berkshire Music Festival, the most spectacular thus far, ended yesterday afternoon with Charles Munch conducting the Boston Symphony Orchestra in a classic-romantic modern program of sure-fire music.

An audience of 11,242 brought the weekend total to a record 28,199. This included the Boston Pops concert Thursday night and Saturday morning's open rehearsal for the benefit of the orchestra's pension fund.

Yesterday's program: Brahams' Variations on a Theme by Haydn, Opus 56; Bohuslav Martinu's Symphony No. 6, "Fantaisies Symphoniques;" Beethoven's Piano Concerto No. 5 in E flat major, Opus 73, "Emperor," with Rudolf Serkin as soloist.

Anniversary Commission

Munch commissioned the Czech Martinu to compose the Sixth Symphony in celebration of the Boston Symphony's 75th anniversary, in 1956. Martinu was naturally cognizant of the historic occasion, but he admittedly tailored the work to "Munch's spontaneous approach, where music takes shape in a free way, flowing and freely following its movements."

The result is a stunning piece of music, one of the most significant of the 20th century. The three movements combine irrepressible power with poetic stretches. It also reflects and fully utilizes the tremendous progress of the virtuoso orchestra.

This work demand to be superlatively well played. Anything less would be a succession of booby traps.

Munch's obvious affinity and love for this score, coupled with an orchestra of seemingly unlimited technique, made this a memorable musical experience. The two most graphic impressions were the marvelous continuity with which Munch unraveled page after page and the composer's amazing ability to achieve new sound idioms.

Objective Musical Purpose

After all, it takes more than scientific knowledge of instruments to make a symphony orchestra sound like an army of angry insects, electric storm and boiling lava pit, yet retain objectivity of musical purpose.

Theatrical as the Martinu symphony may have been, it remained for Serkin to play-act with all manner of extracurricular activity. There always is the possibility that such mannerisms are instinctive, subconscious, or an essential part of his metier. The man is madness to watch and heaven to hear.

No one can possibly dismiss the validity of his interpretations, especially of Brahms and Beethoven. The question is whether clawing hands during breaks of the solo part, out-of-this-world facial expressions and hip-dances to orchestral interludes went out of style at the beginning of this century.

Furthermore, it doesn't require the pianist to bounce six inches off a piano stool to achieve a fortissimo E flat major chord with a concert grand.

Next Weekend

Speaking purely of the musical results, orchestra and pianist were as one in giving a comprehensive, exhilirating performance of the "Emperor." Dynamics ranged from almost boisterous fortes from all forces to lace-like runs on the piano.

The audience didn't allow what it saw to deprive the soloist of an acclamation.

Munch conducted a structurally clear, sensitive performance of the Haydn-Brahms Variations. The only debatable point was the long pause between variations. At one point the audience was misled into

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HARTFORD, Conn.
Circ. 126,440
AUG 4 1962

Boston Cellist Brilliant at Tanglewood Shed

By DON O. NOEL JR.

Samuel Mayes, first-chair cellist with the Boston Symphony Orchestra, was soloist Friday night in a brilliant performance of Saint-Saens' Violoncello Concerto No. 1 in A Minor in the Tanglewood Music Shed in Lenox, Mass.

Conductor Charles Munch, nearing the end of his final season at the podium of the Boston, lavished the magnificent resources of the orchestra on an all-French program last night. Besides the Saint-Saens, it included:

Debussy, "Three Nocturnes."

Honegger, Symphony No. 5.

Ravel, "La Valse."

Mr. Mayes' performance is typical of the Boston — one suspects that more often than not they could draw their soloists out of the ranks.

* * *

AT ANY RATE, he performed the intricate and demanding concerto with apparent ease and magical dexterity, and won from his cello a lightness of touch and a beautifully filigreed vibrato, worthy of a smaller instrument.

The rest of the program was no less exciting. One wonders each time, while driving the two hours to Tanglewood, if it's worth it, but the actual experience of hearing the huge orchestra on so live a stage always removes any doubts.

* * *

A LIVE STAGE it undoubtedly is. In the opening movement of the Debussy, for instance, there is a brief viola solo, played against a background of the rest of the string section in half-voice. At Tanglewood, with the marvelous acoustic "reflectors" of the shed, that brief solo stood out like a silver thread.

The Honegger symphony was well-placed in last night's repertoire. Honegger was one of "les Six" of contemporary French music, and his final symphony might have been too raucous next to a Beethoven selection. Following the "Nocturnes," however, one felt it a natural progression from the release of orchestra color which Debussy achieved.

Mr. Munch's reading of 20th Century French composers strikes one being deliberately a little blurred, underscoring the impressionistic intent, and he clearly enjoys loosing the great shimmering power of his orchestra.

That should be enough to describe the finol work of the evening, "La Valse." It was richly colored, full-throated, and in the finale, overpowering.

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ALBANY TIMES UNION
Monday, August 6, 1962

Soloists Highlight Tanglewood Fare

By Edgar S. Van Olinda

The fifth in a series of eight weekend concerts by the Boston Symphony Orchestra at Tanglewood opened auspiciously, Friday night, under the direction of Charles Munch. It was a particularly felicitious program with the French conductor indulging in a musical old home week, with such Gallic titans represented as Debussy, Honneger, Saint-Saens and Ravel. There was an inner glow to the interpretations of Mr. Munch.

Three Nocturnes by Debussy was program music in its purest form, the final movement being enhanced by the chorus of sirens with the Berkshire Festival Chorus. As a change of pace, Dr. Munch interjected the Symphony No. 5 of Arthur Honnegger, dedicated to the Boston Symphony Orchestra.

Younger Casals

Samuel Mayes, first cellist of the orchestra, and a recent soloist with the Albany Symphony Orchestra, presented a masterful performance of the Concerto No. 1 by Saint-Saens. Mr. Mayes handles his instrument with the same follow through as that of Sammy Snead in another branch of the fine arts. Here is a young artist who has at his disposal all the prerequisites of aristocracy in his field. Reminiscent of a younger Casals. Mr. Mayes received one of the most enthusiastic receptions of any guest artist this season.

The final work of the evening was "La Valse" by Maurice Ravel in which the composer out-Straussed Johann. Here was form, melodic invention and ravishing harmonic devices, but above all, poetic imagination.

Saturday night's program was devoted to the Eighth Symphony of Beethoven, composed just 150 years ago, and the Symphony No. 8 by Bruckner. William Steinberg, conductor of the Pittsburgh Symphony Orchestra, occupied the podiom and offered a scholarly, authorative quality to his guest conductorship.

Serkin Plays

Dr. Munch returned to the platform for the Sunday afternoon concert which he opened with the playing of Brahm's "Variations on a Theme by Haydn," followed by the contemporary composer, Martinu's Symphony, No. 6, a contrast between the music of Brahms and Beethoven, the latter, represented by the piano concerto, No. 5 ("Emperor") with Rudolf Serkin as soloist.

Mr. Serkin wears the purple of royalty modestly and becomingly. Technically extraordinary, yet never merely showy, always careful and crystalline. His tone was consistently beautiful, especially in the lyrical passages. His ovation was long and "electrified."

TIGHT BINDING

90

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Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
AUG 9 1962

TANGLEWOOD
Friday — by K. P. M.

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NEWS BUREAU
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JOURNAL AMERICAN
July 28, 1962

AT TANGLEWOOD

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A pastoral quality in the first movement of the Debussy tuned in with the bucolic setting of the Tanglewood estate. The gaiety of the second led Mr. Munch to an almost raucous rendition. As early Debussy the piece suggests potentialities but they were not realized in the conventional writing of the second movement. The work therefore proved serviceable.

Piston's Sixth Symphony introduced the contemporary element in a work written with the sound of the Boston Symphony especially in mind. The adroit use of solos confirms this procedure. With due respect to the somewhat elegant craftsmanship of this work, I find only the second of the four movements involves me as a listener. Here Piston writes like a university with a kind of unbottoned professionalism that is irresistible.

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This delightful movement draws to the audience too; but though Piston himself is involved personally in the adagio, his music does not necessarily exert a pull on his listeners.

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Thus the concert ended with a warmth of feeling on the part of both audience and performers that quite dispelled the chill in the air about them. What had been almost perfunctory at times finally became more than just worth while.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
AUG 6 1962

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New England Newsclip Agency, Inc.
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Transcript (e)
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Circ. 13,185
AUG 6 1962

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The genius of Munch's spontaneous approach to this music was magnificently illustrated in the sensuous interpretation of Debussy's Nuages, that was made even more sensitive by the extraordinary technique of the orchestra which Munch fully exploited, along with the freedom of line, tempo and interpretive opportunity of which he so readily avails himself.

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While Fetes was equally, in its own way, as satisfactory, the chorus for Sirenes prepared by Lorna Cooke de Varon, was a little less successful. The small voices seemed more salty than sultry and only impressed one further that they were sirenes in that they didn't get along too well together. Munch, who always seems to be able to find another moment in a piece for a fresh start, seemed here to be frequently frustrated.

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Magnificently Done

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TIGHT BINDING

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
AUG 9 1962

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CITY NEWS BUREAU
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NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE
047
N. Y. JOURNAL AMERICAN
Saturday, July 28, 1962

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Circ. 13,185
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Mr. Steinberg's welcome Saturday was made loud and long by both orchestra and audience with just cause. His conducting technique, which employs no nonsense movements, is largely provided by the fingers of his left hand. The care given to Beethoven's 8th Symphony produced the most impressive BSO p[illegible] heard in some time.

While the results of such [illegible] approach to Beethoven were cool and straight, Anton Bruckner's Symphony No. 8 of long suffering suffered much more. Stenberg's attention to detail and only the essentials of interpretation left Bruckner bare. The composer's repetitious, exaggerated romance and personal problems choked into the long work: created the impression of an overloaded ship on a circular runway. The orchestra was held in marvelous control, but there was a feeling that the heart of the music was gone.

Despite the sultry heat of Sunday, the program under Munch's direction was gratifying. Brahm's Variations on a Theme by Haydn was a fine sentimental revisitation; while Bohuslav Martinu's 6th Symphony, written with Munch in mind, was the orchestra's cup of tea. Martinu's special effects, which always respect the usefullness of the instruments, were wonderfully translated into fine displays of clear, understandable intent.

That the Emporer Concerto by Beethoven seemed a little tired was understandable in the oppressive heat that grew and threatened, but never brought relief.

Serkin Plays

Mr. Serkin, the piano soloist, was not, however, much deterred; he quite actively subdued the piano into a performance that only he and a few other greats can summon. Though the last movement was more than usually extravagant in notes, the hymn-like second movement, despite the unscored notes of a song sparrow of very measured musical taste, was the outstanding movement of all three.

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
AUG 6 1962

Two Eighths at Tanglewood

Boston Symphony 'Educational'

By D. E. RITZ
Gazette Music Editor

The Boston Symphony at Tanglewood, whether under Charles Munch ro guest composers, is an educational institution — not only for the students at the Berkshire Music Center but for its wonderful audiences, including general public, students of music and critics who sometimes get the idea that they know a bit about the subject.

* * *

THE BOSTON SYMPHONY orchestra and Dr. Munch in particular have a way of putting us in our proper humble places with their superb interpretations of music. We often find that music we thought we knew is much different, much more vivid, more virile and that music that we've never met before becomes an experience in listening that gives a bit of comprehension, at least.

Last Friday evening we heard the opening concert of the fifth week of the festival, which this year runs through Aug. 26, in a program of music by French composers featuring the Honegger "Symphony number 5" and cellist Samuel Mayes in the Saint-Saens "VioloncHo Concerto number 1 in A minor, opus 33."

The program opened with the Debussy "Three Nocturnes" and closed with the Ravel "La Valse, Choreographic Poem."

* * *

WE ATTENDED primarily to hear the Honegger smyphony, which was completed in December, 1950, in Paris and written for the Koussevitzky Music Foundation in memory of Natalie Koussevitzky.

The Honegger work shows solid musicianship and workmanship throughout. Its undefinable melodies are presented with a full-throated orchestration. The opening "Grave" is definitely somber in color. An opening descending pattern of melody is followed by an ascending pattern. In the background a lone woodwind voice repeats an agonized phrase while the preponderance of tone comes from the strings. The "Allegretto" movement is more capricious with excitement running high. The closing "Allegro marcato" is a lot faster and a lot louder. A brass ostinato figure is followed by a horn figure and frenzy from the fiddles before a final return to the slow and somber theme of the opening movement.

* * *

HONEGGER has subtitled the work ("di tre re") or the three D's to indicate, in the composer's words, "That the note re (D) occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist, who has no other notes to play but these three."

An audience of 5,205 cheered and applauded the director for four bows with the orchestra at the close of the Honegger work.

The Saint-Saens cello concerto is music of another era with its bravura writing for the solo instrument and elegant interludes for orchestra. Mayes, who has been principal cello for the Boston Symphony since 1948, has a truly luscious tone, an astounding technique and a most fluent bow. The performance of the three-movement work, which is played without pause, was warmly received with five recalls for the soloist, conductor and orchestra.

* * *

RAVEL'S "La Valse, Choreographic Poem," with its magnificent orchestration was presented with the full glory of the orchestra under Dr. Munch's baton.

In the Debussy "Three Nocturnes" the orchestra was assisted by the Festival Chorus prepared by Lorna Cooke DeVaron. Debussy, in his own particular idiom, offers a certain mysticism that is completely undefinable. In the final "Sirenes," the only movement in which the chorus participates, the voices are used as an adjunct of the orchestra, almost as another instrument.

* * *

THE FRIDAY evening programs of the Boston Symphony do not draw the large crowds of the Saturday evening and Sunday afternoon programs — perhaps one of the reasons we enjoy them so much.

Speaking of crowds, a total of 12,500 persons attended the Boston Pops Orchestra program under Arthur Fiedler on Thursday night. Presented as a benefit for the Berkshire Music Center, it made $37,700 for the summer school of music which the orchestra conducts at its summer home near Lenox, Mass.

Steinberg Conducts Beethoven, Bruckner

By Louis Chapin

Lenox, Mass.

William Steinberg, as guest conductor of the Boston Symphony at Saturday night's Tanglewood concert, chose exactly the same program as he had given the subscribers last January in Symphony Hall. It consisted of two penultimate but markedly dissimilar Eighths — Beethoven's and Bruckner's. If any of the rapt audience minded hearing them again, their minority opinion was lost in the final tumult of applause.

Mr. Steinberg is a painstaking and penetrating conductor. He plays on the orchestra as a thoroughly responsible virtuoso, from the slow preparatory rise of his baton to the last snap of his little finger. His own superb co-ordinations seek out those of the music, and the result, generally, is tight and luminous.

* * *

Last January in Boston these skills of his had seemed of fullest benefit to the Beethoven, with its greater objectivity and (if Bruckner specialists will allow) economy. At Tanglewood, the older master's symphony was still admirably served. It was springy, cleanly drawn, and sophisticated. Mr. Steinberg worked its wonderful machinery with his hand firm and sure on the controls —except for an instant when the violas on his right hand guessed wrong as to what his left hand was doing.

But the colossal event of the evening was the Bruckner—the composer's last completed symphony. It proved to be an immense tour de force for both conductor and orchestra. Its themes—born so often among premonitory tremblings or throbbings — wound their way with impressive success from the patient valleys to the equally patient mountaintops of this music. They were lovingly guided by Mr. Steinberg through every turn of the road, and the orchestra worked up to capacity to satisfy the melodies and countermelodies in their great appetite for tone.

The audience fairly buzzed, between movements, at the extraordinary dimensions, shapes, and coherences of what they were hearing. For many, it must have been an almost bewildering new experience.

* * *

In last winter's performance the wideness of concept had sometimes seemed slighted by the concern for detail. But whether for subjective or objective reasons, this difficulty moved almost out of sight among the distances of Tanglewood's Shed. Only occasionally did more air seem needed for this music to breathe; once in a while a contrapuntal passage, perhaps for horns, sounded relatively cramped.

But the main effect was that of unmitigated bigness, shining steadily through its climaxes. More accustomed, the second time, to these brilliances, the ear may have been better able to hear past them, to the voice of a composer little concerned with any brilliance save that of paradise.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D- 617,250 S. 773,579
AUG 6 1962

BERKSHIRE FESTIVAL

An Exciting Bruckner's 8t

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., AUG. 6.—William Steinberg made history in his own way at his debut here Saturday night. He dared to play Bruckner's Eighth Symphony, and he conducted it so vibrantly and so grandly that the 7,631 people who heard the performance will cherish the experience for years to come.

Only once before in the annuals of the Berkshire Festival has this composer's work been heard. Serge Koussevitzky played the Seventh Symphony in July, 1950; thus the performance of the Eighth presents the possibility of a pivotal interest in Bruckner's music as future Summer fare, for the reception was quite out of the ordinary.

Many Brucknerites consider the Eighth his finest work. Certainly Mr. Steinberg set it forth most convincingly. The impact of the scherzo was simply tremendous, for he generated more than the usual excitement rhythmically. The profound beauty of the adagio made more than one listener speculate on its expressing the logical extension of Beethoven's slow movements.

After 70 Years

The sense of grandeur that this music imparts cannot be brushed aside carelessly as inflated romanticism. Bruckner had too strong a sense of design to leave the impression finally that he did not know when to stop. Furthermore, there is far too much beautiful music poured into the mold. From the haunting opening measures of the first movement to the proclamative brasses of the finale, the Eighth is a great symphony perhaps only coming into its own 70 years after its premiere.

Mr. Steinberg did everything to make the occasion momentous, and the orchestra responded admirably. It was obvious he believed in this music, could cope with its structural challenge and realized the glory of romantic expression it represents. The musicians seized upon its tender moments to play eloquently and upon the grand pages to assert themselves imposingly. Both conductor and players paid full tribute to Bruckner's confident brasses.

The performance of Beethoven's Eighth at the start of the concert was a different matter. Mr. Steinberg was all too efficient for the good of Beethoven. While the positive approach and the alert playing brought refreshing precision, the genial spirit of the work disappeared.

Too Fortissimo

Mr. Steinberg may have misjudged the acoustics of the shed, for the fortissimos became unduly loud, throwing the dynamics of the performance out of proportion. The result was disturbing. This listener kept wondering how the rhythmic Seventh Symphony had suddenly become mixed up with the "Roseful Beauties" of the Eighth.

In Bruckner, however, Mr. Steinberg was quite in his element. He should be brought back for further Bruckner performances. This one had its magical aspect.

This became the weekend when Charles Munch played two contemporary works having special meaning for him: Honegger's Symphony No. 5 on Friday night and Martinu's "Fantasies Symphoniques" yesterday afternoon. The former represented the music of a life-long friend, the latter music written for him because Martinu liked Mr. Munch's "spontaneous approach where music takes shape in a free way." That free way met hearty approval from many in the audience. Like the Honegger, it is music that grows on acquaintance.

Playing Saint-Saens' Cello Concert on Friday night, Samuel Mayes created a sensation. It is unusual for a cello soloist to be recalled seven times after performing a concerto. Rudolf Serkin played Beethoven's "Emperor" concerto yesterday in characteristic Serkin tradition. Undoubtedly his presence swelled the crowd to 11,242, the largest to date to attend the regular concerts.

A weekend total of 28,199 indicated that interest in the Tanglewood concerts continues unabated. A sidelight of yesterday's event was the presence of 477 people from Brooklyn, who came for a special outing under the auspices of the Brooklyn Academy of Music. That the Boston Pops benefit concert with Arthur Fiedler last Thursday drew 12,354 indicates that a popular program has its drawing power, too.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 6 1962

Music Review

Weekend at Tanglewood

By JAY C. ROSENFI

THE LAST TWO concer[illegible] of the fifth weekend of the Berkshire Festival at Tanglewood provided peaks of excitement which have not been excelled in a season which up to now can scarcely be considered as having been only run-of-the-mill. The fifth Beethoven piano concerto, Opus 73, E flat major, with Rudolph Serkin as soloist and Charles Munch directing the Boston Symphony orchestra, was the spark which ignited the enthusiasm of an audience of 11,242 yesterday afternoon. Saturday night it was the Bruckner eighth symphony with a guest conductor who was making his Tanglewood debut, William Steinberg, which kindled the triumphal demonstration in the audience of 7,631.

Again it was the fair weather which favored the huge throngs that were attracted by the anticipation of stimulating programs. The week's total attendance, including the added Boston Pops concert, with Arthur Fiedler conducting, reached to lunar numbers.

* * *

SERKIN'S Beethoven is familiar to Tanglewood audiences, but no one renews our acquaintance with favorites more vividly and with more galvanic stimulation than he. And the orchestra's collaboration under Munch was keen and tightly intertwined. Beethoven in this last of his piano concertos writes no subservient orchestral accompaniment, but a substantial and equally important contribution to the total structure. The themes and contrasts were dominantly delineated by Munch in the long overture before the solo enters, and from then on their common understanding stirred both components to greater scintillation.

Serkin generates an atmosphere of tension whether he be articulating the ominous descending chromatic scales in the first movement or merely waiting at the keyboard during the orchestral tuttis like a speed-winged hummingbird. His tone never suggested percussiveness yet his rhythmic verve had a

William Steinberg

near-savage attack, and when he arrived at contrasting legato episodes, it had the flowing continuity of a vocalist.

* * *

MUNCH BEGAN his afternoon with a fond reading of the Brahms Variations on a theme of Haydn. We don't remember a tempo he has chosen in all the many times he has played this lovely work, the last here a year ago to the day, when it seemed more comfortable. We are not convinced Munch is justified in departing from mathematical exactitude for the 16th note in the first bar of the theme but we would not quibble overlong on that point. Suffice it to say that the communal distribution of opportunities to the orchestra was accepted with extraordinary competence, and Munch kept the details within a completely disciplined frame.

* * *

THE CENTER of the program was devoted to the Martinu "Fantasies symphoniques" (his sixth symphony) which was written on the request of Munch for the Boston orchestra's 75th anniversary. The Boston conductor gave it its first performance seven years ago, and it has remained in the orchestra's active repertoire. We wish we could report that it is transparent to us, but we retain mainly details of mature writing, special orchestration effects, or strange harmonic devices resolving into cadences of old acquaintance. The writing is thick and demanding and quite a departure from the music he disclosed to us when he was on the faculty of the Berkshire Music Center after the war.

* * *

STEINBERG, director of the Pittsburg symphony, presented a type of directing that has not been seen too often at Tanglewood. He provided a very classic exhibition in the Beethoven eighth symphony, relying nearly entirely on the instructions he presumably had given the orchestra in rehearsal and manifesting little or no directions for spontaneous execution on stage. It was a highly gratifying "eighth." It was in the gigantic Bruckner that Steinberg loosed all the sails with which he is so amply equipped.

The Bruckner requires a very full hour even with cuts, and it is not difficult to discern why he and his music have remained such matters of controversy for a century. During his lifetime he was a scapegoat or probably more accurately the shuttlecock between the Wagner and Brahms factions. And there was a considerable party who, from either musical judgment or snobbishness, chose to keep him where they thought he belonged, on the other side of the musical tracks.

* * *

FEW WILL deny that there are moments of high grandeur in his pages. The disagreement about him centers on whether the stretches between are arid, and, if so, if they are of too great extent. Steinberg's thorough and complete identification with the music was conveyed by his conducting manners, now graphically conciliatory to the romantic nature of the music. The orchestra responded with an opulence of tone, a variety of colors, and instantaneous reflection to satisfy any conductor and please the most fastidious audience.

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Sunday Telegram
WORCESTER, Mass.
Circ. 100,849

AUG 5 1962

Music: William Steinberg At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — William Steinberg's Tanglewood debut last night, conducting the Boston Symphony Orchestra, was an event of outstanding merit. He and the orchestra received an ovation from an audience of 7,631.

There is nothing casual or habitual about this. The Berkshire Festival podium is rarely occupied by any conductor who is less than a giant in his field.

The stocky, studious, bald Steinberg conducted entirely without a score. He was a familiar workman to the orchestra players last night, having conducted the Boston Symphony during the winter season of 1960 and this year.

Beethoven and Bruckner

To a conductor it is "Ne Plus Ultra" to direct the Boston Symphony. Many of the debuts have been vested in programs that had extraordinary audience appeal or allowed for dazzling baton exhi- tinued through the second rollicking theme.

The repetetive staccato ticking bitions.

He chose the eighth symphonies of Beethoven and Anton Bruckner. It would be difficult to positively determine which is the least "popular" of the Beethoven symphonies — the fourth or the eighth.

Bruckner's eighth symphony too six years to write, is exhorbitantly long, and is primarily a master class in form and style for the intellectual listener. Incidentally, the Bruckner was cut last night from 65 to 50 minutes' duration.

Tanglewood has an impressive quota of musical savants but we doubt if there were 7,000-odd of them in last night's audience. Yet, Steinberg (and presumably the Bruckner) received enraputred interest.

Joy Unlimited

Steinberg's concept of the Beethoven eighth was one of joy unlimited. This was evident from the first bright tune that sets the temper of the work. And it con- of the second movement (a spirited dance) did not become rutted but was used to create suspenseful mood. No nuance was to trivial to receive its own cue, lucidly delivered. The conductor has certain mannerisms but they have no undermining influence on the musical result.

Some of these ae circular motions of the baton and down stokes like a question mark. He uses clenched fist, widely-separated fingers, crooked fingers. Some of his movements are almost immobile and obscured from audienc view.

True Skill

Steinberg's true skill was most evident in the third movement. So far in this festival, minuet movements have generally taken on the speed of olympic contests. Last night's minuet was a typical 18th century dance in formal dress Not only did Steinberg uncover a pinch of irony in it, but humor as well.

All pretencse at academic rigor was abandoned in the finale. The conductor had bows, valves and breath moving at top speed, achieing a roar of unrestrained joy. Bruckner's gargantual eighth symphony was the ultimate test for all concerned — audience as well. There were really two sides to the performance. A well-versed student could have given a blackboard analysis as it progresses. The cumulative strength was, a compelling force for sheer listening.

Orchestra Superb

The orchestra was nothing sort of superb in technique, tone and discipline. The militant conductor was even more in his element here than in the Beethoven. It had everything to stir the senses from dramatically tremulant figures in strings to massive-toned tenor tubas — to a magnificent descent into tonal nothingness.

4,000 at Rehearsal

Another engrossing demonstration in conducting was given yesterday morning when Charles Munch publicly rehearsed the orchestra in this afternoon's program. There was an audience o 4,121.

He began by complimenting Samuel Mayes upon his superb performance of Saint-Saens' cello concerto in a minor, the night before. We've never known Munch to display such enthusiam publicly, and it certainly was reciprocated by the orchestra.

At rehearsal, Munch is a generous supplier of cues, and sometimes his accompanying commentary can be heard over the brass section. It isn't uncommon for him to frequently strike the music stand with his baton when he's displeased. There was none of this yesterday.

Notes Not Primary Concern

Even in the most ardent passages of Martinu's "Fantaisies Sympohonique" Munch used none of this useless exhortation to induce a warmer tone. The violin section, for one, was too busy to heed such frantic arm gestures with which some of the younger conductors put on a show.

As usual, one felt at yesterday's rehearsal that Munch assumed the playing of notes was no longer a primary concern. The players knew them and were prepared. His concentration was entirely on speeds, balances, accents and other fine points of interpretation.

Whether Munch will use the same tempos this afternoon that he set at yesterday's rehearsal is anybody's guess.

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American (e)
WATERBURY, Conn.
Circ. 41,175
AUG 6 1962

28,199 Applaud At Tanglewood

(Special To The American)

LENOX, MASS. — Audiences at the Tanglewood Music Festival over the week-end who heard Rudolf Serkin in a virtuoso performance of Beethoven's "Emperor Concerto for Piano, No. 5" yesterday afternoon, were introduced to the brilliant conducting of William Steinberg of the Pitsburgh Symphony Orchestra in his first Berkshire appearance Saturday evening, and listened to a colorfully rich program of French contemporaries of Dr. Charles Munch at Friday night's concert. In addition, there was on Friday, the additonal pleasure of Samuel Mayes, the orchestra's first cellist, in the exquisitely, beautifully performed Saint-Saens "Violincello Concerto No. 1, in A minor."

The week-end audiences of 28,199, more than 1,200 ahead of the same week-end last year, included a rapt Sunday audience of 11,242 that came for Serkin. And they were not disappointed There was a noticeable note of expectancy in the Music Shed long before the appearance of the soloist who seemed to caress the piano as he played. At one point even a lone bird high in the trees above the weeping-willow to the west of the Shed joined with his own song, heard Serkin, and remained silent for the remainder of the concert. Serkin performed the Concerto as only Serkin can. It was an enthralled audience that listened through the gentle caressing of his playing and then through the full vigor of the pianist who lifted himself from his seat. There were the "bravos" one knew there would be and an ovation for Serkin, Dr. Munch, and the musicians of the Boston.

Performance of Brahms' "Variations on a Theme by Haydin" was the perfect opener for the sunny, sultry Berkshire afternoon. It was followed by performance of Martinu's "Fantaisies Symphoniques" with its wide range of highly colorful music.

Relaxing

Yesterday afternoon the orchestra seemed to be relaxing with its conductor, Dr. Munch, compared to the work-out it received on Saturday evening under the direction of guest conductor, William Steinberg. Appearing with the Boston for the first time at Tanglewood and using no musical score throughout, Mr. Steinberg gave such masterful readings of Beethoven's "Symphony No. 8" and Bruckner's "Symphony No. 8" that one may be certain he will be invited back. With the exception of Mr. Ormandy, seldom have we seen a conductor "work" the Boston musicians as did Steinberg before 7,631. He conducted brilliantly, received a well-deserved ovation, and non-the-least of his admirers were the players of the Boston Symphony Orchestra upon whom he exercised such tight control.

Dr. Munch's conducting of the program of French music for the Friday night concert made it a memorable experience. One glided delicately with him and the orchestra through the performance of Ravel's "La Valse" and all but got up to dance it. The performance of Honigger's "Symphony No. 5", written for the Koussevitzky Music Foundation, taxed the orchestra but the players did not falter. The open rehearsal on Saturday morning, with proceeds going to the Orchestra Pension Fund, drew 4,121.

Concerts this coming week-end will bring three conductors to the podium. Eugene Ormandy will conduct Beethoven and Bartok on Friday night when the "Eroica" and "Egmont Overture" will be heard. Pierre Monteux, in his second and final appearance of the summer, will conduct music of Wagner, Elgar, and Brahms on Saturday evening with Leon Fleisher as soloist in the Brahms' "Piano Concerto No. 2". Sunday afternoon Dr. Munch will conduct music of Rameau, Tchaikovsky's "Pathetique", and a new work by Fine, "Symphony (1962)".

S.M.

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Times (e)
HARTFORD, Conn.
Circ. 126,440
AUG 6 1962

Music in Review: Berkshire Festival

By GEORGE W. STOWE
Special to Hartford Times

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The size of the audience was some indication of the affection that Serkin inspires among his admirers. His thoroughly dedicated musicianship and solid interpretative gifts are qualities that are always worthy of admiration and serve the music of Beethoven particularly well.

* * *

CHARLES MUNCH opened his program with Brahms' "Haydn" Variations that use the so-called "St. Anthony Chorale," surely one of the noblest themes ever created. And it seems to this reviewer that Munch's reading of this work has mellowed with the years. Yesterday the music had an unhurried grace and tonal warmth that were eminently satisfying.

In dramatic contrast was Bohuslav Martinu's "Fantaisies Symphoniques" (Symphony No. 6), a work that appears quite frequently on Munch's programs. Written to celebrate the 75th Anniversary of the orchestra and dedicated to Munch, it remains one of the most interesting contemporary symphonies.

* * *

THE COMPOSER'S orchestral mastery throughout this work is used with moving effect: Its constantly changing moods, its surging vitality, and a performance by the Boston Orchestra that underlined these qualities made this a memorable recreation of a favorite work of Munch's.

In Beethoven's popular piano concert, Mr. Serkin attacked the piano with a demonic attitude that made one almost fear that the instrument might not hold up under the impact. When this performer faces the piano he acquires the energy of a 20-year old and the persistence of a bird dog on the trail.

Even though the pianist had a few choppy spots and the tonal balance between piano and orchestra was sometimes off, the sheer vitality of this Beethoven performance was overwhelming. And I have a sneaking suspicion that this was just about the way old Beethoven would have played it.

It would be a musical satisfaction and a delight to his many admirers, if Mr. Serkin could be encouraged to perform all of the Beethoven piano concerti in one season at Tanglewood.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 6 1962

Tanglewood Combines Enjoyable Day, Music

By WILLARD M. CLARK

LENOX — A calm and pleasant day with music to match made Sunday afternoon's recital something more than a pleasure, something less than perfection.

Out of Place

If there were any flies in the musical ointment, I think we must blame the Sixth Symphony of Bohuslave Martinu, a work commissioned for the 75th anniversary of the Boston Symphony Orchestra. Its strident chords seemed a bit out of place amid the beauty surrounding us.

Charles Munch opened the program with Variations on a Theme of Hayden, op. 56, by Brahms. I have always found these variations fascinating. They encompass many moods, and yet remain crystal clear in their content. Mr. Munch conducted them with obvious affection and with glowing result.

Mr. Martinu's Sixth Symphony, entitled "Fantaisies Symphoniques," came next on the program. I find it one of the less propitious works of this composer, but then commissioned works are not always of the best. This one sounded labored and a bit grandiose. In other words, it did not make for very pleasant listening. The audience response was, as usual, generous, but it lacked warmth that comes from real enjoyment.

The concert concluded with a

See TANGLEWOOD
Page Five

Audiences at the ... certs totaled 28,199. A year ago they totaled 26,914. Sunday's audience, one of the largest of the series, numbered 11,242. A year ago it numbered 8747. Thus far we are still ahead.

Trio Due Wednesday

The Beaux Arts Trio of New York will present a concert of chamber music Wednesday evening. This promises to be more rewarding program-wise than some we have heard so far. The personnel of the trio comprises Menahem Pressler, piano; Daniel Guilet, violin; and Bernard Greenhouse, cello.

These artists are prime favorites at Tanglewood. The program on Wednesday evening will consist of Beethoven's Trio, op. 70, No. 1; Diamond's Trio; and ... Trio, op. 87.

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The average age of Volkswagen employees at the end of 1961 was 33.2 years.

Not appear summ... the expense involved.

Continued From Page 1

relaxed and beautifully toned performance of Beethoven's Piano Concerto No. 5, popularly known as the "Emperor." We have heard Rudolph Serkin lavish far greater tone on works labeled more modestly than the "Emperor." Mr. Munch practically breathed with the pianist. Such perfectly coordinated accompaniment is not often achieved.

The audience was obviously entranced, for I can hear its applause in the press room some moments after the concerto's conclusion.

For some reason or other, vital statistics seem of paramount importance to many people. Thus we'll oblige with some, having to do with the week end. Audiences at the week-end concerts totaled 28,199. A year ago they totaled 26,914. Sunday's audience, one of the largest of the series, numbered 11,242. A year ago it numbered 8747. Thus far we are still ahead.

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6TH. WEEK AUG. 6TH – AUG 12TH. '62

B TON SYMPHONY ORCHESTRA

Friday Evening, August 10, at 8:00

EUGENE ORMANDY, *Conductor*

I OVEN — Overture to "Egmont," Op. 84

B OVEN — *Symphony No. 3, in E-flat major, Op. 55, "Eroica"

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

Intermission

BARTÓK — Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

BALDWIN PIANO — *RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Saturday Evening, August 11, at 8:00

PIERRE MONTEUX, *Conductor*

WAGNER — Prelude to "Die Meistersinger von Nürnberg"

ELGAR — Variations on an Original Theme, Op. 36

Enigma: Andante
Variations:

I. "C.A.E." L'istesso tempo
II. "H.D.S.-P." Allegro
III. "R.B.T." Allegretto
IV. "W.M.B." Allegro di molto
V. "R.P.A." Moderato
VI. "Ysobel" Andantino
VII. "Troyte" Presto
VIII. "W.N." Allegretto
IX. "Nimrod" Moderato
X. "Dorabella-Intermezzo" Allegretto
XI. "G.R.S." Allegro di molto
XII. "B.G.N." Andante
XIII. "***-Romanza" Moderato
XIV. "E.D.U."-Finale

Intermission

BRAHMS — *Piano Concerto No. 2, in B-flat major, Op. 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

Soloist: LEON FLEISHER

Mr. FLEISHER plays the Steinway Piano

BALDWIN PIANO — *RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Berkshire Festival

Sunday Afternoon, August 12, 1962

Charles Munch has agreed, on the advice of his physician, to conserve his energies by taking a short rest from conducting. He expects, however, to conduct the concerts as announced for the remainder of the season.

Pierre Monteux has kindly offered to conduct this afternoon in his stead. Irving Fine will conduct his own Symphony.

The program follows:

BEETHOVEN — Overture to Leonore, No. 3, Op. 72

FINE — Symphony (1962)

I. Intrada: Andante quasi allegretto
II. Capriccio: Allegro con spirito
III. Ode: Grave

Intermission

TCHAIKOVSKY — *Symphony No. 6, in B minor, Op. 74, "Pathétique"

I. Adagio; Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

BALDWIN PIANO — *RCA VICTOR RECORDS

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

AUG 12 1962

Leon Kirchner to Conduct His Original Composition

Irving Fine's Symphony to Have Tanglewood Premiere This Afternoon in Music Shed

LENOX—The Tanglewood premiere of Irving Fine's Symphony (1962), will be played by the Boston Symphony Orchestra, conducted by the composer, in the Music Shed at 2.30 p. m. today as the Berkshire Festival begins the seventh week of its eight-week season. Pierre Monteux will conduct Beethoven's Leonore Overture No. 3 and Symphony No. 6, "Pathetique," by Tchaikovsky to complete this afternoon's concert.

Mr. Monteux will substitute for Dr. Charles Munch who has been ordered by his physician to rest. Dr. Munch, scheduled to retire following the final concert of the Tanglewood season on Sunday, the 26th is expected to resume his conducting activities as scheduled Friday evening.

At the suggestion of Dr. Munch, Mr. Fine consented to conduct the Boston Symphony this afternoon in his own composition.

Composer to Conduct

The seventh week of the Berkshire Festival at Tanglewood will feature the second concert this season with Eugene Ormandy as guest conductor. Mr. Ormandy has accepted Dr. Munch's invitation to conduct the Boston Symphony Orchestra at Saturday's 8 p. m. concert. Saturday's program and the earlier appearance at Tanglewood (Aug. 10) are Mr. Ormandy's only summer conducting engagements.

For the Berkshire Festival program Friday Dr. Munch has extended an invitation to Leon Kirchner to conduct his own Sinfonia. Mr. Kirchner is a former member of the Berkshire Music Center faculty and is presently at Harvard University as professor of music.

Dr. Munch is due to conduct the balance of Friday's concert, which includes Mendelssohn's Symphony No. 5 in D Minor ("Reformation"). This concert will conclude with "Harold in Italy," Symphony with Viola Solo by Berlioz, with Joseph de Pasquale as soloist.

Mr. Ormandy has invited Eugene Istomin to be his guest for a performance of Tchaikovsky's Piano Concerto No. 1, in B flat Minor, at the Berkshire Festival concert Saturday evening. Mr. Ormandy's program, devoted to Russian music, will also include the "Classical" Symphony, Op. 25, and the Symphony No. 6, in E flat Minor, Op. 111 by Prokofiev.

Adele Addison Soloist

An open rehearsal for the benefit of the orchestra's pension fund will take place in the Music Shed at 10 a. m. Saturday.

The Boston Symphony Orchestra will open the concert next Sunday with Schubert's Symphony No. 5, in B flat. With Adele Addison as soloist, Lukas Foss will conduct the Boston Symphony in his Time Cycle, Four Songs for Soprano and Orchestra. Gary Graffman returns to Tanglewood for the third consecutive summer as soloist with the Boston Symphony.

Mr. Graffman will play the Brahms Piano Concerto No. 1, which will be the concluding portion of Sunday's program.

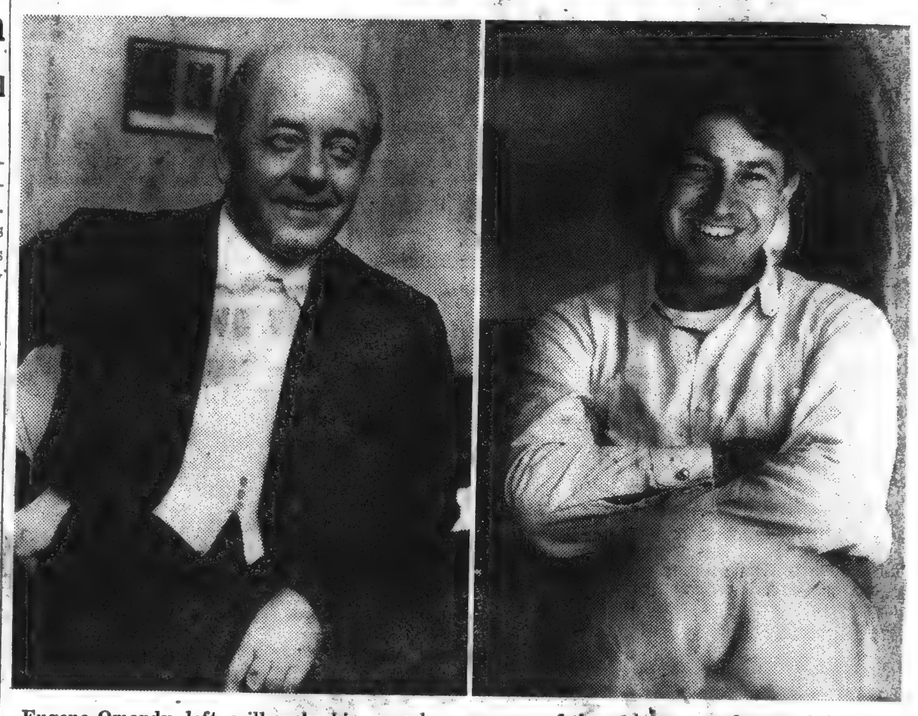
The Nova Arte Trio will be heard at the Wednesday chamber music concert in the theater. Gary Graffman and Doriot Anthony Dwyer, solo flute in the Boston Symphony Orchestra, will be the assisting artists in a program consisting of the Flute Sonata, Op. 94 by Prokofiev, Mozart's Divertimento, K. 563, and Brahms' Piano Quartet, Op. 26.

Six events are open to the friends of the Berkshire Music Center during the seventh week, beginning with the concert by the Conductor's Orchestra in the Music Shed Monday at 8 p. m. The Berkshire Music Center Orchestra will present a concert Tuesday at 8 p. m. On Thursday at 4 p. m. there will be a concert of chamber music by the students in the Chamber Music Hall, and that evening at 8 in the theater the Tanglewood Choir will present a program of choral music. The Aspects of Music seminar will be held Friday at 3.15 p. m. at which Lukas Foss will give a lecture and demonstration on his Time Cycle. Next Sunday's student chamber music program will be given at 10 a. m. in the Chamber Music Hall.

This week's schedule at Tanglewood follows:

SUNDAY, AUG. 12
10 a. m., Music Hall
BMC Chamber Music
2.30 p. m., Music Shed
Boston Symphony Orchestra
Pierre Monteux, Conductor
Leonore Overture No. 3 ..... Beethoven
Symphony (1962) ..... Fine
Conducted by composer
Symphony No. 6 ..... Tchaikovsky
MONDAY, AUG. 13
8 p. m., Music Shed
Conductor's Orchestra
TUESDAY, AUG. 14
8 p. m., Music Shed
BMC Orchestra
WEDNESDAY, AUG. 15
8 p. m., Theater
Nova Arte Trio
Graffman & Dwyer
Flute Sonata, Op. 94 ..... Prokofiev
Divertimento, K 563 ..... Mozart
Piano Quartet, Op. 26 ..... Brahms
THURSDAY, AUG. 16
4 p. m., Music Hall
BMC Chamber Music
8 p. m., Theater
Tanglewood Choir
FRIDAY, AUG. 17
3.15 p. m., Music Hall
Aspects of Music
Lukas Foss, "Time Cycle"
8 p. m., Music Shed
Boston Symphony Orchestra
Charles Munch, Conductor
Sinfonia ..... Kirchner
Conducted by composer
Harold in Italy (de Pasquale) ..Berlioz
Symphony No. 5 ..... Mendelssohn
SATURDAY, AUG. 18
10 a. m., Music Shed
BSO Open Rehearsal
8 p. m., Music Shed
Boston Symphony Orchestra
Eugene Ormandy, Conductor
Classical Symphony, Op. 25 .. Prokofiev
Symphony No. 6 ..... Prokofiev
Piano Concerto No. 1 (Istomin) .Tchaikovsky

Tanglewood Conductors



Eugene Omandy, left, will make his second appearance of the season as conductor of the Boston Symphony Orchestra Saturday evening at Tanglewood. Leon Kirchner, right, will conduct the orchestra in his own composition, Sinfonia, Friday at 8 p. m in the Music Shed.

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News (e)
FRAMINGHAM, Mass.
Circ. 13,826

AUG 3 1962

LEON FLEISHER will be soloist with Pierre Monteaux and the Boston orchestra at Tanglewood in a performance of Brahm's Piano Concerto No. 2, Saturday evening, Aug. 11 at 8 o'clock.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350

AUG 9 1962

LEON FLEISHER will be the soloist with Pierre Monteux and the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., in a performance of Brahms' Piano Concerto No. 2 on Saturday evening, Aug. 11, at 8 o'clock.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 6 1962

Ormandy Conducts Friday

Whitestone

Eugene Ormandy, music director of the Philadelphia Orchestra, a summer resident of Monterey, will be guest conductor of Boston Symphony Orchestra Friday evening at 8 in the Music Shed. He also will appear Aug. 12.

TORN PAGE

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
1 3 1962

IRVING FINE, a former student at the Berkshire Music Center and now a member of the faculty there, conducted his new symphony at the BSO concert at Tanglewood Sunday afternoon, sharing the conducting duties with Pierre Monteux in the absence of Charles Munch, who is resting for a few days.

Whitestone

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 14 1962

PIANO SOLOIST Leon Fle[illegible]ight, joins Pierre Monteux, guest conductor of the Boston Symphony Orchestra[illegible]ay night's concert at Tanglewood, to acknowledge ovation extended them[illegible]r's performance of Brahms' Concerto.

Whitestone

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
CITIZEN REGISTER
August 7, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TOWN NEWS
August 7, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
MAMARONECK TIMES
August 7, 1962
COMPLETE NEW YORK STATE SERVICE
PORTS HERALD STATESMAN
Thursday, August 8, 1962

Conductors Slated For Festival

The Berkshire Festival in Lenox, Mass., announces the following conductors for the Festival's sixth week.

The Boston Symphony Orchestra will be conducted by Eugene Ormandy, music director of the Philadelphia Orchestra on Friday, starting at 8:00 p. m. Pierre Monteux will conduct Saturday evening, also starting at 8 o'clock. On Sunday, Charles Munch, music director of the Festival, will conduct the concert which begins at 2:30 p.m.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 10 1962

Berkshire Hills Conference Will Honor Dr. Munch

The Berkshire Hills Conference, in a ceremony in which two Williamstown residents are scheduled to have a part, will honor Charles Munch before he retires Aug. 26 as music director of the Boston Symphony Orchestra.

The conference, county promotional agency, will present a silver tray to Dr. Munch. Its inscription says it is given "In appreciation of your contribution to the cultural, social and economic welfare of Berkshire County."

Ernest J. Brundage, retiring president of the Conference, and Peter Guille, director of the Sterling and Francine Clark Art Institute, both of Williamstown, will be in the delegation that will make the presentation. It also will include Lawrence K. Miller, editor of the Berkshire Eagle of Pittsfield, and John V. Geary, executive secretary of the Conference. Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, will be present to represent the orchestra.

The presentation was to have taken place tomorrow morning at the close of the orchestra's weekly open rehearsal in the Music Shed at Tanglewood but it was postponed for a week when it was announced yesterday that Dr. Munch, exhausted from the rigorous schedule of the Berkshire Festival, had been ordered by his physician to rest for several days. He reportedly is in a Pittsfield hospital.

Dr. Munch's retirement as music director of the orchestra will be effective with the conclusion of the last concert in the Berkshire Festival series Sunday, Aug. 26.

NewEnglandNewsclipAgency,Inc.
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Bee
NEWTOWN, Conn.
Weekly Circ. 5,997
AUG 3 1962

PHILADELPHIA, PA.
JEWISH TIMES
W. 25,234
AUG 3 1962

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
AUG 1962

PHILADELPHIA, PA.
NEWS
D: 283,195 SAT. 106,930
AUG 6 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Circ. 20,657
AUG 7 1962

8-62

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY UNION STAR
Monday, August 6, 1962

Ormandy Will Lead Boston Symphony

LENOX, Mass., Aug. 6—Eugene Ormandy as guest conductor will lead the Boston Symphony Orchestra in the Berkshire Music Festival concert Friday at 8 p.m. The program will include Beethoven's "Egmont Overture" and "Symphony No. 3" and Bartok's "Concerto for Orchestra."

Pierre Monteux will be the guest conductor Saturday at 8 p.m. The program will include Brahms' "Piano Concerto No. 2 in B Flat Major" with Leon Fleisher as soloist, the prelude to "Die Meistersinger von Nurnberg" by Wagner and Elgar's "Variations on an Original Theme, Op. 36." There will be an open rehearsal Saturday at 10 a.m. for the benefit of the orchestra's pension fund.

The concert Sunday at 2:30 p.m. will be conducted by Charles Munch. Munch will present the Tanglewood premiere of Irving Fine's "Symphony (1962)." Also on the program will be Rameau's suite from the opera, "Dardanus" and Tchaikovsky's "Symphony No. 6."

Chamber Music

The chamber music concert Wednesday night will be the Beaux Arts Trio. Beethoven's "Trio, Op. 79, No. 1," Diamond's "Trio" and Brahms' "Trio, Op. 87" will be played.

Programs open to members of the Friends of the Berkshire Music Center will include a concert by the Conductors Orchestra tomorrow at 8 p.m., a program of chamber music by students of the music center Thursday at 4 p.m., a composers' forum program Thursday at 8 p.m., a seminar on new British music Friday at 3:15 p.m. and a Berkshire Music Center concert Sunday at [illegible] a.m.

100

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SARATOGA SARATOGIAN
Monday, August 6, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SYRACUSE POST STANDARD
Sunday, August 5, 1962

SARATOGA SPRINGS, N.Y.
SARATOGIAN
D. 11,450
AUG 6 1962

NewEnglandNewsclipAgency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 445,834
AUG 5 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
AUG 8 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
BRISTOL, Conn.
Circ. 14,191
AUG 7 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
AUG 1 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
AUG 5 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
AUG 9 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY GAZETTE
Tuesday, August 7, 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490
AUG 2 1962

Five Conductors, Four Soloists, Will Perform During Tanglewood Weeks

It is not often that three internationally known conductors appear with the same orchestra within three days. Such is to be the case during the sixth week of the Berkshire Festival at Tanglewood in Lenox. Charles Munch, music director, will conduct the Boston Symphony at the Berkshire Festival concert on Sunday, Aug. 12. For the two previous concerts of the sixth week, Dr. Munch has invited Eugene Ormandy, music director of the Philadelphia Orchestra, to conduct the concert on Friday, Aug. 10, and Pierre Monteux will conduct Saturday's Aug. 11 program.

The only engagements Mr. Monteux and Mr. Ormandy have accepted this summer are those at the Berkshire Festival with the Boston Symphony Orchestra. For the past two summers Mr. Ormandy has been a summer resident of the Berkshires and conducted at Tanglewood for the first time in 1961. Mr. Monteux spends his summers in Hancock, Me., and has made many appearances as a guest conductor at the Berkshire Festival during the past thirteen years. Pierre Monteux and Eugene Ormandy have made exception to their decisions of no summer concerts in order to accept the invitation of Charles Munch.

For his program on Friday evening, Aug. 10 at 8 p.m. Mr. Ormandy will conduct the Boston Symphony Orchestra in performances of Beethoven's Egmont Overture and Symphony No. 3, "Eroica," and Bartok's Concerto for Orchestra.

Pierre Monteux will be heard with the Boston Symphony on Saturday, Aug. 11, 8 p.m., in the Overture to Die Meistersinger by Wagner and Elgar's Enigma Variations. Leon Fleisher will be Mr. Monteux' guest at this concert, playing Brahms' Piano Concerto No. 2.

On Sunday, Aug. 12, at 2:30 p.m. Charles Munch will conduct the Boston Symphony in performances of the Dardanus Suite by Rameau, the Tanglewood premiere of Irving Fine's Symphony (1962) and Tchaikovsky's Symphony No. 6.

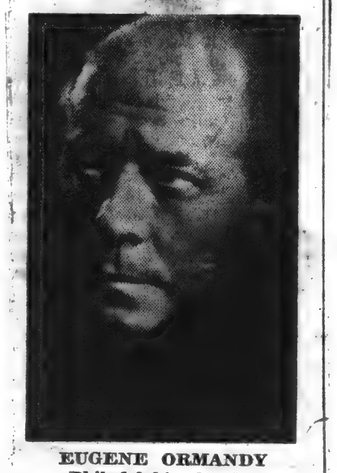
During the seventh week of the Berkshire Festival portions of two concerts will be devoted to the works of two American composers. Friday, Aug. 17, Leon Kirchner, a former member of the faculty of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, will conduct his own composition, Sinfonia. Lukas Foss, currently a member of the composition faculty of the Berkshire Music Center, will conduct the Boston Symphony in his Time Cycle with Adele Addison as soloist. Miss Addison is an alumna of the Berkshire Music Center. Mr. Foss's composition will be heard as a part of the concert on Sunday, Aug. 19.

Eugene Ormandy's second Berkshire Festival concert will be devoted to Russian music with Eugene Istomin featured in a performance with Mr. Ormandy and the Boston Symphony of Tchaikovsky's Piano Concerto No. 1. The balance of the program will consist of the Classical Symphony and the Symphony No. 6 by Prokofiev.

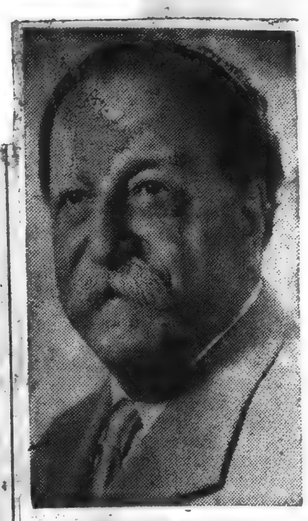
Following Mr. Kirchner's Sinfonia on Friday, Aug. 17, Joseph de Pasquale will be soloist with Charles Munch and the Boston Symphony in Berlioz's Harold in Italy. Dr. Munch will conclude this concert with the Reformation Symphony by Mendelssohn.

Sunday's Aug. 19 Berkshire Festival program will open with Charles Munch conducting the Boston Symphony in Schubert's Symphony No. 5. Dr. Munch has invited Gary Graffman to be his guest in the closing work at this concert. Mr. Graffman will be soloist in a performance of the Piano Concerto No. 1 by Brahms.

CHARLES MUNCH
Music Director



EUGENE ORMANDY
Philadelphia Leader



PIERRE MONTEUX
To Conduct Saturday

PITTSFIELD, MASS.
BERKSHIRE EAGLE
D. 28,717
AUG 11 1962

Ormandy Batons for Munch, Draws 5,889 Despite Rain

By JOHN G. W. MAHANNA

TANGLEWOOD — The blanket crowd was missing from the lawns around the Music Shed last night when a cold, wet rain chased everyone indoors for the Boston Symphony Orchestra concert with Eugene Ormandy conducting.

With the temperature in the low 50s, a surprisingly large crowd showed up for the performance—5,5889, according to the box office. Last year on the same night only 4,665 turned out in chilly weather for the concert conducted by Richard Burgin, concertmaster of the BSA, described by some music critics as one of Burgin's finest performances as a conductor. The next night when Leonard Bernstein returned to Tanglewood he drew a crowd of 13,600. An upsurge in attendance is predicted again tonight with good weather, when Pierre Monteux returns to handle the conducting duties.

Some Prepared

Music lovers and others at last night's concert for the most part came prepared for the weather. Blankets were used for lap robes. Raincoats and woolen garments formed the predominant clothing for the evening and the only members of the audience who seemed to be suffering from the elements were a few tourists and campers clad in shorts, their knees knocking together as they tried to listen.

Missing as concertmaster last night was Mr. Burgin, whose first desk was taken over by Alfred Krips. Mr. Burgin will conduct the student orchestra of the Berkshire Music Center at Tuesday night's concert in place of Dr. Charles Munch, who is resting for a few days to conserve his energy for the remaining two weekends of the Berkshire Festival. Mr. Burgin, BSO officials explained, did not rehearse with the orchestra for last night's concert because he was preparing the student program for Tuesday.

Monteux for Munch

Because Dr. Munch will not conduct the Sunday concert, Mr. Monteux has offered to take over for him and has invited Irving Fine to conduct his new symphony as part of the afternoon program. Mr. Monteux will open the concert with Beethoven's overture to "Leonore" No. 3 in place of Rameau's suite from the opera, "Dardanus," and will close the program, as scheduled, with Tchaikovsky's "Pathetique" symphony.

Inserts in the Sunday programs explain that Dr. Munch "has agreed, on the advice of his physician, to conserve his energies by taking a short rest from conducting. He expects, however, to conduct the concerts as announced for the remainder of the season."

NewEnglandNewsclipAgency, Inc.
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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,728
AUG 5 1962

NewEnglandNewsclipAgency, Inc.
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Banner (e)
BENNINGTON, Vt.
Circ. 5,050
AUG 11 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
WATERBURY, Conn.
Circ. 48,972
AUG 12 1962

Tanglewood Concerts Set This Week

Pierre Monteux will conduct the Boston Symphony Orchestra in a concert today at 2:30 p. m. at Tanglewood, Lenox, Mass., as the Berkshire Festival season enters its seventh week.

The orchestra will play Beethoven's "Leonore Overture No. 3," "Fine Symphony" (1962) and Tschaikowsky's "Symphony No. 6."

This week will also feature the second concert this season with Eugene Ormandy as guest conductor. Mr. Ormandy has accepted Charles Munch's invitation to conduct the Boston Symphony at Saturday's concert at 8 p. m. Saturday's program and the earlier appearance at Tanglewood last Friday are Mr. Ormandy's only summer conducting engagements.

For the Berkshire Festival program on Friday Charles Munch has extended an invitation to Leon Kirchner to conduct his own "Sinfonia." Mr. Kirchner is a former member of the Berkshire Music Center faculty and is presently at Harvard University as professor of music.

Dr. Munch will conduct the balance of Friday's concert, which includes Mendelssohn's "Symphony No. 5" in D minor ("Reformation"). The concert will conclude with "Harold in Italy," symphony with viola solo by Berlioz, with Joseph de Pasquale as soloist.

Mr. Ormandy has invited Eugene Istomin to be his guest for a performance of Tschaikowsky's "Piano Concerto No. 1," in B flat minor, at the concert Saturday. Mr. Ormandy's program, devoted to Russian music, will also include the classical "Symphony, Op. 25," and the "Symphony No. 6," in E flat minor, "Op. 111" by Prokofiev.

An open rehearsal for the benefit of the orchestra's pension fund will take place in the Music Shed at 10 a. m. on Saturday.

Monteux and the Boston Symphony will open the concert next Sunday at 2:30 p. m. with Schubert's "Symphony No. 5," in B flat. With Adele Addison as soloist, Lukas Foss will conduct the symphony in his Time Cycle, Four Songs for Soprano and Orchestra.

NEWS BUREAU
N.Y.
NEWSPAPER
CLIPPINGS
NEW YORK
SERVICE

NEW YORK
Herald Tribune
D. 355,898 S. 451,270

AUG 11 1962

The New York Times
D. 680,265 S. 1,306,418

AUG 9 1962

The New York Times
D. 680,265 S. 1,306,418

AUG 11 1962

NEW YORK
Herald Tribune
D. 355,898 S. 451,270

AUG 5 1962

The New York Times
D. 680,265 S. 1,306,418

AUG 10 1962

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 9 1962

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Journal (m)
PROVIDENCE, R. I.
Circ. 61,910

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

AUG 11 1962

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Courant (m)
HARTFORD, Conn.
Circ. 114,108

AUG 9 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Circ. 54,472

AUG 9 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 126,440

AUG 11 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 192,118

AUG 10 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 10 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

AUG 10 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

AUG 10 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

AUG 9 1962

Munch Is Tired; Monteux Will Conduct Sunday

Charles Munch, music director of the Boston Symphony Orchestra, has been ordered by his physician to rest and consequently will not conduct the Sunday afternoon Berkshire Music Festival program at Tanglewood.

Pierre Monteaux, who is to conduct the Saturday evening program, will take over on Sunday also. The revised program for the Sunday concert has not been announced.

Tanglewood officials stressed that Munch "is simply tired" from the strenuous festival schedule and indicated he was expected to be all right again in a few days.

He is to retire as Boston Symphony music director with the final Tanglewood concert Aug. 26 and is scheduled to conduct three other concerts before the concluding one of the season.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

POUGHKEEPSIE JOURNAL
Sunday, August 5, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

ALBANY TIMES UNION
Sunday, August 5, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

VALATIE ROUGH NOTES
Friday, August 10, 1962

VALATIE, N.Y.
ROUGH NOTES
W. 1,498

AUG 10 1962

HERALD-NEWS
PASSAIC-CLIFTON, N.J.

AUG 4 1962

PASSAIC, N.J.
HERALD NEWS
D. 71,175

AUG 4 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350

AUG 9 1962

Tanglewood Festival To Feature Ormandy

Director Of The Philadelphia Orchestra Will Make Return Appearance

Lenox, Mass., Aug. 7 — Charles Munch has invited Eugene Ormandy, music director of the Philadelphia Orchestra, to return to Tanglewood this week as guest conductor for Friday's Berkshire Festival Concert. A summer resident of the Berkshires, Ormandy conducted the Boston Symphony for the first time at Tanglewood last season. Ormandy is scheduled to make a second appearance with the Boston Symphony on August 18.

TO FEATURE BEETHOVEN

For his concert on Friday night, Ormandy will open the program with Beethoven's Egmont Overture. The balance of the program will include the Symphony No. 3 "Eroica" by Beethoven, and Bartok's Concerto for Orchestra.

Pierre Monteux returns to Tanglewood Saturday for the second of three appearances this season as guest conductor of the Boston Symphony. Monteux has invited Leon Fleisher to be his guest in a performance of the Piano Concerto No. 2, in B-flat major, Op. 83 by Brahms. The Piano Concerto will be preceded by the Prelude to "Die Meistersinger von Nurnberg" by Wagner, and Elgar's Variations on an Original Theme, Op. 36. Prior to the evening concert there will be an open rehearsal at 10:00 A. M. for the benefit of the orchestra's pension fund.

Charles Munch will conduct the Boston Symphony in Sunday's Berkshire Festival program. At this concert Doctor Munch will present the Tanglewood premiere of Irving Fine's Symphony (1962), which had its world premiere by Doctor Munch and the Boston Symphony last March 23 in Boston. Fine is a former member of the faculty of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood. He is currently on the faculty of Brandeis University.

Doctor Munch has chosen to open Sunday's concert with Rameau's Suite from the Opera "Dardanus", to be followed by Fine's Symphony. The program which concludes with Tchaikovsky's Symphony No. 6, in B minor, Op. 74, "Pathetique".

The Beaux Arts Trio of New York will be heard in tomorrow's chamber music concert in the Theater at Tanglewood. Members of the Beaux Arts Trio, which has performed many times at these concerts, include Menahem Pressler, pianist, Daniel Guilet, violinist, and Bernard Greenhouse, cellist. Their program will include Beethoven's Trio, Op. 70, No. 1, the Trio by Diamond, and Brahms' Trio, Op. 87. Tomorrow's chamber music series is presented for the benefit of the Berkshire Music Center scholarship funds.

Members of the Friends of the Berkshire Music Center have five events available to them this week. Tonight at 8:00 P. M. in the theater there will be concert by the conductors orchestra. A program of chamber music by the students of the Music Center will be presented Thursday at 4:00 P. M. That night at 8:00 P. M. the Tanglewood composers will present composers' forum. The Aspects of Music seminar on Friday at 3:15 will consider new British music with Iain Hamilton, composer-in-residence at Tanglewood, presiding. The regular Berkshire Music Center chamber music concert will take place at 10:00 A. M. on Sunday.

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News (e)
SPRINGFIELD, Mass.
Circ. 101,245

AUG 8 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885

AUG 9 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

AUG 4 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON
Mass.
Weekly Circ. 2,580

AUG 9 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 155,682

AUG 5 1962

BERGEN RECORD
HACKENSACK, N. J.

AUG 7 1962

TIGHT BINDING

Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
AUG 16 1962

TANGLEWOOD
Friday — by R. J.

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The main work of the first half was Beethoven's *Symphony No. 3 in E Flat ("Eroica")*. The Boston players responded well to Ormandy's clear direction and gave a fine performance. It should be said, too, that Ormandy's interpretation of this music has many virtues. He is a conductor who likes dramatic music; and drama is certainly one of the elements of this score. Unfortunately the tensions and expansiveness which make this symphony the masterpiece it is were underplayed and the "heroic" emerged muted by occasional indulgences in Tschaikovskian bathos.

Following intermission, Bartok's *Concerto for Orchestra* was played under difficult circumstances. An unusually rude audience kept up a constant and pervasive murmur throughout the better portion of the work. In addition to this wholly inexcusable noise, the heavily moisture-laden air created an atmospheric curtain which made soft passages nearly inaudible in an area as close as the box seats. The dampness also caused special hazard for the brass instruments which were definitely not up to their usual standards in this work. As best this reviewer could judge, however, Ormandy gave the *Concerto for Orchestra* a very fine performance.

Saturday — by C. N. D.

A clear cool night made for ideal listening Saturday at Tanglewood and with Pierre Monteux conducting for the second time this season, a good evening of music was assured. The first half of the program contained that perfect opening number, the *Prelude* from the *Meistersinger*, and the *Enigma Variations* of Elgar. It is often said these days that England was a great musical country in the 16th and 17th centuries and then subsided as a musical nation until the 20th century. This Elgar work of the late nineteenth century can stand very favorable comparison with anything that has come from England in this century and Monteux gave it loving treatment. Each variation received its special mood and color and the strings of the Boston Orchestra never sounded lovelier.

After the intermission Leon Fleisher played the great *B Flat Concerto* of Brahms and brought down the house. In fact the audience interrupted the work at the end of every movement with applause. Fleisher's playing generates excitement and if this excitement was a little too frantic in the first movement it calmed down as the work progressed and the ascending trills at the end of the third movement were an instance of inspired piano playing. Needless to say, Monteux gave the soloist superb assistance.

Sunday — by R. A. E.

A summer of unusual drought led to a week of rain, a condition much welcomed by Nature and the local farmers, but which discouraged the usual Sunday music lovers and caused a shift in the Sunday schedule when Mr. Munch because of fatigue had to turn over the director's spot to Pierre Monteux and Irving Fine whose new symphony was dedicated to the Boston Symphony and played for the first time by the orchestra today. Popular octogenarian Monteux changed the announced program and opened the afternoon's concert with a spirited rendition of Beethoven's Overture to *Leonora* (No. 3). Mr. Fine's new symphony was warmly received by many of the audience, and the composer tried hard to make meaningful the sudden outbursts which climaxed the various configurations, although a second hearing (or more) is needed for a more thorough appreciation of the score. Mr. Monteux's unemotional, but sensitive and thrilling direction of the *Pathétique* gave luxurious joy to Tchaikovsky's *Symphony No. 6*, and won him a prolonged ovation.

ALBANY TIMES UNION
Monday, August 13, 1962

Ormandy, Monteux Lead 3 Tanglewood Concerts

By EDGAR S. VANOLINDA

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The guest conductor was Eugene Ormandy, musical director of the Philadelphia Orchestra.

Mr. Ormandy selected an heroic program to accentuate his fine musicianship and the virtuoso quality of the group over which he presided: the Beethoven "Egmont" overture and "Eroica" Symphony and the exciting Concerto for Orchestra by Bartok.

Saturday night's concert was conducted by the beloved French octogenerian, Pierre Monteux, who programmed the "Meistersinger" overture by Wagner, the "Enigma" Variations, by Elgar and the Brahms Piano Concerto, No. 2 with the young American pianistic genius, Leon Fleisher, presenting a brilliant performance of the work."

Acting on the advice of his physician, Charles Munch, scheduled to conduct yesterday afternoon's concert, agreed to rest over the weekend. His place on the podium was taken over by Pierre Monteux with only one change on the program selected by Dr. Munch; In place of "Dardanus Suite" by Rameau, Mr. Monteux substituted the "Leonore" Overture by Beethoven.

In a fine spirit of directorial camaraderie, Mr. Monteux retained the programmed "Symphony 1962," by Irving Fine, conducted by the composer. Through our untutored ears, we received the impression that had the orchestra's librarian placed the scores upside down on the music racks, the results would not have been very different.

Certainly, no member of yesterday's audience could cavil at Mr. Monteux's sensitive mixture of gaiety and sadness as evidenced by the tremendous ovation he received at the conclusion of the work.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 11 1962

RAIN AND COLD CUT CROWD AT TANGLEWOOD

But 5889 Do Show Up to Hear Boston Symphony Under Ormandy

LENOX — The cold rain that fell on Tanglewood Friday night, with the thermometer registering in the low 50s, failed to dampen the enthusiasm of 5889 music lovers who turned out for the Boston Symphony Orchestra concert with Eugene Ormandy conducting.

Everyone Inside

For the first time this season, there was a scarcity of people on the lawns outside the huge Music Shed. Everyone was inside, under cover.

Blankets brought to Tanglewood were used for lap robes, and throughout the Shed people were seen bundled in heavy coats and rain gear.

The situation was pretty much the same a year ago, when the unseasonable weather kept down the crowd for a major concert. Only 4665 showed up last year on the same night.

Ormandy, a summer resident of Monterey, and conductor of the Philadelphia Symphony Orchestra, Friday night moved two sections of the orchestra from their regular places. He shifted the cellists to the front of the stage, interchanging them with the viola section.

Burgin Absent

Missing as concertmaster during concert was Richard Burgin, whose place was taken by Alfred Krips. Burgin, who will conduct the student orchestra of the Music Center at Tuesday night's concert in place of Charles Munch, who is resting for a few days, did not rehearse with the orchestra for Friday night's concert because he was busy preparing the student program on Tuesday.

Ormandy, in the first of two appearances at the Berkshire Festival this season, opened the concert with Beethoven's Overture to "Egmont," followed by Beethoven's Symphony No. 3 in E-flat Major, "Eroica." He closed the program with Bartok's "Concerto for Orchestra," receiving a standing ovation.

Pierre Monteux, conductor of the London Symphony Orchestra, will return to the podium in the Music Shed tonight and Sunday, sharing part of the conducting duties Sunday with Irving Fine, who will conduct his own new symphony.

Tonight Monteux will conduct the BSO in Wagner's Prelude to "Die Meistersinger von Nurnberg," and Elgar's "Enigma Variations."

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 11 1962

Ormandy Batons for Munch, Draws 5,889 Despite Rain

By JOHN G. W. MAHANNA

TANGLEWOOD — The blanket crowd was n sing from the lawns around the Music Shed last night when a cold, wet rain chased everyone indoors for the Boston Symphony Orchestra concert with Eugene Ormandy conducting.

With the temperature in the low 50s, a surprisingly large crowd showed up for the performance—5,5889, according to the box office. Last year on the same night only 4,665 turned out in chilly weather for the concert conducted by Richard Burgin, concertmaster of the BSA, described by some music critics as one of Burgin's finest performances as a conductor. The next night when Leonard Bernstein returned to Tanglewood he drew a crowd of 13,600. An upsurge in attendance is predicted again tonight with good weather, when Pierre Monteux returns to handle the conducting duties.

Some Prepared

Music lovers and others at last night's concert for the most part came prepared for the weather. Blankets were used for lap robes. Raincoats and woolen garments formed the predominant clothing for the evening and the only members of the audience who seemed to be suffering from the elements were a few tourists and campers clad in shorts, their knees knocking together as they tried to listen.

Missing as concertmaster last night was Mr. Burgin, whose first desk was taken over by Alfred Krips. Mr. Burgin will conduct the student orchestra of the Berkshire Music Center at Tuesday night's concert in place of Dr. Charles Munch, who is resting for a few days to conserve his energy for the remaining two weekends of the Berkshire Festival. Mr. Burgin, BSO officials explained, did not rehearse with the orchestra for last night's concert because he was preparing the student program for Tuesday.

Monteux for Munch

Because Dr. Munch will not conduct the Sunday concert, Mr. Monteux has offered to take over for him and has invited Irving Fine to conduct his new symphony as part of the afternoon program. Mr. Monteux will open the concert with Beethoven's overture to "Leonore" No. 3 in place of Rameau's suite from the opera, "Dardanus," and will close the program, as scheduled, with Tchaikovsky's "Pathetique" symphony.

Inserts in the Sunday programs explain that Dr. Munch "has agreed, on the advice of his physician, to conserve his energies by taking a short rest from conducting. He expects, however, to conduct the concerts as announced for the remainder of the season."

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Gazette (e)
WORCESTER, Mass.
Circ. 93,451
AUG 5 1962

Well-Varied Fare Offered At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — The weekend just concluded at Tanglewood saw a steadily mounting attendance, as fine weather and attractive guests made a winning combination.

The audience of moderate size on Friday night enjoyed a well-varied program drawing heavily on the Boston Symphony's own resources. Not only was Samuel Mayes, first cellist, revealed to splendid advantage in the Saint-Saens Violoncello Concerto No. 1, in A minor, but the Festival Chorus, prepared by Lorna Cooke de-Varon, assisted in Debussy's Three Nocturnes. The all-French program presented by Charles Munch included Honegger's Symphony No. 5 and Ravel's Choreographic Poem, "La Valse."

Saturday evening brought William Steinberg, conductor of the Pittsburgh Symphony, for his first Tanglewood appearance. He has worked with the orchestra at Boston, and was warmly received by the ensemble, and evoked high enthusias from the audience of 7,631. He conducted two "eighth" symphonies, those of Beethoven and Bruckner.

The impressive total of 11,242 streamed through the gates Sunday afternoon, drawn by Rudolf Serkin in the Beethoven Fifth Piano Concerto. Munch conducted Brahm's "Variations on a Theme by Haydn" and Martinu's "Fantaisies symphoniques" (Symphony No. 6).

At no time is the mettle of an orchestra tested more rigorously than when it works for a guest conductor. Steinberg's high success on Saturday was a tribute to the orchestra as well as himself, and he took pains to share the plaudits.

The Beethoven Eighth was interpreted as a thing of great vitality and strong contrasts. Steinberg attended to details in a fascinating manner, some of his gestures seeming casual and unimportant but producing results. The playing was cleancut and assured, if seldom fussy.

There was left, nevertheless, a feeling that this is one of the lesser Beethoven symphonies.

In contrast, the Bruckner Eighth towered and shone, with a great sense of personal feeling along with its lengthy grandeurs. The volume and intensity of the orchestra in certain climaxes was amazing. Here were brasses uttering great shouts with being "noisy," and the finest integration of the big orchestras choirs. Steinberg gave the impression that this music was very close to his heart, and he met its extreme demands of softness and loudness without bombast or visible strain.

Of especial beauty were the Scherzo, which was one in name only, having a serious core, and the Adagio which floated on a charming breath of sound.

Not at all subdued by the hour-long symphony, the audience cut into the final chord with cheers from all parts of the huge music shed.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773
AUG 11 1962

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NewEnglandNewsclipAg
Box 2078, Boston 6 • RIchm
Berkshire Eagle
PITTSFIELD, M
Circ. 28,717
AUG 11 1962

Ormand

By JAY C. ROSEN

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TIGHT BINDING

Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
AUG 16 1962

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Union (m)
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D- 617,256 S...
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By JAY C. ...

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NEW YORK, N.Y.
JOURNAL-AMERICAN
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AUG 11 1962 Byrnelles

BERKSHIRE FESTIVAL

Ormandy, Bostonians Excel

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 11.—What with the penetrating chill and the persistent dampness, 5,889 people did well to sit through the Boston Symphony concert in the Music Shed last night. Since this total represented over 1,200 more than in attendance last year, some reason must account for the increase. It could well have been the presence of Eugene Ormandy of the Philadelphia Orchestra as guest conductor.

Mr. Ormandy first appeared last season as a nearby Berkshire neighbor. His debut was a great success. He conducts twice this year, his second concert a week from today. His popularity with the audience became evident from the warmth of applause on his entrance and its continued enthusiasm throughout the evening.

Sure-Fire Works

The program had a sure-fire aspect with Beethoven's Overture to "Egmont" and the "Eroica" Symphony in the first half; Bartok's Concerto for Orchestra in the second. The performance of the "Eroica" was sure-fire, too. Mr. Ormandy dispatched the work at a fairly fast clip and with plenty of energy.

Virtuosity took command of both the orchestra and the evening. The former triumphed over the weather conditions; The success of the latter could be attributed to Mr. Ormandy's good spirits and rhythmic drive.

One Ormandy touch came before the program began: His placing the cellos at the conductor's right. Undoubtedly this arrangement is one of the secrets of the quality of sound he draws from an orchestra. The darkness and the weight of the cellos counted heavily in the full-bodied orchestral sounds heard last night. Their bite also contributed to the virtuoso effects.

As this familiar music unfolded, the question of timing arose. It came not from the fast pacing of the first and last movements of the "Eroica," but from the nature of Mr. Ormandy's musical punctuation. With ends of phrases rushed or cut off, with the listener deprived of that previous moment to digest a phrase, the work lost in communication what the performance gained in brilliance and effectiveness. It is this subtlety in timing however, that can define the true quality of a conductor.

Mr. Ormandy knows how to get an orchestra to play, but then the Boston Symphony has elements of virtuosity always awaiting exploitation. It showed its mettle last night continuously, but quite impressively in the "Egmont" overture, which received the best all-round performance of the evening in spite of an almost super-charged ending.

The Bartok fitted well into Mr. Ormandy's virtuoso manner. As well as offering other values, it has acoustical properties on which he and the orchestra capitalized successfully in this performance. Together they offered plenty to stimulate the audience.

Pierre Monteux will conduct both tonight and tomorrow afternoon since Charles Munch is resting this weekend in order to be in top form for the final two weeks of the Berkshire Festival and of his role as musical director of the Boston Symphony.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 11 1962

Ormandy Substitutes at Tanglewood

By JAY C. ROSENFELD

THE SIXTH Berkshire Festival weekend will be the first since 1949 in which Charles Munch will not have participated. Due to temporary indisposition, he will relinquish Sunday afternoon program to Pierre Monteux, who was to have been one of the two guests who, with Munch, were to have divided the honors of the three programs.

Last night Eugene Ormandy, music director of the Philadelphia Orchestra and a summer-time Berkshire resident, gave a program divided between Beethoven and Bartok. His program consisted of the overture to "Egmont" and the "Eroica" symphony, both with themes of inspiration which are remote. Beethoven would probably been on lists of suspects, had they existed in Vienna in his day. His political sympathies, and protests, were matters of importance to him and it takes no deep inspection to find why he found Goethe's poem on the here of the Lowlanders as a subject on which it pleased him to write graphic music.

* * *

ORMANDY DISPOSES of his strings in fan-fashion before him so that the cellos are to his right and on the outside. We had the impression that this favored tone production particularly for the "Egmont," where the formidable announcements of the stentors in the introduction were played by the famous string section of the Boston Symphony Orchestra with the through and through quality of solid oak. Indeed Ormandy's Beethoven was varied only in power. His demands for force were more conspicuous than his admonitions for the gentler, more "dolce" episodes, although he led up to the moment where Egmont "coughs into the basket" with impressive effectiveness.

The third symphony also involved, in its original dedication at least, the hero of a later era, but one whom Beethoven rejected for his subsequent actions. Napoleon was more like Alba, the antagonist of Egmont, in his domination of the peoples of the lands he conquered, but there was no musical reference to him in the E-flat symphony. The orchestra played with deeply gratifying spaciousness for Ormandy, both in those parts where the total ensemble was utilized and in those sentences where only sections were required.

* * *

THE PROGRAM after intermission was the Bartok concerto for orchestra. This term is definable only by its exceptions. Just where a symphony ends and a concerto begins, or a sonata, or any of so many other designations, has never been clearly limited. This great work is practiacly a possession of the Boston Orchestra, Koussevitzky having commissioned it and also given it its first performance. There are five movements of remarkable individual worth. The orchestration is colorful and concise. It has no key signatures. Its distinction lies in its forward drive and the personality of the composer which consistently is revealed on every page.

The introduction of the first movement has an affinity with the Elegy (the third movement) while the puppet-show gaiety of the second movement, subtitled "giuoco delle coppie," an infectious rhythm which also serves for the fourth and final movements, where it becomes almost inextricably involved as it proceeds with atomic speed. It was a virtuoso performance and Ormandy held the reins with easy authority.

* * *

MINUTES of driving did not take us out of ear-shot of the recalls the audience of 5,889, unexpectedly large for the only Tanglewood concert this season in which the weather has been less than favorable, was insistent on demanding of him

WORCESTER, MASS.
TELEGRAM
D. 57,703 S. 100,849
AUG 11 1962 Byrnelles

Music: Eugene Ormandy At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — In spite of sodden grounds, a sharp chill that swept through the massive Tanglewood Music Shed, and drizzling rain, 5,889 persons were on hand last night to hear the Boston Symphony conducted by Eugene Ormandy. This was the opening concert of the Berkshire Music Festival's sixth weekend.

Ormandy made his Tanglewood debut last summer soon after becoming a permanent summer resident in the Berkshires. He's still limping as a result of injuries received in an automobile accident of more than a year ago.

Again Ormandy brought a refreshing quality to the Tanglewood podium. The program was essentially intellectual, although the audience didn't particularly look so with a profusion of raincoats and knee blankets worn in the auditorium for warmth.

The Program

The program: Beethoven's "Egmont" overture and Symphony No. 3 in E Flat Major, "Eroica;" Bartok's Concerto for Orchestra.

Difficulties experienced last night were over and above the norm. It is to the players' unqualified credit that intonation didn't deteriorate more, especially during the fragile fragments of the Eroica's second and slow movements, not to mention the treacherous brass trio from the scherzo. Cold, damp instruments are rascals to control. There was nothing approaching compassion or despair from Ormandy, even when wind instruments took leave of the string section's pitch.

Anyone who knows the tonal purity which the Boston Symphony almost consistently produces realized that occasional blurts were due to condition beyond control.

Ormandy conducted with his customary verve and detail. He bound the "Egmont" overture into a compact, expressive cycle of clearly defined fragments.

Blazed the Trail

Striking connections were made between robust chords in full orchestra and light woodwind solos. The overture had vigor, dramatic power, without neglecting interludes of poetry. All things considered, trumpets and horns were quite marvellous.

Ormandy did not seek or permit the epic display for which Beethoven's "Eroica" is sometimes misused. The simple, ingratiating theme of the first movement obviously blazed the trail. Strings were stringently synchronized in the nervous, descending passages.

But throughout the work, tonal shadings and volume contrasts were powerful forces in projecting the composer's philosophic revolt rather than his structural talents.

In keeping with this credo, so clearly stated in the first movement, Ormandy sketched the funeral march (second movement) as a formal processional. This was no melancholy dirge. It is heresy to suggest to the fanatic Beethoven disciples that the master got a mite long-winded in parts of this movement.

Demands Polish

Perhaps it would be less provocative to say that Ormandy demanded such polish in these collapsible passages that interest was diverted to tonal coloration and structure.

The scherzo was taken at a fast, gossipy speed. A beautiful mixture evoved from abrupt, staccato phrases and prevailing themes in upper woodwinds. Volume extended from failly to booming bursts. The trip in brass was pretty spotty, but the wet atmosphere was chief culprit.

Ormandy gave the finale a bravura start, then lavished great attention on light - textured phrases. He built it stepwise to a dazzling conclusion. And here the brasses cut through with full, clear, accurate, vibrating tone.

The usually prompt audience dribbled in after intermission to hear the bartok. The hot coffee bar apparently did a landslide business.

Although no specific narrative is associated with Bartok's orchestral concerto, last night performance gave it almost pictrial significance.

Melodies Alive

The opening wavy melodies in quiet strings and flute were intensely alive. Despite sharp changes in style, continuity was unbroken. No matter whether one listened with favor or effort to Bartok's mysticism and haphazard alterations of subjects matter, there was always tonal beauty to soothe or startle.

Tonight, Pierre Monteux will conduct the Boston Symphony in Wagner's "Meistersinger" overture and Elgar's "Enigma" variations. Leon Fleisher will be soloist in Brahms' Second Piano Concerto.

Charles Munch has agreed, on the advice of his physician, to conserve his energys by taking a short rest from conducting. He will be replaced by Monteux for Sunday afternoon's concert. The program will be Beethoven's Leonore Overture No. 3, Opus 72 and Tchaikovsky's Sixth or "Pathetique" Symphony. These will be conducted by Monteux. Composer Irving Fine will conduct the orchestra in his symphony (1962).

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 13 1962

At Tanglewood

Weather Brings Problems To Audience, Orchestra

By FRANK N. PATTERSON

The weather which dampened the spirits of Tanglewood concert-goers for the first time this season brought some frustrating difficulties to the orchestra as well in the realm of intonation.

Friday evening's concert suffered a little when the brasses, cooling after some fanfare or other, would slowly come up to pitch on another passage. This was quite humorously evident, however, when the colder weather Saturday brought the Brahms Concerto to much more frequent trouble where the brass was more frequently employed, but still too seldom to keep the instruments warm.

Patchy Effect

Though Mr. Ormandy's handling of the Boston Symphony Orchestra is generally precise and energetic, it often is not daring enough to create long lines of swiftly flowing music, and the spasmodic boosting to occasional sections produced an even greater effect of patchiness.

So with the Egmont Overture, which he conducted, as he did the entire program without score or baton, the fortissimos emerged both overworked and harsh. While the old warhorse Spmphony No. 3, the "Eroica," by Beethoven was careful and secure, it was not much sown with fresh ideas or inflections to round out the glint of the fine romantic picture of heroism or heroes. The funeral march was, without these special notions, still quite moving, though again climaxes appeared to be overpowering and awkward in contrast to previous restraint. The eager audience, however, not only gave the performance a long applause, but expressed approval at each movement as well.

Bartok Work Played

The Bartok Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation, was first performed in Boston in 1944. The excellent work, that is comfortably accessible to most concert-goers, contains in its fourth movement "intermezzo interotto" a not so subtle review of a work by Shostakovich.

By placing a rather empty theme from Shostakovich's Seventh Symphony in the interruption of the intermezzo and contorting it with somewhat unpleasant sounds, Bartok leaves little unturned to provide the listener with his opinion of the Russian's musical ability. Though the performace was less than contiguous, the finale was all verve, speed and excitement.

Saturday Concert

With the Prelude to Die Meistersinger von Nurnberg, which is among the works by Wagner that offends very few, Pierre Monteux opened Saturday's concert. The rest of the program included Elgar's Variations on an Original Theme and Brahms' Second Piano Concerto with Leon Fleisher, soloist.

Despite Mr. Fleisher's youth (34) and Mr. Monteux's age (87), some very unified results of vitality and experience were created. Mr. Fleisher also produced full-toned sounds from his instrument that proved a rather new spaciousness to the work. While his pianissimos are as gentle as allowable, the energy in their insistence more than warrants the dynamic forte passages he employed with such penetration throughout the work. The orchestra, though not impeccable, was splendid nevertheless; especially remembered was the fine introduction and close of the main theme of the andante by the cellist, Mr. Mayes.

On Sunday

Sunday's program was slightly changed so that Mr. M unch could conserve his energies for the final concerts with the Symphony as its musical director. Mr. Munch's very close friend, Pierre Monteux, who is now conductor of the London Symphony, offered his services for this concert as well. He shared the podium with Irving Fine, who conducted his own Symphony 1962.

Mr. Fine's conducting, which is a little rusty through long disuse, did little to put the work in its best light; the results amid the complex rhythms were noisy and rough. Though this does not call forth glowing words of praise, there is a very nagging desire to hear the work again. The program closed with the overwhelming lamentation and abysmal sorrow of Tchaikovsky's Pathetique.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 13 1962

Music Review

Weekend at Tanglewood

By JAY C. ROSENFELD

A CHANGE in the schedule of the sixth Berkshire Festival weekend, due to the slight indisposition of the Boston Symphony orchestra's music director, Charles Munch, threw the task of conducting the final two programs at Tanglewood on the competent shoulders of the venerable Pierre Monteux.

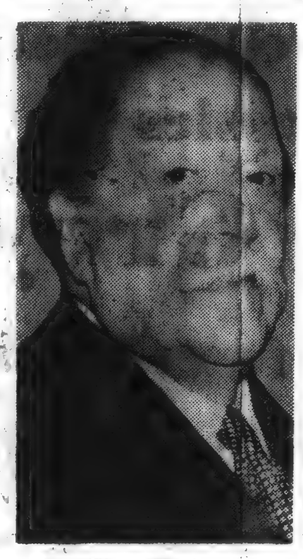
Monteux had been invited to lead Saturday night's concert. He replaced Munch for yesterday afternoon, retaining the anchor work of Munch's program, the Tchaikovsky sixth symphony, substituting the Beethoven Leonore overture No. 3 for his opener, and giving composer Irving Fine the baton for his own symphony, finished only this year and dedicated to the Boston orchestra and Munch, who commissioned it as part of the American Music Center's Commissioning series under a grant from the Ford Foundation.

* * *

ONE OF THE advantages of inviting other distinguished conductors to share a podium with an orchestra's permanant director, in addition to deriving pleasure and profit from the guest's talents, is the extension of the orchestral repertory. Every conductor has both his favorites and his personal interests. Each has his individual experience and background. Monteux Saturday brought a long-established work but a novelty to Tanglewood, the Elgar "Enigma" variations.

Sixty years ago Elgar, evidently doing a little musical doodling, amused himself by sketching impressions of his personal friends in short paragraphs. He devised a lovely, simple theme and followed it with 14 short fantasies to which he applied only headings of initials. Hence the "enigma." They are ingenious musically, not really challenging but affectionate and endearing.

What a way to show a friend your regard; write him a musical sonnet, putting to shame those of us who for a coin buy a pre-cut sentiment. He writes an appealing short solo for the principal viola in "Ysobel," which Joseph de Pasquale dispatched conspicuously. "Nimrod" is a mellifluous chapter of touching character, written



Pierre Monteux

with a sense of an orchestra in which the English in other instances, too, showed a special penchant, employing and doubling a large orchestra with compounded effect.

* * *

THE SOLOIST in the Brahms B-flat piano concerto Saturday night was Leon Fleisher, who toyed with the technical problems in a masterful conquest, and devoted his prodigious gitfs to poetic expressiveness. He exhibited his intentions in the initial bars, playing the first ascending arpeggios with gentle composure and then hooking into the first cadenza with barbaric attack, subsiding quickly to a beautiful sustained quality of tone.

The United States today is blessed with a marvelously abundant crop of pianists of a degree of competence, we would hazard to say, which has not existed at anyother time anywhere, having even in mind the Liszt and Leschetizky schools, and among whom we would not dare to attempt to make comparisons. The last one in a listener's ears leaves an incomparable souvenir. Fleisher's perdeviatingly gratifying. The cello formance on that level was unsolo in the andante was played unforgettably by Samuel Mayes.

* * *

YESTERDAY afternoon Monteux's Tchaikovsky was another deeply satisfying performance. He does not simper nor gush on the many opportunities possible throughout the familiar score, and proceeds without excessive swooning delays or ritards. Monteux lets the Boston orchestra play and the result at this point requires no gilding. It's a rewarding event of the kind music at its most lifty affords. The whole gamut of human emotions which the composer envisaged, from lamentations to the heroic bravado of the scherzo, passes in review on the wide musical screen. It was no surprise that the audience of more than 10,000 exploded in a frenzy of happiness.

Irving Fine is no newcomer to Tanglewood. Indeed, the Berkshire Music Center considers him one of its prime exhibits. He has been in turn a student, a faculty member, and a composer on whose works they have drawn for performance. Now, due to unforseen circumstances, he reappears as conductor of his own music on the big stage of the main Shed.

His symphony is in three movements in unconventional sequence. Its most apparent attribute is its insistence on metrical irregularity. This persists in all three movements and it dominates the composition so that no one is certain what is the measure of progress, including not only the audience but the conductor and the performers. We would surmise that this factor would affect the future of such a work.

* * *

THE SECOND and third movements are the more successful. The second is a bright, spirited idea which generates excitement. Furthermore here and in the final movement his orchestration is more felicitous. The opening movement we found turgid in its employment of his very large orchestra, including piano and a large battery of percussion, and viscid in its placement in the less favorable registers of the strings.

He emerged from this atmosphere as he came to the next two movements where he used the brass sections with expertness and was gracious to include them in his acknowledgement of the response the audience gave him at the conclusion.

New England Newsclip Agency, Inc.
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Times (e)
HARTFORD, Conn.
Circ. 126,440
AUG 13 1962

At Tanglewood

Monteux Conducts Berkshire Concert

By GEORGE W. STOWE
Special to Hartford Times

Lenox, Mass.—Looking as genial and cherubic as ever, Pierre Monteux made the first of two weekend appearances Saturday night at Tanglewood.

For all his 87 years, he has never seemed in more vital form than he was Saturday evening. In fact, as the evening progressed, his vitality seemed to be self-renewing and he moved back and forth from the wings with increasing alacrity in answer to the thunderous applause from an enthusiatic crowd.

* * *

LEON FLEISHER was the soloist on this occasion and it would be patently unfair not to accord him a lion's share of the honors. Seldom does Tanglewood hear pianism of the solid musicianship that he offered.

In Brahms' massive Piano Concerto No. 2 he fashioned a performance of rock-like strength and imperturbable control. His fortisimos thundered forth in the climactic moments and his finger dexterity throughout provided a texture of the utmost clarity.

If he does not yet convey the electric quality that Horowitz did in the final movement, he is a young man whose present technical equipment is equal to the task. When he develops the temperament to match these gifts, he will indeed be a great pianist.

* * *

MONTEUX opened his program with a stirring reading of the "Meistersinger" Overture that literally brought some of the audience to its feet. The rich sonorities of the Boston Orchestra are ideal in this music and the conductor kept them under tight rein.

I suppose Edward Elgar's "Enigma" Variations are pretty old stuff by avant-garde standards but I always enjoy this sturdy English music, even though I have difficulty trying to associate the variations with the people Elgar was portraying. Within its strictly diatonic frame, it still has plenty of variety.

With an orchestra the size of the Boston Symphony, Monteux wisely put the emphasis on sweeping lines and grandiose statement. It all came out very effectively.

A word of recognition should be accorded Samuel Mayes for his beautifully articulated cello solos in the Brahms Concerto. Due to unusually cool weather, only 7,882 customers turned out for one of Tanglewood's finest concerts.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
AUG 19 1962

Ormandy And Monteux Conduct At Tanglewood For Evening Concerts

The sixth weekend of the Berkshire Festival at Tanglewood saw an attendance of 23,395 in spite of the inclement weather. Saturday drew the largest number of music devotees, 7,882, with Piere Monteux conducting the magnificent program, which included Wagner, Elgar and Brahms.

Eugene Ormandy appeared Friday evening, for the first of two concerts this season. A standing ovation was given him by the orchestra both at the beginning and end of a superb program, with Beethoven's Egmont Overture and Eroica Symphony, and Bartok's Concerto for Orchestra.

The venerable Monteux, looking newly slim and full of energy, strode on stage Saturday evening to large applause from audience and orchestra. There is never any hestitation on his part, as he commences a piece of music without score, commanding an alert attention and response from the respectful symphony members.

The chief motives in Wagner's Prelude to "Die Meistersinger" retained their rich polyphonic fabric as Monteux directed with sparse but sure notions each representation. The English composer Sir Edward Elgar's "Variations on an Original Theme" was as carefully delineated. Known as "Enigma," for many years the explanation was unknown, until revealed after the composer's death by his close friend, Sir Ivor Atkins. Marked with initials, asteriska, pseudonyms, each is a representation of a musical personality or friend. A violist, painist, a country squire, an organist and a favorite dog, all were treated with the composer's ideas of their idiosyncrasies. Plaintive, flip, rambling, silly laughter, lugubrious, insinuating, passionate, and the final bombast, representing the composer himself, were some of the labels one could affix to the 14 wonderfully apparent tonal portraits.

Monteux had invited Leon Fleisher to play Brahms' second Piano Concerto in B flat Major, actually a symphony intregrating both piano and orchestra, without end. One can understand why this masterful concerto might not have found favor in Leipzig, where the majority of concert goers still preferred Mendelssohn's. And one can also appreciate the composer's necessarily astounding technique on the piano, (easily encompassed by Mr. Fleisher) when he appeared as soloist introducing the concerto in Budapest, on Nov. 9, 1881. The beautifully expressive cello solo in the third movement dominated both piano and orchestra, (played by Samuel Mayes), but here one was allowed to hear the relaxed, clear tone of the pianist in the second theme for short moments. There is little rest when playing or listening to Brahms, so intermingled are his themes and development.

On the advice of his physician, Dr. Munch has agreed to conserve his energies for a short time, giving over Sunday's concert to Mr. Monteux, who kindly agreed to conduct in his stead. Again one was impressed with the renewed vigor of the latter, his characteristic and impeccable musicianship, each incisive direction firmly matched by the orchestra's openly inspired reaction, during the beginning Beethoven "Leonore" third Overture and the closing Tschaikowsky "Pathetique" symphony.

Dynamic and brilliant was the overture, the off-stage trumpeter giving his last sustained tones to the atmosphere, from whence it was plucked without notice by the strings. The clarinet solo in the first movement of the Tschaikowsky seemed unparalled for deviation of nuance, as indeed the whole performance was. Hackneyed though this symphony may be, its suave and searching performance by Monteux and the Boston Symphony would never provoke that adjective. The audience, a good many of whom sat out doors, shouted their approval during prolonged applause.

Before intermission, Irving Fine directed his own symphony, dedicated to the Boston Symphony and its conductor, Charles Munch, commissioned as part of the American Music Center's Commissioning Series under a Ford Foundation grant.

From the composer's description one was able to follow his musical and dramatic intentions. It is cleverly written composition, decidedly percussive, with little or no lyricism evident though intended. Wide use of the woodwinds, a large brass choir, harp, celesta, unrolls packets of rhythmic sounds, bandied about from one instrumental group to the other, with astounding effects. Strings are scarcely recognizable as such, being exploited to the full range of their individual powers. The symphony was not meant to inspire the listener, and achieved its purpose. — M.deB.B.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 18 1962

Pierre Monteux in Third Tanglewood Appearance

By WILLARD M. CLARK

LENOX — Pierre Monteux's third appearance at the Berkshire Music Festival Sunday was as a substitute for the fatigued Charles Munch.

"Angry Work"

There were a few changes in the program, but its novelty was kept through a brilliant performance of Irving Fine's Symphony (1962), an angry work if ever I have heard one, replete with thunderous drumbeats.

Just what it was all about I can't say, but I could imagine a good old fashioned brawl.

I find nothing specific to relate about the symphony, except that it had an impact on the audience and was written with

...with which it is familiar, ...sponse to the Tchaikov... ...s deafening. It seems to ... orchestra rose a dozen ...n response to it.

Tchaikovsky differed ... others we have heard at ...anglewood. An orchestra can ...y just so loud no matter how ...ully involved a conductor ...n its direction.

...ux conducts with un... and disciplined ease, yet ... fails to make his ideas ... to his players. The re... one can lean back and ... the music rather than a ... of acrobatics. We have ...oken at various times of the ...lection of the Tanglewood ...udience for this octogenarian.

Wednesday night's concert of chamber music in the theater will be played by the Nova Arte Trio with pianist Gary Graffman and flutist Doriot Anthony Dwyer assisting.

The program will include Prokofiev's flute Sonata, Op. 94; Mozart's Divertimento, K 563, and the Brahms Piano Quartet, Op. 26.

consummate skill by a composer who not only composes but also can conduct with skill.

"Unusual Ease"

The concert opened with a magnificent and passionate performance of the "Lenore Overture No. 3" by Beethoven. Majestic, affirmative and entirely plausible was the reading Monteux lavished upon it.

Monteux conducted with his usual ease and consummate skill and won for himself and the orchestra even more applause than at former appearances.

I think he enjoyed it. It seemed to buoy him up, for he

See PIERRE MONTEUX
Page Seven

Sunday Telegram
WORCESTER, Mass.
Circ. 100,849
AUG 12 1962

Music:

Boston Symphony At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

TANGLEWOOD — Placid, efficient Pierre Monteux conducted the Boston Symphony Orchestra last night at Tanglewood in a program that made heavy demands on his musicianship and alertness.

An audience of 7,882 gave the 87-year-old conductor a rousing welcome that was rightfully shared by a superlatively performing orchestra.

Soloist was Leon Fleisher in Brahms' Piano Concerto No. 2 in B flat major, Opus 83. Orchestral works: Wagner's "Meistersinger" overture and Sir Edward Elgar's "Enigma" variations, Opus 36.

Careful Grooming

Nothing more needful of careful grooming has been played so far in this festival than Elgar's "Enigma." Monteux' drawing board treatment was indeed an enigma. Since its "enigmatic" context is entirely historical (by now, idle and dull speculation), the work has to stand on its own merit.

Unfortunately, there are too many frivolous, flighty and naive moments to offset the rhapsodic bombast that has a positive if not devastating effect on an audience.

Elgar labelled the fourteen variations with nicknames of his particular friends. Initials and such names as "Nimrod," "Ysobel" and "Dorabella" don't interest the avereage listener a whit.

Made Interesting

Monteux made the lengthy work as interesting as posible without the need for Elgar's highly personal first-aid. For one thing, he kept the theme constantly in the listener's consciousness. Systematic changes of speed did not sound overly contrived. Each variation was a separate reality, and where there was possibility for confusion, Monteux made uncommonly long pauses between.

The total result accomplished Elgar's ulterior purpose — a musical "party" of assembled personalities without the need for formal introductions.

Wagner's "Meistersinger" was a rousing concert-opener, and gave both strings and brass an equal score for technique and tonal resplendency. For some reason or other, Monteux permitted a preponderance of brass, sometimes at the expense of the string section which transmitted the main melody.

Tempo was conventional, placing a heavy hand on pompous effect. Few works in music provide a more tightly drawn drama.

Musicianly Account

Fleisher gave a musicianly account of the Brahms piano concerto, and one sensed that it was heavily influenced from the podium. The work is for piano and orchestra rather than piano with orchestral accompaniment.

Soloist, conductor and orchestra combined forces for a unified compositional result. Fleisher approached both the exposed and submerged solo segments with a sound technique for fiery passages and sensitivity.

He evidenced an excellent sense of values in deciding between his participating function and spotlight splashes which Brahms also provided for the soloist's vanity.

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Republican (m)
WATERBURY, Conn.
Circ. 22,848
AUG 14 1962

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(Special to The Republican)

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Gazette (e)
WORCESTER, Mass.
Circ. 93,451
AUG 18 1962

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By JOHN F. KYES
Gazette Music Critic

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The pianist maintained a neat balance between dignity and poetry, sensing at all times his proper relationship to the sizable orchestral score, and letting the initiative pass from piano to ensemble and back again freely. His brilliance was amply manifested in the second movement, "Allegro appassionato," and in the final "Allegretto grazioso," where the deceptively light opening themes developed into a dazzlingly clever game of musical tag.

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This work served to showcase admirably the diversified talents of the big orchestra. There were swift, noisy bits, brief and pointed, and some deliciously lingering music. Of especial stature was the finale, built on lines which brought back to some extent the eloquent feeling of the "Meistersinger" music.

New England Newsclip Agency, Inc.
Box 278, Boston 6 • Richmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067

AUG 13 1962

Ormandy And Monteux Conduct At Tanglewood For Evening Concerts

The sixth weekend of the Berkshire Festival at Tanglewood saw an attendance of 23,395 in spite of the inclement weather. Saturday drew the largest number of music devotees 7,882, with Piere Monteux conducting the magnificent program, which included Wagner, Elgar and Brahms.

Eugene Ormandy appeared Friday evening, for the first of two concerts this season. A standing ovation was given him by the orchestra both at the beginning and end of a superb program, with Beethoven's Egmont Overture and Eroica Symphony, and Bartok's Concerto for Orchestra.

The venerable Monteux, looking newly slim and full of energy, strode on stage Saturday evening to large applause from audience and orchestra. There is never any hestitation on his part, as he commences a piece of music without score, commanding an alert attention and response from the respectful symphony members.

The chief motives in Wagner's Prelude to "Die Meistersinger" retained their rich polyphonic fabric as Monteux directed with sparse but sure motions each representation. The English composer Sir Edward Elgar's "Variations on an Original Theme" was as carefully delineated. Known as "Enigma," for many years the explanation was unknown, until revealed after the composer's death by his close friend, Sir Ivor Atkins. Marked with initials, asteriska, pseudonyms, each is a representation of a musical personality or friend. A violist, painist, a country squire, an organist and a favorite dog, all were treated with the composer's ideas of their...

Monteux had invited Leon Fleisher to play Brahms' second Piano Concerto in B flat Major, actually a symphony intregrating both piano and orchestra, without end. One can understand why this masterful concerto might not have found favor in Leipzig, where the majority of concert goers still preferred Mendelssohn's. And one can also appreciate the composer's necessarily astounding technique on the piano, (easily encompassed by Mr. Fleisher) when he appeared as soloist introducing the concerto in Budapest, on Nov. 9, 1881. The beautifully expressive cello solo in the third movement dominated both piano and orchestra, (played by Samuel Mayes), but here one was allowed to hear the relaxed, clear tone of the pianist in the second theme for short moments. There is little rest when playing or listening to Brahms, so intermingled are his themes and development.

On the advice of his physician, Dr. Munch has agreed to conserve his energies for a short time, giving over Sunday's concert to Mr. Monteux who kindly agreed to conduct in his stead. Again one was impressed with the renewed vigor of the latter, his characteristic and impeccable musicianship, each incisive direction firmly matched by the orchestra's openly inspired reaction, during the beginning Beethoven "Leonore" third Overture and Tschaikow... closing sym... ...etique was ...stage sus... ...here. ...asked ...gs. ...first ...

Page 1

walked across to the podium with perfect ease, accepting help from no one.

"Tremendous Reading"

I have heard that applause is life blood to an artist, and it seems entirely possible. It received more applause than any other work on the program and rightly so for it was the premiere work.

Unafraid of fatigue, Monteux offered as his final number the Symphony No. 6 of Tchaikovsky. He offered a truly tremendous reading of this score.

Its melodies sang with full throated joy, and its pathos gripped the heart more than once.

"Response Deafening"

I think an audience likes best to hear a concert made up of works with which it is familiar, ... response to the Tchaikov... deafening. It seems to ... orchestra rose a dozen ... response to it.

Tchaikovsky differed ... others we have heard at ...lewood. An orchestra can ... just so loud no matter how ... involved a conductor ... in its direction.

M...ux conducts with un... and disciplined ease, yet ... fails to make his ideas ... to his players. The re... one can lean back and ... the music rather than a ... of acrobatics. We have ...oken at various times of the ...tion of the Tanglewood ...dience for this octogenarian.

Wednesday night's concert of chamber music in the theater will be played by the Nova Arte Trio with pianist Gary Graffman and flutist Doriot Anthony Dwyer assisting.

The program will include Prokofiev's flute Sonata, Op. 94; Mozart's Divertimento, K 563, and the Brahms Piano Quartet, Op. 26.

Sunday Telegram
WORCESTER, Mass.
Circ. 100,849

AUG 12 1962

Music:

Boston Symphony At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

TANGLEWOOD — Placid, efficient Pierre Monteux conducted the Boston Symphony Orchestra last night at Tanglewood in a program that made heavy demands on his musicianship and alertness.

An audience of 7,882 gave the 87-year-old conductor a rousing welcome that was rightfully shared by a superlatively performing orchestra.

Soloist was Leon Fleisher in Brahms' Piano Concerto No. 2 in B flat major, Opus 83. Orchestral works: Wagner's "Meistersinger" overture and Sir Edward Elgar's "Enigma" variations, Opus 36.

Careful Grooming

Nothing more needful of careful grooming has been played so far in this festival than Elgar's "Enigma." Monteux' drawing board treatment was indeed an enigma. Since its "enigmatic" context is entirely historical (by now, idle and dull speculation), the work has to stand on its own merit.

Unfortunately, there are too many frivolous, flighty and naive moments to offset the rhapsodic bombast that has a positive if not devastating effect on an audience.

Elgar labelled the fourteen variations with nicknames of his particular friends. Initials and such names as "Nimrod," "Ysobel" and "Dorabella" don't interest the avereage listener a whit.

Made Interesting

Monteux made the lengthy work as interesting as posible without the need for Elgar's highly personal first-aid. For one thing, he kept the theme constantly in the listener's consciousness. Systematic changes of speed did not sound overly contrived. Each variation was a separate reality, and where there was possibility for confusion, Monteux made uncommonly long pauses between.

The total result accomplished Elgar's ulterior purpose — a musical "party" of assembled personalities without the need for formal introductions.

Wagner's "Meistersinger" was a rousing concert-opener, and gave both strings and brass an equal score for technique and tonal resplendency. For some reason or other, Monteux permitted a preponderance of brass, sometimes at the expense of the string section which transmitted the main melody.

Tempo was conventional, placing a heavy hand on pompous effeet. Few works in music provide a more tightly drawn drama.

Musicianly Account

Fleisher gave a musicianly account of the Brahms piano concerto, and one sensed that it was heavily influenced from the podium. The work is for piano and orchestra rather than piano with orchestral accompaniment.

Soloist, conductor and orchestra combined forces for a unified compositional result. Fleisher approached both the exposed and submerged solo segments with a sound technique for fiery passages and sensitivity.

He evidenced an excellent sense of values in deciding between his participating function and spotlight splashes which Brahms also provided for the soloist's vanity.

In spite of chill and dampness in the air, Monteux conducted an exhausting public rehearsal yesterday morning with an attendance of 2,574. Beethoven's Leonore Overture No. 3 and Tchaikovsky's sixth symphony were given performances of full concert verve, with few interruptions.

...neviation of nuance, as indeed the whole performance was. Hackneyed though this symphony may be, its suave and searching performance by Monteux and the Boston Symphony would never provoke that adjective. The audience, a good many of whom sat outdoors, shouted their approval during prolonged applause.

Before intermission, Irving Fine directed his own symphony, dedicated to the Boston Symphony and its conductor, Charles Munch, commissioned as part of the American Music Center's Commissioning Series under a Ford Foundation grant.

From the composer's description one was able to follow his musical and dramatic intentions. It is cleverly written composition, decidedly percussive, with little or no lyricism evident though intended. Wide use of the woodwinds, a large brass choir, harp, celesta, unrolls packets of rhythmic sounds, bandied about from one instrumental group to the other, with astounding effects. Strings are scarcely recognizable as such, being exploited to the full range of their individual powers. The symphony was not meant to inspire the listener, and achieved its purpose. — M.deB.B.

Republican (m)
WATERBURY, Conn.
Circ. 22,848

AUG 14 1962

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(Special to The Republican)

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Cold Weather

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Gazette (e)
WORCESTER, Mass.
Circ. 93,451

AUG 13 1962

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By JOHN F. KYES
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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
AUG 12 1962

MONTEUX DRAWS 7882 LISTENERS TO TANGLEWOOD

Octogenarian Establishes 'Real Collaboration' With Symphony

By WILLARD M. CLARK

LENOX — An audience of 7882 music lovers turned out to hear and see Pierre Monteux during his second appearance with the Boston Symphony Orchestra in the great shed which houses the orchestra's Berkshire Festival concerts.

Marvelous Ease

It was well worth braving the damp and cold to watch the marvelous ease with which this octogenarian made his points clear to the orchestra, and equally marvelous was the way they obeyed every direction. This was real collaboration between orchestra and conductor.

The program ranged from Wagner's Prelude to "Die Meistersinger" through the "Enigma Variations" of Elgar and concluded with a truly magnificent performance of the Brahms Piano Concerto No. 2 in B-flat major with Leon Fleisher as pianist.

It was truly marvelous to watch Monteux breathe color and life into the Meistersinger overture. The work pulsated under his beat, and its many colors glowed with a brilliance not often accomplished during an operatic performance.

In many ways this perform-

(See MONTEUX DRAWS)
(Page 16A)

it to
who
the
Friday night concert, the first concert I have missed in 20 years.

For some reason I got tangled up with high blood pressure and tensions which resulted in a slight shock which put me in the hospital for a week and incapacitated my left hand.

Everyone says it's going to be all right, which it probably will. In the meantime, I have Linda Sanford in the Boston Symphony press office to act as my amanuensis. How lucky can a fellow be?

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Circ. 41,175
AUG 13 1962

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(Special to The American)

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S. M.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,703
AUG 13 1962

Music: Monteux Conducts at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Music by Tchaikovsky was never more welcomed than at the closing concert of the Berkshire Music Festival's sixth weekend yesterday afternoon at Tanglewood.

The podium was shared by two conductors. Pierre Monteux conducted the Boston Symphony Orchestra in Beethoven's Leonora Ocerture, No. 3, Opus 72, and Tchaikowsky's Symphony No. 6 in B Minor, Opus 74, "Pathetique." The interim work was Irving Fine's Symphony (1962), conducted by the composer.

Yesterday's attendance was 7,050 bringing the weekend total to 23,395.

It was confirmed yesterday afternoon that there is no more tolerant, open-minded, downright charitable audience than at Tanglewood. One sometimes suspects that generous applause is for the merciful conclusion of certain works, or purely an expression of admiration for orchestra and conductor who also suffered them through.

Monteux Substituted

Yesterday's concert, including the Fine symphony, was to have been conducted by Charles Munch. He was advised by his physician to rest.

Monteux substituted Beethoven's "Leonora" for the "Dardanus" suite by Rameau. He conducted the Beethoven and originally intended Tchaikovsky "Pathetique" but chose not to conduct Fine's symphony.

Fine dedicated the work to the Boston Symphony Orchestra and Munch, who commissioned it as part of the American Music Center's series under a grant from the Ford Foundation. The symphony was poorly received when played by the Boston Symphony in its winter series.

The pastoral setting of Tanglewood did not alter that impression nor did Fine succeed yesterday where Munch previously had failed, Munch must have approved the work to conduct it.

Music Blameworthy

Although Fine's podium talents are relegated to student caliber, neither conductor was really responsible for the symphony's abject failure. The blame rests squarely on the music.

This is another example of experimental, inspirationless contemporary effort that seeks acceptance through documentary - sounding program notes. At Saturday morning's open rehearsal, the audience didn't even have the benefit of such fodder. Many persons sought their own refuge outside the Music Shed after Fine commenced to conduct his "symphony."

Yesterday's audience couldn't have found much solace or enlightenment in such Fine "explanatory" phrases as "choreographic action," "dithyrambic fantasia," or "metamorphosed outbursts."

Reaction Apathetic

This audience wanted to hear something of value. In view of the symphony's previous flop, it was a downright imposition yesterday to offer 7,000-plus persons this utterly absurd instrumental concoction.

The apathetic reaction of yesterday's audience, while it was glistening, must have made this eminently obvious to anyone with observation.

Nothing is to be gained by trying to "describe" the symphony whose three movements are disguised under the titles "intrada" "capriccio" and "ode." Suffice to say that it was a holocaust of clatter.

Monteux conducted the orchestra in a dazzling performance of Beethoven's "Leonora." Tone of the opening passages was lustrous, though attacks were not always synchronized. There was beautiful phrasing by woodwinds and brasses were scintillating in bravura pasages. Offstage - trumpet fanfares were played brilliantly by Roger Voisin.

Friday's Program

Quite apart from administering first aid after Fine's symphony, the Tchaikovsky "Pathetique" was played with glowing newness. Monteux did little to lessen the impact of sobbing laments that run through all but the third, or March, movement, but these were transmitted with maximum poise, certainly abetted by Monteux' tasteful, almost rigid, conducting.

The gorgeous second themes of the first and fourth movements virtually floated on air. Brasses were warmly toned and permitted to emphasize secondary themes that usually are kept with background material.

The march movement forged swiftly ahead. Four-note brass fanfares lashed out in the storm but Monteux didn't allow the movement to blast until the end, when he slowed slightly to make it more imposing.

The festival will be resumed Friday, Leon Kirchner will conduct his "Sinfonia." Munch will conduct Berlioz' "Harold in Italy," with Joseph de Pasquale as viola soloist and Mendelssohn's Symphony No. 5, "Reformation."

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Box 2078, Boston 6 • RIchmond 2-4200
American (e)
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AUG 13 1962

Audience Enthused At Tanglewood

(Special to The American)

LENOX, MASS. — Audiences of 23,395 at the sixth week-end of the Berkshire Festival at Tanglewood allowed neither heavy rain nor cold air to dampen the enthusiasm of their listening nor the warmth of their response to the music conducted by Eugene Ormandy and Pierre Monteux. Sunday afternoon's concert with Monteux conducting as a replacement for Dr. Charles Munch, taking a week away from conducting on advice of his physician, was performed in as sunny and auspicious a setting as any this season. Leon Fleisher, a piano prodigy at seven and winner of first prize at the international competition for piano in Brussels, gave Saturday night's audience of 7,882 something to remember. The Sunday afternoon audience of 7,050 watched composer Irving Fine conduct his own "Symphony (1962)" which must have left many wondering just what he was trying to communicate. His music had odd and interesting effects for you, if you liked them, but we would have to listen many times before attempting to assay it despite the rich sound and color of the capriccio, second movement, and the terrific things heard at the end of the ode.

Monteux, fresh as a daisy at the end of the concert despite his 87 years, conducted the orchestra through Beethoven's "Overture to Leonore, No. 3" and concluded Sunday's concert with a slow, deliberate reading of Tchaikovsky's "Symphony No. 6, in B minor" that was performed beautifully, with precision and opulence of tone. The "Pathetique," after many performances over the years, was still a favorite. The applause at the end of the concert indicated the warmth of the audience's appreciation of conductor and orchestra.

Cold Weather

Saturday night's audience that found it cool and chilly even if the Shed warmed itself applauding Leon Fleisher for a masterful performance of the Brahms' "Piano Concerto No. 2, in B-flat major." The music flowed with ease through the young pianist's fingers as he played the delicate and dreamy portions of the Brahms. There was vigor, too, and fire and the audience applauded for many minutes. Monteux had opened the concert with Wagner's 'Prelude to Die Meistersinger" the only bit of Wagner here this season. Elgar's "Variations on an Original Theme," an enigma with 14 variations, was the major portion of the first part of Saturday's concert. It too requires a number of hearings for apprisal and we wonder if we have the patience to sit through them to find out. The audience, however, was generous in its applause.

It was Friday night's audience of 5,889, huddled in coats, wrapped up in warm blankets and all in under the shed because of two days of pouring rain and raw chill air, with spirits undaunted and undimmed that gave Eugene Ormandy as guest conductor a warm reception and a terrific ovation. Despite the adverse weather, one was impressed by the many young men and young women in the audience, who applauded the Beethoven and the Bartok. The orchestra gave Ormandy excellent response and one knew that such flaws as there were due to the adverse weather for brasses and strings and not to any other reason. Ormandy made his first Tanglewood appearance last season and was invited back for two appearances this season. He does things with the Boston Symphony and they respond fully for him. The Bartok "Concerto for Orchestra" received a fine reading with moving effects, an ominous note at times and the delightful, gay humor it demands as well as the charm and delicacy of its full loveliness.

Ormandy will return to conduct a program of Prokafiev and Tchaikovsky on Saturday night when Eugene Istomin will be soloist in Tchaikovsky's "Piano Concerto No. 1." Dr. Charles Munch will return Friday night to conduct music of Kirchner, Berlioz, and Mendelssohn. Sunday afternoon Graffman will play the Brahms' "Piano Concerto No. 1," Lukas Foss will conduct his own "Time Cycle," and Dr. Munch will conduct Schubert's "Symphony No. 5."

S. M.

(Continued From Page 1A)

ance was duplicated in sheer brilliance by his leading of the "enigma variations"; I am inclined to think that Elgar made more news by labeling this work, "Enigma" than by the msuic itself. It seems that for years musicologists have been striving to solve the "Engima" and perhaps there is one; but to me this sounds like good, healthy, cleverly made music, and that's enough.

What can one say about the Brahms Concerto No. 2 that has not long since been said? Much much ink has been spilled in its defense, and there has been some pure calumny. It offers a superb pianist full scope for his artistic and creative gifts to say nothing of his pianistic gifts.

The unassuming young Fleisher sits at the piano and becomes completely absorbed in the task at hand, at least he did Saturday night. He can play like a fiend, summon tremendous power and at the next moment caress a phrase so tha it embraces one's being.

Some concerti give a soloist greater range for his talents than this particular one. Many people have called it academic, but what good is music if it is not academic? It could turn out to be mere slush.

I am not surprised that the Fleisher-Monteux-Boston Symphony combination earned its well-deserved and protracted rounds of applause.

Fleisher was fortunate in having so profound a conductor as Monteux, and Monteux was equally fortunate in having so brilliant an associate.

I want to digress a moment to thank the many people who noticed my absence from the Friday night concert, the first concert I have missed in 20 years.

For some reason I got tangled up with high blood pressure and tensions which resulted in a slight shock which put me in the hospital for a week and incapacitated my left hand.

Everyone says it's going to be all right, which it probably will. In the meantime, I have Linda Sanford in the Boston Symphony press office to act as my amanuensis. How lucky can a fellow be?

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Telegram (m)
WORCESTER, Mass.
Circ. 57,703
AUG 13 1962

Music: Monteux Conducts at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Music by Tchaikovsky was never more welcomed than at the closing concert of the Berkshire Music Festival's sixth weekend yesterday afternoon at Tanglewood.

The podium was shared by two conductors. Pierre Monteux conducted the Boston Symphony Orchestra in Beethoven's Leonora Ocerture, No. 3, Opus 72, and Tchaikowsky's Symphony No. 6 in B Minor, Opus 74, "Pathetique." The interim work was Irving Fine's Symphony (1962), conducted by the composer.

Yesterday's attendance was 7,050 bringing the weekend total to 23,395.

It was confirmed yesterday afternoon that there is no more tolerant, open-minded, downright charitable audience than at Tanglewood. One sometimes suspects that generous applause is for the merciful conclusion of certain works, or purely an expression of admiration for orchestra and conductor who also suffered them through.

Monteux Substituted

Yesterday's concert, including the Fine symphony, was to have been conducted by Charles Munch. He was advised by his physician to rest.

Monteux substituted Beethoven's "Leonora" for the "Dardanus" suite by Rameau. He conducted the Beethoven and originally intended Tchaikovsky "Pathetique" but chose not to conduct Fine's symphony.

Fine dedicated the work to the Boston Symphony Orchestra and Munch, who commissioned it as part of the American Music Center's series under a grant from the Ford Foundation. The symphony was poorly received when played by the Boston Symphony in its winter series.

The pastoral setting of Tanglewood did not alter that impression nor did Fine succeed yesterday where Munch previously had failed, Munch must have approved the work to conduct it.

Music Blameworthy

Although Fine's podium talents are relegated to student caliber, neither conductor was really responsible for the symphony's abject failure. The blame rests squarely on the music.

This is another example of experimental, inspirationless contemporary effort that seeks acceptance through documentary sounding program notes. At Saturday morning's open rehearsal, the audience didn't even have the benefit of such fodder. Many persons sought their own refuge outside the Music Shed after Fine commenced to conduct his "symphony."

Yesterday's audience couldn't have found much solace or enlightenment in such Fine "explanatory" phrases as "choreographic action," "dithyrambic fantasia," or "metamorphosed outbursts."

Reaction Apathetic

This audience wanted to hear something of value. In view of the symphony's previous flop, it was a downright imposition yesterday to offer 7,000-plus persons this utterly absurd instrumental concoction.

The apathetic reaction of yesterday's audience, while it was glistening, must have made this eminently obvious to anyone with observation.

Nothing is to be gained by trying to "describe" the symphony whose three movements are disguised under the titles "intrada" "capriccio" and "ode." Suffice to say that it was a holocaust of clatter.

Monteux conducted the orchestra in a dazzling performance of Beethoven's "Leonora." Tone of the opening passages was lustrous, though attacks were not always synchronized. There was beautiful phrasing by woodwinds and brasses were scintillating in bravura pasages. Offstage - trumpet fanfares were played brilliantly by Roger Voisin.

Friday's Program

Quite apart from administering first aid after Fine's symphony, the Tchaikovsky "Pathetique" was played with glowing newness. Monteux did little to lessen the impact of sobbing laments that run through all but the third, or March, movement, but these were transmitted with maximum poise, certainly abetted by Monteux' tasteful, almost rigid, conducting.

The gorgeous second themes of the first and fourth movements virtually floated on air. Brasses were warmly toned and permitted to emphasize secondary themes that usually are kept with background material.

The march movement forged swiftly ahead. Four-note brass fanfares lashed out in the storm but Monteux didn't allow the movement to blast until the end, when he slowed slightly to make it more imposing.

The festival will be resumed Friday, Leon Kirchner will conduct his "Sinfonia." Munch will conduct Berlioz' "Harold in Italy," with Joseph de Pasquale as viola soloist and Mendelssohn's Symphony No. 5, "Reformation."

Chemical Makes Garden Plants Drought Resistant

...and Mrs. Annie L. ... Springfield ... Saturday at the ... home, ... solemn high ... Our Lady of ... Rev. ... Burial ... Cemetery, ... Rev. ... Costumes ... by Dass- ... illustrator of ... books.

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2073, Boston ¢ • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 1[illegible],849

Music: Boston Symphony At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

TANGLEWOOD — Placid, efficient Pierre Monteux conducted the Boston Symphony Orchestra last night at Tanglewood in a program that made heavy demands on his musicianship and alertness.

An audience of 7,882 gave the 87-year-old conductor a rousing welcome that was rightfully shared by a superlatively performing orchestra.

Soloist was Leon Fleisher in Brahms' Piano Concerto No. 2 in B flat major, Opus 83. Orchestral works: Wagner's "Meistersinger" overture and Sir Edward Elgar's "Enigma" variations, Opus 36.

Nothing more needful of careful grooming has been played so far in this festival than Elgar's "Enigma." Monteux' drawing board treatment was indeed an enigma. Since its "enigmatic" context is entirely historical (by now, idle and dull speculation), the work has to stand on its own merit.

Unfortunately, there are too many frivolous, flighty and naive moments to offset the rhapsodic bombast that has a positive if not devastating effect on an audience.

Elgar labelled the fourteen variations with nicknames of his particular friends. Initials and such names as "Nimrod," "Ysobel" and "Dorabella" don't interest the avereage listener a whit.

Made Interesting

Monteux made the lengthy work as interesting as posible without the need for Elgar's highly personal first-aid. For one thing, he kept the theme constantly in the listener's consciousness. Systematic changes of speed did not sound overly contrived. Each variation was a separate reality, and where there was possibility for confusion, Monteux made uncommonly long pauses between.

The total result accomplished Elgar's ulterior purpose — a musical "party" of assembled personalities without the need for formal introductions.

Wagner's "Meistersinger" was a rousing concert-opener, and gave both strings and brass an equal score for technique and tonal resplendency. For some reason or other, Monteux permitted a preponderance of brass, sometimes at the expense of the string section which transmitted the main melody.

Tempo was conventional, placing a heavy hand on pompous effect. Few works in music provide a more tightly drawn drama.

Musicianly Account

Fleisher gave a musicianly account of the Brahms piano concerto, and one sensed that it was heavily influenced from the podium. The work is for piano and orchestra rather than piano with orchestral accompaniment.

Soloist, conductor and orchestra combined forces for a unified compositional result. Fleisher approached both the exposed and submerged solo segments with a sound technique for fiery passages and sensitivity.

He evidenced an excellent sense of values in deciding between his participating function and spotlight splashes which Brahms also provided for the soloist's vanity.

In spite of chill and dampness in the air, Monteux conducted an exhausting public rehearsal yesterday morning with an attendance of 2,574. Beethoven's Leonore Overture No. 3 and Tchaikovsky's sixth symphony were given performances of full concert verve, with few interruptions.

Enjoying Himself

The old boy was apparently enjoying himself to the fullest. When it came to the emotional second theme of the symphony's first movement, Monteux jokingly led on the violins with a gesture that would have done justice to Romeo in the balcony scene.

As a festival sidelight, it is a matter of considerable interest hereabouts that Berkshire Music Center events are showing an appreciable decline in support this summer.

Admission is free to Friends of the Berkshire Music Center, the Boston Symphony's summer school with a present enrollment of 270 students.

These patrons make voluntary season contributions, or may attend individual events. One drawback was the withdrawal of the Brazilian conductor, Eleazar de Carvalho, just before school opening. His classes have been taken by Richard Burgin, Boston Symphony concert master. He has therefore not appeared at some of the festival concerts and Alfred Krips has served as concert master.

The change from Thursday to Tuesday nights for Berkshire Center Orchestra concerts has been unpopular with patrons. Even more important was the discontinuance of the center's opera department this summer. This cut about six events from the center's concert schedule, and interrupted one of its most popular features. The opera department director, Boris Goldovsky, is on leave of absence.

Unfavorable Comment

Various center programs, called "Aspects of new music," have aroused unfavorable comment from several quarters. Attendance for these ranges from 150 to 900.

But as an observer stated to us: "Many people can't take it, and they walk out."

Taking his doctor's advice that he rest, Charles Munch will not conduct this afternoon as planned. Monteux will substitue, conducting the Boston Symphony in Beethoven's third Leonore Overture and Tchaikovsky's sixth or "Pathetique" symphony. Composer Irving Fine will conduct the orchestra in his symphony (1962.)

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7TH WEEK AUG 13TH – AUG 19TH.

BOSTON SYMPHONY ORCHESTRA

Friday Evening, August 17, at 8:00

CHARLES MUNCH, *Conductor*

KIRCH — Sinfonia

Conducted by the Composer

MEND — SOHN — Symphony No. 5, in D minor ("Reformation"), Op. 107

I. Andante; Allegro con fuoco
II. Allegro vivace
III. Andante
IV. Chorale: Ein'feste Burg ist unser Gott (Andante con moto); Allegro vivace; Allegro maestoso

Intermission

BERLIOZ — *"Harold in Italy": Symphony with Viola Solo, Op. 16

I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy (Adagio; Allegro)
II. March of Pilgrims singing their Evening Hymn (Allegretto)
III. Serenade of a Mountaineer of the Abruzzi to his Mistress (Allegro assai; Allegretto)
IV. Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)

Soloist: JOSEPH DEPASQUALE

BALDWIN PIANO — *RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Saturday Evening, August 18, at 8:00

EUGENE ORMANDY, *Conductor*

PROKOFIEV — "Classical" Symphony, Op. 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

PROKOFIEV — Symphony No. 6, in E-flat minor, Op. 111

I. Allegro moderato
II. Largo
III. Vivace

Intermisston

TCHAIKOVSKY — Concerto for Pianoforte No. 1, in B-flat minor, Op. 23

I. Allegro non troppo e molto maestoso; Allegro con spirito
II. Andantino semplice; Allegro vivace assai
III. Allegro con fuoco

Soloist: EUGENE ISTOMIN

Mr. ISTOMIN plays the Steinway Piano

BALDWIN PIANO — RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Sunday Afternoon, August 19, at 2:30

CHARLES MUNCH, *Conductor*

SCHUBERT — Symphony No. 5, in B-flat

I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

FOSS — Time Cycle, Four Songs for Soprano and Orchestra

We're late (W. H. Auden)
When the bells jostle (A. E. Housman)
Sechzehnter Januar (Franz Kafka)
O Mensch, gib Acht (Friedrich Nietzsche)

Conducted by the Composer

Soloist: ADELE ADDISON

Intermission

BRAHMS — *Piano Concerto No. 1, in D minor, Op. 15

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

Soloist: GARY GRAFFMAN

Mr. GRAFFMAN plays the Steinway Piano

BALDWIN PIANO — *RCA VICTOR RECORDS

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Sunday Herald
BOSTON, Mass.
Circ. 289,439

AUG 12 1962

ADELE ADDISON, soprano, will be soloist in Lukas Foss' "Time Cycle" next Sunday afternoon with the Boston Symphony Orchestra in Tanglewood.

This Week's Program

Ormandy Is Again Tanglewood Guest

The seventh week of the Berkshire Festival at Tanglewood in Lenox, Mass. will feature the second concert this season with Eugene Ormandy as guest conductor. Mr. Ormandy has accepted Charles Munch's invitation to conduct the Boston Symphony Orchestra at Saturday evening's concert. Saturday's program and the earlier appearance at Tanglewood on Aug. 10 are Mr. Ormandy's only summer conducting engagements.

For the Berkshire Festival program on Friday, Charles Munch has extended an invitation to Leon Kirchner to conduct his own sinfonia. Dr. Munch will conduct the balance of Friday's concert, which includes Mendelssohn's Symphony No. 5 in D minor ("Reformation"), "Harold in Italy" and Symphony with Viola Solo by Berlioz, with Joseph de Pasquale as soloist.

Eugene Ormandy has invited Eugene Istomin to be his guest for a performance of Tchaikovsky's Piano Concerto No. 1, in B flat minor, at the Berkshire Festival concert on Saturday, Mr. Ormandy's program, devoted to Russian music, will include the "Classical" Symphony, Op. 25, and the Symphony No. 6, in E flat minor, Op. 111 by Prokofiev.

An Open Rehearsal for the benefit of the Orchestra's Pension Fund will take place in the Music Shed at 10 a.m. on Saturday.

Charles Munch and the Boston Symphony will open the concert next Sunday afternoon with Schubert's Symphony No. 5, in B flat. With Adele Addison as soloist, Lukas Foss will conduct the Boston Symphony in his "Time Cycle, Four Songs for Soprano and Orchestra."

Gary Graffman returns to Tanglewood for the third consecutive summer as soloist with the Boston Symphony. Mr. Graffman will play the Brahms Piano Concerto No. 1, which will be the concluding portion of Sunday's program.

The Nova Arte Trio will be heard at the Wednesday chamber music concert in the Theatre. Gary Graffman and Doriot Anthony Dwyer, solo flute in the Boston Symphony Orchestra, will be the assisting artists in a program consisting of the Flute Sonata, Op. 94 by Prokofiev, Mozart's Divertimento, K. 563, and Brahms' Piano Quartet, Op. 26.

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News (e)
SPRINGFIELD, Mass.
Circ. 101,245

AUG 15 1962

GUEST SOLOIST

ADELE ADDISON

The seventh week of the Berkshire Festival at Tanglewood in Lenox will feature Eugene Ormandy as guest conductor on Saturday in his second and final concert for the season. He will conduct the Boston Symphony Orchestra in a program of Russian music.

Charles Munch will conduct the Sunday concert, with a portion of this program devoted to "Time Cycle" by Lukas Foss, with the composer conducting and Adele Addison, soprano, as soloist. Doctor Munch will direct the Boston Symphony Orchestra in Schubert's Symphony No. 5, and has invited Gary Graffman to be his guest for a performance of the Piano Concerto No. 1 by Brahms.

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Sunday Courant
HARTFORD, Conn.
Circ. 155,682

AUG 12 1962

CONDUCTS OWN COMPOSITION: Lukas Foss, who will conduct his own composition, "Time Cycle," with the Boston Symphony Orchestra and Adele Addison, soprano soloist, at the Berkshire Festival concert at Tanglewood on Sunday, Aug. 19 at 2:30.

SYRACUSE, N.Y.
POST-STANDARD
D. 99,075 S. 102,588

AUG 12 1962

LUKAS FOSS will conduct his own composition, "Time Cycle" with the Boston Symphony Orchestra and Adele Addison, soprano soloist, at 2:30 p.m. Sunday, Aug. 19, at the Berkshire Festival concert at Tanglewood, Lenox, Mass.

NEW YORK Herald Tribune
D. 355,898 S. 451,270

AUG 12 1962

Joseph de Pasquale, the Boston Symphony's first violist, will be the soloist in Berlioz' "Harold in Italy" at Tanglewood Friday night.

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Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,771

AUG 11 1962

—Six events are open to the Friends of the Berkshire Music Center during the seventh week beginning with the concert by the Conductor's Orchestra in the Music Shed on Monday, August 13 at 8 p.m., and continuing on Tuesday with a concert by the Center Orchestra at 8 p.m. Thursday, August 16 at 4 p.m. a chamber music concert by students will be at the Chamber Music Hall and at 8 p.m. the Tanglewood Choir will present a choral music program in the Theatre. On Friday, at 3:15 p.m., Lukas Foss will give a lecture and demonstration on his time Cycle, four songs for soprano and orchestra. On Sunday, August 19 at 10 a.m. a student chamber music program will be heard.

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Mirror
HINGHAM, Mass.
Weekly Circ. 2,400

AUG 16 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

South Shore Mirror
SCITUATE, Mass.
Weekly Circ. 4,620

AUG 16 1962

Adele Addison, soprano, heard two seasons ago on the South Shore Concert Association series of concerts, will be the soloist with the Boston Symphony Orchestra at Tanglewood next Sunday afternoon. Lucas Foss will conduct the orchestra in his 'Time Cycle, Four Songs for Soprano and Orchestra.'

NEWS BUREAU
Y. N.Y.
PAPER
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EW YORK
RVICE

...ker News
... 16, 1962

THE AISLE SEAT

Long-Hair Gets a Pull from Jazz

By TED STRONGIN

"TIME CYCLE," the work by Lukas Foss that uses jazz methods for "long-hair" purposes, is back at Tanglewood in a new form.

Adele Addison will sing it, Mr. Foss himself will conduct it, the Boston Symphony will play it, at tomorrow's concert, 2:30 p. m.

This is the version that originally was scheduled for last summer. Instead, then, "Time Cycle" appeared in chamber form on a Fromm Foundation concert.

In still another form, "Time Cycle" was made into a dance at the Stratford Shakespeare festival this summer.

The work intersects jazz practices in that it leaves room for improvisation. The "long-hair" player is called on to use equal imagination with the jazz player; within the broad limits set by the composer.

Mr. Foss, this season, is acting head of the Berkshire Music Center's Department of Composition. He is jostling Tanglewood practices a bit. They need jostling.

The newest "jostle" comes at 3:15 p. m. Friday with a Fromm Foundation sponsored concert of contemporary music. "This is the most advanced program we have ever had at Tanglewood," says Mr. Foss.

ADELE ADDISON: She'll sing 'Time Cycle.'

Among the works to be played are Ralph Shapey's "Evocations" (Mr. Shapey is on the staff of the Bennington Composers Conference, now meeting for two weeks in Vermont); Earl Brown's "Available Forms No. 3" and Morton Feldman's "For Franz Kline."

Mr. Shapey, Mr. Feldman and Mr. Brown will all be on hand to say a few words about their respective works. Mr. Feldman is a prominent exponent of composing according to techniques that make use of the laws of chance: Happenstance intersection of certain elements; certain other elements decided by tossing a coin, for instance. There are many variations.

In any case, Mr. Foss seems to be pushing the Tanglewood image a little "farther out," at least on the composing side of the summer school.

Let's hope some of the new horizon-seeking reflects back next season on the main Tanglewood activity, namely Boston Symphony concerts.

★ ★ ★

ONE DAY each summer Tanglewood turns itself over to youth. On that day, the aspirations and accomplishments of the students working there are exposed to the public. It is one of the best days of the year.

This year, the Gala Evening at Tanglewood is set for Thursday of next week. The grounds open at 3 p.m. The first event is a concert of chamber music at 4 p.m. Music by Tanglewood student composers is heard at 5 p.m.; a fanfare at 6:45 announces the Tanglewood choir concert. At 8 p.m. Richard Burgin conducts the student orchestra and chorus.

The period between 6 and 8:45 p.m. is officially designated as Picnic Hour. Bring your own or buy a box supper at the Tanglewood cafeteria.

★ ★ ★

THE TANGLEWOOD GALA evening and also the annual Boston Pops concert held earlier are both for the benefit of a worthy cause, the Revolving Scholarship Fund. The fund is the main source of aid to students at the Berkshire Music Center (the official name of the school, just as Berkshire Music Festival is the official name of the concerts at Tanglewood)

Main support of the fund comes from an organization called The Friends of the Berkshire Music Center.

Let's leave the obvious and important question aside of the great worthiness of the cause. Let's see merely what you get by being a "Frend."

To become a "Friend," give Tanglewood a gift of money. You will receive in return, free admission to more than 40 special events on the Tanglewood grounds, some of them equal in interest to the main Boston Symphony events.

This is what the "Friends" get next week alone: Tuesday: Berkshire Music Center Orchestra concert. Thursday: the whole Gala day described above. Friday: Seminar in Contemporary Music. Sunday, August 19, Berkshire Music Center chamber music concert.

The moral is obvious: Be a "Friend." It's a great musical bargain. It's a great boost to young musicians.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 17 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

AUG 18 1962

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,439

SEP 2 1962

MEMENTO FROM THE MAESTRO—At Tanglewood in Lenox, Charles Munch, retiring himself as music director of the Boston Symphony orchestra, presents gifts to two orchestra members, Jacobus Langendoed, left, retiring after 42 years as 'cellist, and Richard Burgin, retiring after 42 years as concertmaster.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 20 1962

Copy of Honegger Symphony Is Presented to Dr. Munch

LENOX — Dr. Charles Munch, who will retire Sunday as musical director of the Boston Symphony Orchestra, was honored by more than 200 friends at a reception given yesterday afternoon at Saranak by Mrs. Serge Koussevitzky, widow of the late conductor of the BSO and founder of the Berkshire Music Center at Tanglewood.

During the reception, which followed Sunday afternoon's concert in the Music Shed, Mrs. Koussevitzky presented to Dr. Munch a specially bound and inscribed copy of Arthur Honegger's Fifth Symphony. The original manuscript is in the Serge Koussevitzky musical collection in the Library of Congress in Washington, D.C. The work was commissioned by the Koussevitzky Music Foundation and was introduced to the world by Dr. Munch and the Boston Symphony.

Given by Mrs. Koussevitzky

In presenting the copy of the score to Dr. Munch in the music room at Saranak, Mrs. Koussevitzky said:

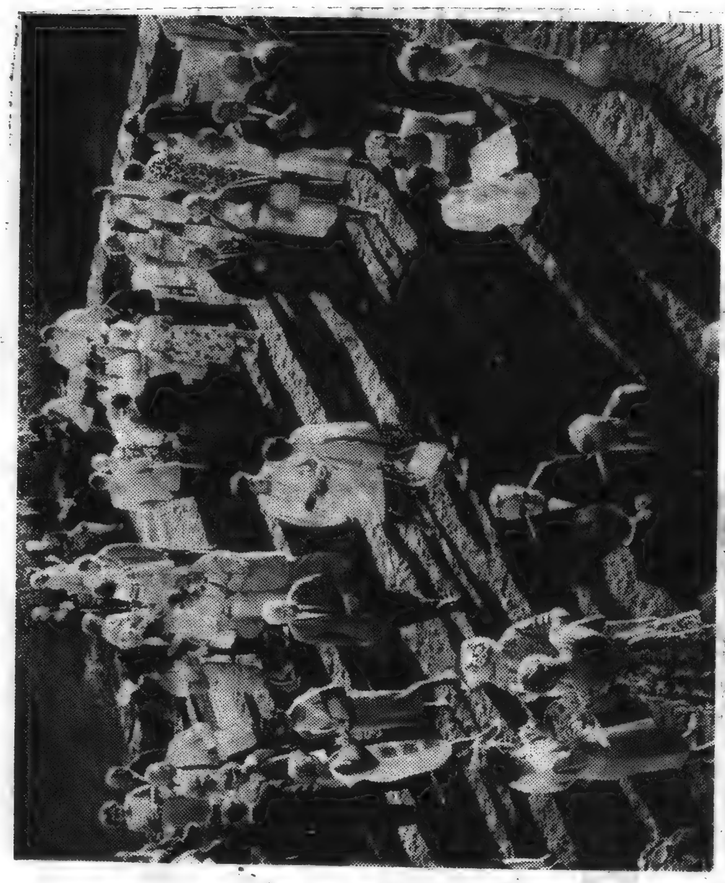
"Twelve years ago you came to this house left empty with the passing of the founder of the Berkshire Music Center. You came and you brought a word of comfort and confidence that the Berkshire Music Center will live on. As a great musician you understood its importance to the musical world, to musical youth and to the trustees of Tanglewood. Twelve is a symbolic number. Today we are assembled here in your honor and in recognition of 12 significant years of your directorship of the Berkshire Music Center. I say significant, because, through the years, you have helped to preserve its life and assure its future.

"In the presence of friends and members of the Tanglewood faculty, I greet you and thank you from the depth of my heart. I also gratefully recall the afternoon in this house when you invited the Koussevitzky Music Foundation to participate in the 75th anniversary celebration of the Boston Symphony Orchestra through the joint commissioning of new works by internationally known composers.

"As this had been initiated by Serge Koussevitzky for the orchestra's 50th anniversary, for this, for your memorable performances of commissioning contemporary works, for your art and magnificent contribution to musical life, the Koussevitzky Music Foundation presents to you this specially bound copy of the score of Arthur Honegger's Fifth Symphony. I present it to you on this day as a symbol of unending friendship, admiration, gratitude and affection."

Many Messages Received

Several messages for Dr. Munch were received during the reception from internationally famous personalities in the musical world, including Pablo Casals, who is now in France; Carlos Shavez of Mexico; Samuel Barber; Aaron Copland; Howard Hansen; the French embassies in Washington and Ottawa; officials of the Lincoln Center in New York; ASCAP; Victor Records; Dr. Louis Perry, former chairman of the Friends of the Berkshire Music Center, and his son-in-law, William Cox, chairman of the Friends of the BMC; and Mr. and Mrs. Paul Schweitzer and other relatives of Dr. Munch's from Europe.



Photos by Mitchell

MORE THAN 200 guests mingled on the terrace at the reception for Dr. Munch, who will retire next Sunday after 13 years as musical director of the Boston Symphony Orchestra. He succeeded Dr. Serge Koussevitzky who was the conductor of the BSO for 25 years and founder of the Berkshire Music Center, the BSO summer school.

Mrs. Koussevitzky Honors Retiring BSO Conductor

PRESENTATION of a copy of the score of Honegger's fifth symphony is made by Mrs. Koussevitzky to Dr. Munch on behalf of Koussevitzky Music Foundation. Original score is in Library of Congress, Washington.

GARDEN PARTY to honor Dr. Charles Munch, retiring BSO conductor, was given by Mrs. Serge Koussevitzky, at her Stockbridge home, Saranak, after yesterday's Tanglewood concert. William Judd chats with Mrs. Gary Graffman, Mr. Graffman and Mrs. Gerald Judd Jr., all of New York. Mr. Graffman, noted pianist, was soloist.

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Berkshire Eagle (e)
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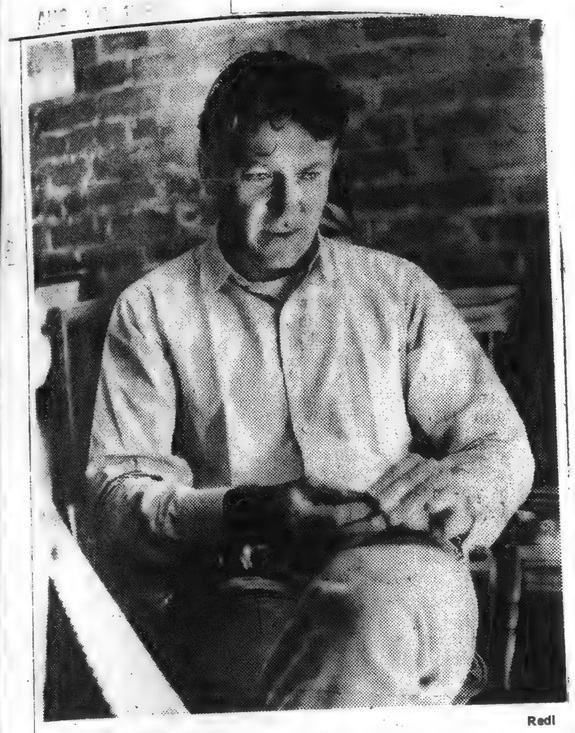

Redl

LEON KIRCHNER, who will conduct the Boston Symphony Orchestra for his own composition, "Sinfonia," at the Berkshire Festival concert at Tanglewood Friday night at 8 in the Music Shed. Charles Munch, who rested last weekend, rehearsed with the BSO today in preparation for Friday's concert, when he will conduct works by Berlioz and Mendelssohn. Munch also will conduct Sunday afternoon at 2:30.

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Berkshire Courier
GT. BARRINGTON
Mass.
Weekly Circ. 2,580

AUG 1 6 1962

Ormandy Will Lead Symphony Saturday

Accepts Second Invitation of Dr. Munch

Leon Kirchner Will Conduct His Own Sinfonia At Tanglewood On Friday. —Addison, de Pasquale, Graffman and Istomin Will Be Soloists During Programs This Week End.

The seventh week of the Berkshire Music Festival at Tanglewood in Lenox will feature the second concert this season with Eugene Ormandy as guest conductor. Mr. Ormandy has accepted Dr. Charles Munch's invitation to conduct the Boston Symphony Orchestra on Saturday at 8:00 p. m. Saturday's program and the earlier appearance at Tanglewood on August 10 are Mr. Ormandy's only summer conducting engagements.

For the Berkshire Festival program on Friday, Dr. Munch has extended an invitation to Leon Kirchner to conduct his own Sinfonia. Mr. Kirchner is a former member of the Berkshire Music Center faculty and is presently at Harvard University as professor of music.

Dr. Munch will conduct the balance of Friday's concert, which includes Mendelssohn's Symphony No 5 in D minor ("Reformation"). This concert will conclude with the "Harold in Italy" symphony with viola by Berlioz, with Joseph de Pasquale as soloist.

Mr. Ormandy has invited Eugene Istomin to be his guest for a performance of Tchaikovsky's Piano Concerto No. 1, in B flat minor, at the festival concert on Saturday. Mr. Ormandy's program, devoted to Russian music, will also include the "Classical" Symphony, Op. 25, and the Symphony No. 6, in E flat minor, Op. 111 by Prokofiev.

An open rehearsal for the benefit of the orchestra's pension fund will take place in the Music Shed at 10:00 a. m. on Saturday.

Dr. Munch and the Boston Symphony will open the concert on Sunday at 2:30 with Schubert's Symphony No. 5, in B flat. With Adele Addison as soloist, Lukas Foss will conduct the Boston Symphony in his Time Cycle, Four Songs for Soprano and Orchestra. Gary Graffman returns to Tanglewood for the third consecutive summer as soloist with the Boston Symphony, Dr. Munch conducting. Mr. Graffman will play the Brahms Piano Concerto No. 1, which will be the concluding portion of Sunday's program.

Today at 4:00 p. m. there will be a concert of chamber music by the students in the Chamber Music Hall, and tonight at 8:00 in the Theatre the Tanglewood Choir will present a program of choral music. The Aspects of Music seminar will be held on Friday at 3:15, when Lukas Foss will give a lecture and demonstration on his Time Cycle. Sunday's student chamber music program will be given at 10:00 a. m. in the Chamber Music Hall.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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SCHENECTADY UNION STAR
[illegible], August 13, 1962

CAPITAL CITY NEWS BUREAU
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POUGHKEEPSIE JOURNAL
[illegible], August 6, 1962

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BUFFALO, N.Y.
NEWS
D. 295,024 SAT. 293,118

AUG 11 1962

SCHENECTADY, N.Y.
GAZETTE
D. 45,522

AUG 13 1962

Dr. Munch Will Conduct Concert at Lenox Friday

Leon Kirchner has been invited by Charles Munch to conduct his own "Sinfonia" at the Berkshire Festival program Friday at 8 p.m. at Tanglewood, Lenox, Mass. Kirchner, professor of music at Harvard University, is a former member of the Berkshire Music Center faculty.

* * *

DR. MUNCH will conduct the balance of the program Friday which will include the Mendelssohn "Symphony number 5 in D minor ('Reformation')." The concert will conclude with the Berlioz "Harold in Italy" symphony with Joseph de Pasquale as soloist.

Eugene Ormandy will make his second appearance of the season as guest conductor for the Saturday night program. Ormandy has invited Eugene Istomin to be his guest for a performance of Tchaikovsky's "Piano Concerto number 1, in B flat Minor." The program, devoted to Russian music, will also include the "Classical Symphony, opus 25" and the "Symphony number 6 in E flat minor, opus 111," by Prokofieff.

An open rehearsal for the benefit of the orchestra's pension fund will take place in the Music Shed at 10 a.m. Saturday.

* * *

DR. MUNCH and the Boston Symphony will open the concert Sunday at 2:30 p.m. with the Schubert "Symphony number 5 in B flat." With Adele Addison as soloist, Lukas Foss will conduct the Boston Symphony in his "Time Cycle, Four Songs for Soprano and Orchestra." Gary Graffman returns to Tanglewood for the third consecutive summer as soloist with the Boston Symphony, Dr. Munch conducting. Graffman will play the Brahms "Piano Concerto number 1," which will be the concluding portion of Sunday's program.

* * *

THE NOVA ARTE Trio will be heard at the Wednesday evening chamber music concert in the theater. Graffman and Doriot Anthony Dwyer, solo flute in the Boston Symphony Orchestra, will be the assisting artists in a program consisting of the "Flute Sonata, opus 94," Prokofiev; Mozart's "Divertimento, K, 563" and the Brahms "Piano Quartet, opus 26."

LEON KIRCHNER
To Lead 'Sinfonia'

* * *

EVENTS OPEN to the Friends of the Berkshire Music Center this week include a concert by the Conductor's Orchestra in the Music Shed tonight at 8 o'clock. The Berkshire Music Center Orchestra will present a concert tomorrow at 8 p.m. Students will present a chamber music program Thursday at 4 p.m. in the Chamber Music Hall and the Tanglewood Choir will present a program of choral music at 8 p.m. Thursday in the theater. The Aspects of Music seminar will be held Friday at 3:15 p.m. with Lukas Foss giving a lecture and demonstration on his "Time Cycle." A student chamber music program will be presented Sunday at 10 a.m. in the chamber Music Hall.

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Wilton Bulletin
WILTON, Conn.
Weekly Circ. 2,304

AUG 1 5 1962

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Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 2,219

AUG 1 6 1962

Ormandy, Istomin At Tanglewood Saturday, Aug. 18

For the second time this summer Eugene Ormandy will be guest conductor of the Boston Symphony Orchestra at the Berkshire Festival at Tanglewood in Lenox, Mass.

The concert will take place Saturday, Aug. 18 at 8 p.m. Eugene Istomin will play Tchaikovsky's Piano Concerto No. 1 in B flat minor. Ormandy's program will include the Classical Symphony and Symphony No. 6 by Prokofiev.

A concert Friday, Aug. 17 will feature Leon Kirchner conducting his own Sinfonia, as well as Mendelssohn's Symphony No. 5 ("Reformation"), and the "Harold in Italy" symphony by Berlioz, with Joseph de Pasquale as viola soloist.

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Sunday Globe
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AUG 12 1962

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Albany Knickerbocker News
1962

Berkshire Festival Programs For Week

Eugene Ormandy will conduct the Boston Symphony Orchestra Saturday evening at 8:00 at the Berkshire Music Festival in Tanglewood. The program, Ormandy's second of the season as guest conductor, will include the Tchaikovsky Piano Concerto No. 1, wtih Eugene Istomin as soloist; the "Classical" Symphony, Op. 25, and the Symphony No. 6, in E flat minor, Op. 111, by Prokofiev.

Other Programs

Pierre Monetux will conduct the concert this afternoon at 2:30 in the Music Shed. He is substituting for Dr. Munch who is indisposed. The program has not been announced.

The Nova Arte Trio will play Wednesday at the chamber music concert in the theater. Gary Graffman and Doriot Anthony Dwyer, solo flute of the Boston Symphony, will be the assisting artists in the Flute Sonata, Op. 94 by Prokofiev, Mozart's Divertimento, K. 563, and Brahms' Piano Quartet, Op. 26.

The concert on Friday, Aug. 17, will feature the Leon Kirchner Sinfonia, under the direction of Kirchner. Dr. Munch will conduct the balance of the program: Mendelssohn's Symphony No. 5 in D minor ("Reformation"); Berlioz' "Harold in Italy" with Joseph de Pasquale as viola soloist.

An open rehearsal for the benefit of the Orchestra's Pension Fund will be given in the Music Shed at 10 a.m., Saturday.

Dr. Munch will conduct the Sunday, Aug. 19, program, which begins at 2:30. The concert will include Schubert's Symphony No. 5, in B flat; Brahms Piano Concerto No. 1, with Gary Graffman as soloist. Lukas Foss will conduct his Time Cycle, Four Songs for Soprano and Orchestra, with Adele Addison as soloist.

Friends' Events

Six events are open to the Friends of the Berkshire Music Center during the week, beginning with the concert by the Conductor's Orchestra in the Music Shed on Monday at 8 p.m. The Berkshire Music Center Orchestra will present a concert Tuesday at 8 p.m. On Thursday at 4 p.m. there will be a concert of chamber music by the students in the Chamber Music Hall, and that evening at 8 p.m. in the Theater the Tanglewood Choir will present a program of choral music.

The Aspects of Music seminar will be held on Friday at 3:15 p.m., at which Lukas Foss will give a lecture and demonstration on his Time Cycle. Sunday's (Aug. 19) student chamber music program will be given at 10 a.m. in the Chamber Music Hall.

Concertmaster Says Au Revoir, But Not Goodby

By EDWARD SWIETNICKI

Richard Burgin has worked under Charles Munch, Serge Koussevitzky and Pierre Monteux as concertmaster of the Boston Symphony Orchestra during the last 42 years.

Dean of the nation's concertmasters, he is retiring this weekend at Tanglewood from concertmaster duties.

However, in an interview during the weekend, Mr. Burgin said he isn't ready "just yet" to compare the three conductors.

One reason why of course, he explains, is that he will be continuing in his duties as associate conductor of the orchestra. Mr. Burgin will conduct the orchestra during nine performances this winter in Boston. In addition he will be guest conductor at the Boston University and in Syracuse with the Friends of Chamber Music Orchestra.

And the second reason why he won't compare "just yet" is, as he says:

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"I'M OFTEN asked this question. But you have to understand that being with a conductor is a very personal thing. They're different like people are. But it's a very personal relationship."

Mr. Burgin does say that Conductor Munch is "a very amiable person to deal with."

The other question Mr. Burgin is often asked by Tanglewood music-goers is "What does a concertmaster do exactly?"

To this he replies, "He's a member of the orchestra except that he's called upon to play the solos." Of course this reply is one born of modesty. For as first chair violinist the concertmaster is liaison between conductor and the orchestra's vast string section. And, in addition, the concertmaster helps set the pace.

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A NATIVE OF WARSAW, Mr. Burgin's 42 year span with the orchestra started in 1920 when he was 27. Conductor Pierre Monteux, the orchestra's music director from 1919 to 1924, appointed the young violinist to the concertmaster post. (Joseph Silverstein, who succeeds Mr. Burgin as concertmaster at the end of this week's Tanglewood season, is 29.)

Conductor Serge Koussevitzky named Mr. Burgin associate conductor in 1935 and associate director in 1943. Conductor Charles Munch continued him as associate when he took over as director of the orchestra 13 seasons ago.

Mr. Burgin's successor as concertmaster has the same quality of youth Mr. Burgin did when he entered the musical world as a violinist with the Warsaw Philharmonic Orchestra in 1903. He was only 10 years old at the time.

His successor, Mr. Silverstein, joined the second violin section of the Boston Symphony Orchestra in 1955 at the age of 23.

He was the youngest member of the orchestra at the time.

FOND FAREWELLS—Their long years of association comes to an end, three musicians gather to say goodby at Tanglewood. Richard Burgin, right, ends his 42 years as Boston Symphony Orchestra concertmaster, but remains as its associate conductor. Charles Munch, center, is retiring after 13 years as music director, and Jacobus Langendoen, left, is leaving after 42 years as cellist. They were honored by the other orchestra members at a Luncheon.

CAIRO, N.Y. HERALD
W 350

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AUG 23 1962

A scene at Tanglewood in Lenox, where the 25th season of the Berkshire Music Festival of the Boston Symphony Orchestra is nearing its close.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 21 1962

Whitestone

BERKSHIRE TRIBUTE to BSO conductor Charles Munch was paid after Saturday rehearsal at Tanglewood by the Berkshire Hills Conference in the form of a silver tray. From left are John V. Geary, Conference executive director; Dr. Munch; Peter Guille and Ernest J. Brundage, Conference board members; and Boston Symphony Orchestra Manager Thomas E. Perry Jr.

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POUGHKEEPSIE JOURNAL
Tuesday, August 14, 1962

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ALBANY TIMES UNION
Sunday, August 12, 1962

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CHATHAM COURIER
Thursday, August 16, 1962

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,063
AUG 11 1962

GREENVILLE LOCAL
Wednesday, August 15, 1962

ISTOMIN, TANGLEWOOD SOLOIST

The seventh week of the Berkshire Festival at Tanglewood in Lenox, Mass., will feature the second concert this season with Eugene Ormandy as Guest Conductor. Mr. Ormandy has accepted Charles Munch's invitation to conduct the Boston Symphony Orchestra at the concert on Saturday, August 18. Saturday's program, which begins at 8 p.m., and the earlier appearance at Tanglewood on August 10 are Mr. Ormandy's only summer conducting engagements.

For the Berkshire Festival program on Friday, August 17, Charles Munch has extended an invitation to Leon Kirchner to conduct his own Sinfonia. Mr. Kirchner is a former member of the Berkshire Music Center faculty and is presently at Harvard University as Professor of Music.

Doctor Munch will conduct the balance of Friday's concert, which includes Mendelssohn's No. 5 in D Minor (*Reformation*). This concert will conclude with *Harold in Italy*, Symphony with Viola Solo by Berlioz, with Joseph de Pasquale as soloist.

Eugene Ormandy has invited Eugene Istomin to be his guest for a performance of Tchaikovsky's Piano Concerto No. 1, in B flat minor, at the Berkshire Festival concert on Saturday. Mr. Ormandy's program, devoted to Russian music, will also include the *Classical* Symphony, Op. 25, and the Symphony No. 6, in E flat minor, Op. 111 by Prokofiev.

An Open Rehearsal for the benefit of the Orchestra's Pension Fund will take place in the Music Shed at 10 a.m. on Saturday.

Charles Munch and the Boston Symphony will open the concert on Sunday, August 19 at 2:30 with Schubert's Symphony No. 5, in B flat. With Adele Addison as soloist, Lukas Foss will conduct the Boston Symphony in his Time Cycle, Four Songs for Soprano and Orchestra. Gary Graffman returns to Tanglewood for the third consecutive summer as soloist with the Boston Symphony, Charles Munch conducting. Mr. Graffman will play the Brahms Piano Concerto No. 1, which will be the concluding portion of Sunday's program.

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Saturday, August 11, 1962

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August 15, 1962

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Friday, August 17, 1962

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Thursday, August 9, 1962

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GREENVILLE LOCAL
Wednesday, August 15, 1962

CAPITAL CITY NEWS BUREAU
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POUGHKEEPSIE JOURNAL
Tuesday, August 14, 1962

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NEWSPAPER CLIPPINGS
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Sunday, August 12, 1962

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Thursday, August 16, 1962

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SARATOGIAN
D. 11,450
AUG 11 1962

BERGEN RECORD
HACKENSACK, N. J.
AUG 14 1962

YONKERS, N.Y.
HERALD STATESMAN
D. 43,126
AUG 15 1962

New England Newsclip Agency, Inc.
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Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
AUG 16 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,963
AUG 11 1962

ISTOMIN, TANGLEWOOD SOLOIST

The seventh week of the Berkshire Festival at Tanglewood in Lenox, Mass., will feature the second concert this season with Eugene Ormandy as Guest Conductor. Mr. Ormandy has accepted Charles Munch's invitation to conduct the Boston Symphony Orchestra at the concert on Saturday, August 18. Saturday's program, which begins at 8 p.m., and the earlier appearance at Tanglewood on August 10 are Mr. Ormandy's only summer conducting engagements.

For the Berkshire Festival program on Friday, August 17, Charles Munch has extended an invitation to Leon Kirchner to conduct his own Sinfonia. Mr. Kirchner is a former member of the Berkshire Music Center faculty and is presently at Harvard University as Professor of Music.

Doctor Munch will conduct the balance of Friday's concert, which includes Mendelssohn's No. 5 in D Minor *(Reformation)*. This concert will conclude with *Harold in Italy*, Symphony with Viola Solo by Berlioz, with Joseph de Pasquale as soloist.

Eugene Ormandy has invited Eugene Istomin to be his guest for a performance of Tchaikovsky's Piano Concerto No. 1, in B flat minor, at the Berkshire Festival concert on Saturday. Mr. Ormandy's program, devoted to Russian music, will also include the *Classical* Symphony, Op. 25, and the Symphony No. 6, in E flat minor, Op. 111 by Prokofiev.

An Open Rehearsal for the benefit of the Orchestra's Pension Fund will take place in the Music Shed at 10 a.m. on Saturday.

Charles Munch and the Boston Symphony will open the concert on Sunday, August 19 at 2:30 with Schubert's Symphony No. 5, in B flat. With Adele Addison as soloist, Lukas Foss will conduct the Boston Symphony in his Time Cycle, Four Songs for Soprano and Orchestra. Gary Graffman returns to Tanglewood for the third consecutive summer as soloist with the Boston Symphony, Charles Munch conducting. Mr. Graffman will play the Brahms Piano Concerto No. 1, which will be the concluding portion of Sunday's program.

116

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
POUGHKEEPSIE JOURNAL
Monday, August 13, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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SARATOGA SARATOGIAN
Tuesday, August 14, 1962

POUGHKEEPSIE, N.Y.
JOURNAL
D. 29,867 S. 31,200
AUG 13 1962

NewEnglandNewsclipAgency, Inc.
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Journal (e)
HAVERHILL, Mass.
Circ. 15,799
AUG 6 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
AUG 12 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
AUG 15 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 15 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 14 1962

NewEnglandNewsclipAgency, Inc.
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News-Times (e)
DANBURY, Conn.
Circ. 21,457
AUG 15 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,771
AUG 18 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 14 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490
AUG 9 1962

SARATOGA SPRINGS, N.Y.
SARATOGIAN
D. 11,450
AUG 14 1962

Graffman, Soloist at Berkshire

Gary Graffman, described as "the peregrinating pianist" by the New York Herald Tribune, will make two appearances during the seventh week of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood (Lenox, Mass.).

His concert, with Charles Munch and the Boston Symphony on Sunday at 2:30, will mark the twenty-first occasion in which Graffman has been soloist with the orchestra.

The 33-year-old artist has traveled far along international musical routes. Within the past six years Graffman's career has taken him to Europe eight times, to South America twice, and to Australia, New Zealand, the Philippines, Hong Kong, and India. This season is no different, as Graffman made his Lewisohn Stadium debut early in August, then traveled to Tanglewood for the third consecutive summer.

Following his appearances here, Graffman departs for a European tour which will be interrupted by concerts with the New York Philharmonic during the opening week of Lincoln Center. The conclusion of his three months in Europe will signal the beginning of an American tour next winter.

At Tanglewood this week Graffman will first appear tomorrow at 8 p.m. in the chamber music program with the Nova Arts Trio and Doriot Anthony Dwyer, Principal Flute with the Boston Spmphony. He will be heard in the Brahms Piano Quartet, Op. 26.

Graffman's engagement with the Boston Symphony on Sunday will be a performance of Brahms' Piano Concerto No. 1. RCA Victor has released a recording of this concerto with Gary Graffman and the Boston Symphony Orchestra, Charles Munch conducting.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139
AUG 16 1962

Pianist Gary Graffman will be soloist with the Boston Symphony at Tanglewood (Lenox, Mass.) Sunday. He will play Brahms' First Piano Concerto.

NewEnglandNewsclipAgency, Inc.
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Sun (e)
LOWELL, Mass.
Circ. 44,384
AUG 18 1962

Gary Graffman

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 20 1962

Tanglewood Draws 25,464 on Weekend

Tanglewood drew 25,464 music lovers over the weekend. Five hundred fewer attended on the same weekend a year ago. The audience was 7,827 yesterday.

NewEnglandNewsclipAgency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 21 1962

Whitestone

JUBILANT after their performance in the Music Shed at Tanglewood Sunday afternoon are Adele Addison, soprano soloist and Lukas Foss, guest conductor. Mr. Foss composed the "Time Cycle" which was commissioned for Miss Addison by the Ford Foundation and performed for the first time by the Boston Symphony Orchestra at the Sunday afternoon concert.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 11 1962

Richard Burgin Retiring As Concertmaster of BSO

FORTY-TWO years ago Pierre Monteux appointed Richard Burgin concertmaster of the Boston Symphony Orchestra. This position of eminence among musicians was a formidable challenge for a talented young man of 27 who had just recently come to the United States from the concert stages of Europe.

But with his skill as a musician and a director Burgin proved his competence in the position. Boston and America soon learned the legend of Richard Burgin that was already well known in Europe. As a pupil of Joachim and Leopold Auer he made his debut at the age of 10 and astounded his teachers with his virtuoso playing. At 19 Mr. Burgin was engaged as concertmaster at Helsinki and after three years moved on to the same post at Oslo.

* * *

WHILE AT OSLO Mr. Burgin was invited by Monteux to come to America, and he continued his brilliant career with the Boston Symphony. In 1935 he was made assistant conductor of the Symphony Orchestra under Serge Koussevitzky and later became its associate conductor, the position he continues to hold today.

Mr. Burgin has conducted the Boston Symphony on 323 occasions, including 7 world premieres, 6 United States premieres, and 25 first-Boston performances.

As a teacher he has a host of students who will attest to his skill and devotion to teaching the art of music to the young. Burgin is a charter member of the faculty of the Berkshire Music Center where student violinists, chamber music players, and conductors have benefited from his knowledge of music.

* * *

MR. BURGIN'S colleagues in the orchestra hold him in very high esteem, but they

Boris and Milton

Richard Burgin

cannot resist telling some delightful stories at his expense. Richard Burgin is affected with what most people call absentmindedness, but Harrison Keller more appropriately calls "concentration."

The next time you come to a Tanglewood concert, watch carefully when the conductor calls for muted strings. You will see Alfred Krips, the assistant concertmaster, withdraw his own mute, but at the same time place another mute on the music stand. Burgin will quickly reach over and attach it to his violin. Always forgetting to carry a mute with him to concerts, Mr. Burgin relies on the thoughtfulness of his fellow player. Once Burgin was given an entire satchel full of mutes, but at the next concert the ritual of Krips-to-Burgin mute passing continued as usual. The concertmaster admitted he had lost the entire satchel!

On one occasion Mr. Burgin arrived for a concert in Concord, Massachusetts—when he should have been in Concord, New Hampshire. Another time a member of the orchestra had to sit out a concert because he was the same size as Mr. Burgin who had forgotten a rather essential piece of clothing.

* * *

AT THE CLOSE of the Tanglewood season Richard Burgin steps down as concertmaster of the Boston Symphony and turns his chair over to Joseph Silverstein. Mr. Burgin will continue in his position as associate conductor.

Emily Coleman writing in *Newsweek* quoted Mr. Burgin: "Monteux brought me here; Koussevitsky was my friend; and to you Charles Munch, my friend of 13 years, I say, 'Brother, we've never had it so good.'"

Neither have we, Richard Burgin, and our heartfelt thanks.

7th. WEEK REVIEWS.

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

At Tanglewood

Foss Work Climaxes Next-to-Last Weekend

By FRANK N. PATTERSON

The seventh and penultimate weekend of the Tanglewood Festival made a dramatic opening Friday evening with a Sinfonia conducted by the composer, Leon Kirchner.

Mr. Kirchner, who was a faculty member at Tanglewood a couple of years ago, is not only a distinguished composer, but a rather fine conductor as well. It is worth noting that when a composer does conduct his own work, he is usually too close to being most subjective and most objective to succeed; yet twice this weekend, Mr. Kirchner one and Foss the other, showed more than surprising grasp and dispatch of a most difficult situation.

Despite unnerving thunder in the air and noisy rain on the Shed roof, the composer took his stance and drove the clean, professional and altogether charming music through its live, new and distinctly interesting patterns like a veteran.

Munch Returns

Though this spell of fine composition was broken by Mendelssohn's Reformation Symphony, so reminiscent of a Gilbert and Sullivan tour de force, the musicianship and sound enjoyment was made even greater by the return of Charles Munch to the podium. Acting once more as a man in the prime of life with no thought to retiring, he seemed to fully enjoy the pompous solidity of the symphony written for the Tercentenary of the Augsburg Confession. While the music never had a better chance of success, to many it appears to live only in that the Roman Catholic "Dresden Amen" in the introduction followed as it is by an allegro con fuoco, denotes a ferocious sectarian struggle" that is some fun at a good distance.

Berlioz's Harold in Italy with its haunting, nostalgic themes was given a most superb performance. The Byronic reference to Childe Harold's fling in Italy is only title deep, since the trip was for this work made by Berlioz's own poetic wanderings. The viola solo to this symphony, so strangely nasal with the instrument's F-hole facing the audience, was yet with its wistful shephard's horn effect a guarantee that as long as violists as great as Mr. de Pasquale's ilk perform the work, so will it endure. The unmonotonous monotony of the soothing, slightly varied viola arpeggios that "accompanied" the orchestra in the third movement serenade, were to the last open string a most marvelous air-borne intoxicant.

Prokofiev's light spirited Classical Symphony, which surely Mozart would appreciate despite some expected difficulties with the dissonance, was rather raggedly performed. When the evening's conductor, Eugene Ormandy continued the all-Russian program with Prokofiev's 6th with what appeared to be redoubled energy to tie up loose ends, the results were now ponderous and ragged.

Tchaikovsky Work

Tchaikovsky's Piano Concerto No. 1 after intermission was unfortunately no better off.

When in 1874 Nicholas Rubinstein told Tchaikovsky the work was "unpianistic," "tawdry" and "derivative," Hans von Bulow told the composer it was "original," "noble" and "powerful" — even "ripe," and then in 1878 Bulow performed its world premiere with the Boston Symphony. Saturday's performance with Istomin at the piano was less than perpetuating. Though his fingers struck more notes than he was paid to sound, these results plus the conductor's drive for more orchestral reverberation, left little bounty for ear or mind. Perhaps the "rest" that Mr. Ormandy remarked last year Tchaikowsky needed would indeed be worth a try.

Though Schubert, the inventor of song (with this week chickadees in the Shed eaves), and Brahms, the champion of romantic classicism, were Sunday under Munch given sensitive and brilliant readings, the piece de resistance was wholly that of Lukas Foss' Time Cycle. To leave no slight, however, on the performance of Gary Graffman, the difficult work was given a warm and sensuous performance. And as it has been said of Brahms though his music is not by any means lascivious, it does on occasion display "Some latent heat beneath a formal exterior."

Miss Addison Sings

The Foss work, commissioned for Adele Addison by the Ford Foundation Humanities and Arts Program, was first performed in 1961 in New York under Leonard Bernstein when it received the Music Critic's Award. The chamber version with improvised episodes performed at Tanglewood last season, was at this Sunday's concert the original scored orchestra without the less-than-compelling episodes.

The literary theme, which has little to do with Foss' 40th birthday last Wednesday, is still tied to riddle-like lines as W. H. Auden's "clocks do not show the time of day." There is, however, a line from Kafka's Diaries, akin to birthdays, that did first inspire the work that Foss translates: "The clocks do not synchronize: the inner one chases in an inhuman manner, the outer one goes haltingly at its usual pace." That is perhaps too readily understood.

That the work is a moving one is of little doubt, but the performance in itself was breathtakingly beautiful. The singing of Adele Addison is unmatchable in either quality or intelligence; the purity of tone, the magnificent intonation, ease and sure delivery are but few reasons that despite the magnificent work itself, one feels it may have far less success in repertoire without this amazing voice and person there to sing it.

New England Newsclip Agency, Inc.
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Telegram (m)
WORCESTER, Mass.
Circ. 57,703
AUG 18 1962

Music: Munch Conducts At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The Berkshire Music Festival's seventh weekend was launched by the Boston Symphony Orchestra last night at Tanglewood with a provocative contemporary work and two standard scores that served as antidotes.

An audience of 4,294 responded with unfeigned approval to Berlioz' "Harold in Italy" and Mendelssohn's Symphony No. 5 in D Minor, Opus 107, "Reformation," conducted by Charles Munch. Joseph DePasquale was violin soloist in the Berlioz.

Opening work was Leon Kirchner's "Sinfonia" (First movement only) conducted by the composer.

Teaching at Harvard

Kirchner is a former member of the Berkshire Music Center faculty. This is the summer school of the Boston Symphony Orchestra. He is presently teaching at Harvard University.

This summer at Tanglewood, Boston Symphony director Munch has pursued two policies that, on the surface, appear to glow with goodness, consideration, and prosperity.

One has been the featuring of Boston Symphony players as soloists. In every case the results have been felicitous, including last night's performance by DePasquale.

The other brave and highly debatable practice is the performance of fresh-from-the-cocoon work that give dazzling opportunity to composers, but are not in audience interest. Kirchner's "Sinfonia" is not quite as fresh as most, having been written in 1949.

Brief Work

Most commendable factor for the inclusion of Kirchner's work, on last night's program, was its brevity. It took about 10 minutes to play. Also, it was gotten out of the way at the beginning of the program. "Sinfonia" gets off to a wailing start. Last night it was coincidentlly accompanied by the start of the downpour and thunder.

There's a prominent score for harp and piano, and percussive appurtenances over which screaming woodwinds and strings seek to be heard. The work lapses into more and different cacophony, with a quiet duet for piano and flute as recess.

Following Munch's two-week vacation from the Podium, we've rarely seen him in better fettle. We've certainly never heard a more vigorous performance of Mendolsshon's "Reformation." After the Kichne, it was also a fine restorative.

While it isn't one of Mendelssohn's most vital works, it has potentials of sound that Munch and the orchestra fully realized last night. There was a bright new sheen to the first movement, and a beautiful display of the "Dresden Amen." As if they had been released upon friendly and fertile ground, winds and strings played the notes to the hilt, almost to the point of boldness.

Munch gave strict form to the swift second movement and the orchestra obliged with impeccable technique and ringingly clear tone. Greatest excitement was, of course generated in the finale, the compelling "A Mighty Fortress Is Our God" ranged from devotional utterance in its initial appearance in flute to a state of magnitude and pressure at the movement's close.

Second Appearance

This was DePasquale's second solo appearance in this festival. On July 14, he performed Mozart's Sinfonia Concertante with Ruth Posselt, violinist. Last night's score, Berlioz' "Harold in Italy," was a different form of challenge. Filled as it is with typically Berlioz "cliches," the work has fairly consistent interest in instrumental maneuvers and a healthy use of plausible melody.

DePasquale's tone glowed throughout, even in sections where the solo instrument almost suffers ignominity by having nothing more to play than dull, repeated figures. The soloist's bow was firmly applied, technique spotlessly clean and phrases formed with assurance and neatly marked punctuations.

Tonight, Eugene Ormandy returns for his second and last Tanglewood appearance this summer. The all-Russian program is Prokofieff's "Classical" and Sixth Symphonies; Tchaikovsky's Piano Concerto in B Flat Major, with Eugene Istomin as soloist. He will play the same work at the forthcoming Worcester Music Festival.

Gazette (e)
WORCESTER, Mass.
Circ. 93,451
AUG 20 1962

A Preview Of Pianist For Festival

By JOHN F. KYES

LENOX — The seventh weekend of the Berkshire Festival underwent weather of all types, and drew audiences of widely varying sizes. The concerts were very varied, especially with respect to the modern music presented.

Two composers conducted their own works; Leon Kirchner on Friday his Sinfonia, and Lukas Foss on Sunday his Time Cycle, Four Songs for Soprano and orchestra, starring Adele Addison in a rather thankless role. Challenging, but much more rewarding to the average listener was Prokofiev's Sixth Symphony on Saturday, vividly delineated by the Boston Symphony under the guest leadership of Eugene Ormandy.

Charles Munch offered balm on Friday in Mendelssohn's "Reformation" Symphony and Berlioz's "Harold in Italy," with lovely viola solos by Joseph de Pasquale, and on Sunday delighted the large audience with Schubert's Fifth Symphony and the Brahms Piano Concerto No. 1 in D minor, with Gary Graffman as the able soloist.

Festival Pianist

The stirring Saturday concert, which opened with Prokofiev's gay little "Classical" Symphony, ended with a fresh and authoritative performance of that warhorse, Tchaikovsky's First Piano Concerto, in B flat minor. Eugene Istomin gave this reviewer an exciting preview of the Worcester Festival concert of Friday, October 19, when Istomin will play the same concerto with the Detroit Symphony under the baton of Paul Paray.

The cooperation of Ormandy and Istomin was perfect, and a fatherly kiss on the cheek of the pianist recalled that Istomin trained in Philadelphia at the Curtis Institute and has appeared many times with Ormandy. The guest leader was so happy over the way the Bostonians played for him, that he also bussed the cheek of Samuel Mayes, onetime Philadelphia first cellist, and shook the hands of various first desk men.

The "Classical" Symphony found the strings somewhat shrill, at the outset of a chilly evening but the tendency was conquered later.Ormandy sold Prokofiev to the throng as a composer who had all the knowledge and tricks to charm the erudite listener, and an earthy touch to make even the most untutored happy. Especially charming were the third movement's Gavotte and the Finale's velocity and sudden mirthful explosions in the midst of smooth 18th century filagree.

Prokofiev Sixth

The Prokofiev Sixth was masterfully let loose, the famous Ormandy ability to fling the choirs of the orchestra at each other producing strenuous but thrilling effects. The composer in this work let the less common instruments of lower or broader tones speak out with slangy idioms. The second movement, "Largo," had a noble sweep in spite of the fact that the dissonances and chromatic progressions were as much of the people as the Saturday night bathos of a workman crying in his beer.

The familiar Tchaikovsky concerto brought the audience to its feet, and Istomin and Ormandy were recalled many times.

The attendance of 8,224 was a high tribute to the leader and soloist, on an evening rather raw for lawn listeners.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
AUG 23 1962

TANGLEWOOD

~~Friday by D. D.~~

Drenching rain did not prevent a small but unusually responsive audience from enjoying one of the most satisfying evenings yet offered by the Boston Symphony Orchestra. Leon Kirchner directed the first number on the program, his own work, entitled *Sinfonia*, giving a masterful rendition of a highly concentrated dose of dodecaphonic sound. An occasional return to more familiar elements of the classic system made the piece a bit more accessible to the uninitiated concertgoer.

Mendelssohn's little-performed *Reformation Symphony* under the baton of Dr. Munch was a delightful experience. The last movement, based on the Hymn tune *A Mighty Fortress* had few dull moments, thanks to the orchestra's brass choir.

Joseph de Pasquale, violist, turned a formidable interpretation of *Harold in Italy* of Berlioz. While not a show-piece for the viola, as Paganini had hoped, the work does demand consummate control of tone and nuance of phrasing. Mr. de Pasquale more than satisfied his audience in this respect.

Saturday by P. P.

On Saturday night at Tanglewood, Eugene Ormandy conducted a program consisting of two Prokofiev symphonies — the *Classical* and the Sixth — and Tchaikowsky's first Piano Concerto, brilliantly played by Eugene Istomin.

Though lasting only eleven minutes, the *Classical Symphony* is rich with light melodies. Its first movements — understated, precise — seems to speak a dry sort of humor in the interplay of strings and winds. The third movement, a gavotte, has the fullness of an open ballroom and the sparkle of crystal chandeliers. The finale, a rage of melodies, revealed the genial vigor of Ormandy's direction.

The Sixth symphony, a kind of musical dinosaur, bulks huge, and is built of slow, muscular rhythms. Ormandy's direction was masterful; his management of those brief, climactic passages, where a powerful rhythm comes suddenly from nowhere and fades almost immediately, was superb.

Eugene Istomin presented the familiar Tchaikovsky with characte and distinction.

Sunday by E. M.

Charles Munch and Lukas Foss joined Sunday afternoon to give Tanglewood listeners a program of startling range — almost one and one-half centuries. Following Dr. Munch's sure and forceful presentation of Schubert's Symphony No. 5, Mr. Foss took the baton to conduct his own *Time Cycle, Four Songs for Soprano and Orchestra*, composed in 1960. Adele Addison was the soprano soloist.

Drawing on works by Auden, Housman, Kafa, and Nietzsche, the notably modern *Time Cycle* hints at the brevity, uncertainty, and mystery of life, heightened by the inexorable movement of time. Mr. Foss has used the soprano voice as an instrument, and his demands are staggeringly difficult. Miss Addison was equal to them, however, and she ranged over multiple octaves with clarity and power. Sometimes Oriental in its percussion, often powerful and mystical in its evocation, at times over-dramatic and consciously tortured *Time Cycle* remains challenging and arresting.

Dr. Munch concluded the program with Brahm's Piano Concerto No. 1, featuring Gary Graffman as soloist. The orchestra was outstanding throughout, particularly in the final rondo.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 18 1962

Music Review

Munch Returns to Podium

By JAY C. ROSENFELD

THE RETURN to the podium at Tanglewood last night of Charles Munch who had missed one concert last week on account of a temporary indisposition was greeted by the members of the Boston Symphony Orchestra and a devoted but small audience due to the storm, with hearty cordiality.

This was the first concert which the weather has seriously affected. There have been others in which unfavorable cold and rain had possibly restricted attendance in some measure but last night there was no chance whatsoever for anyone to remain beyond the protection of the Shed roof. Thus the attendance figure of 4,294 was really a tribute to the artists, for, in addition to Munch, there was Leon Kirchner conducting his own "Sinfonia" and Joseph de Pasquale as viola soloist in Berlioz' "Harold in Italy."

* * *

MUNCH was at his most benign in the Mendelssohn "Reformation" symphony, opus 107, his fifth, in D minor, and played it with affection and obviously intimate acquaintance with its lovely pages. Even in the allegro which follows the eloquent introduction he did not rise to a violence into which some are so often inveigled, but achieved his contrasts between the limits which the 20-year-old Mendelssohn imposed.

We take our Mendelssohn as filling a very definite niche in musical history but the little touches of genius which show up at unexpected moments, such as the long-sustained clarinet in the scherzo and the use of the magnificent contrabassoon in the impressive choral which begins the final movement, are continuing marvels.

Paganine owned an exquisite Stradivarius, and it was for this instrument that he commissioned Berlioz to write a concerto. However, Joseph de Pasquale played a Gaspar da Salo and the tone he drew from it was as gratifying as one may hope to hear from any string player. This is really a symphony and the viola soloist has insufficient opportunities in respect to the long *tuttis* for the orchestra but de Pasquale gave it a broad and authentic performance; his intonation was remarkably just and every note was articulated with intense security.

* * *

KIRCHNER'S conducting helped to convey to the audience the poetry and the unrelenting urgency which is the foundation of his music. He uses a very large orchestra, including a piano, and gives no one respite. This, in fact, was a factor which we would like to reexamine as it seemed to us that the violin line as the movement got going was overpowered by other instruments playing in the same *tessitura*.

Kirchner is no seeker of novelty for novelty's sake. He uses the resources of the orchestra to express surging emotions and not to conduct sounds per se. A short slow introduction has a chromatic structure which proceeds into a swifter movement and thereafter there is frequent alteration, involving the entire forces more often than not. An exception was an ascending ladder-like climb for the piano over which the flute is given a very graceful linear drape and in which the execution was conspicuously excellent. The members of the orchestra were as eager to express their enthusiasm to the composer (and conductor) as was the audience.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
AUG 23 1962

Classical Symphony Good At Berkshire Festival

The seventh weekend of the extended Berkshire Festival season at Tanglewood saw one of the smallest audiences, 1300, for Friday evening's concert. Charles Munch directed a telling performance of Berlioz' "Harold in Italy," with Joseph de Pasquale, first desk violist, as virtuoso soloist. The fifth symphony, Reformation, of Mendelssohn, not his most vital, but with an effective last movement chorale, based on Martin Luther's "Ein feste Burg ist unser Gott," and a contemporary Sinfonia, conducted by the composer Kirchner, were included.

An eager audience of 8224 heard an all-Russian concert Saturday night, directed by Eugene Ormandy of the Philadelphia Symphony Orchestra. Mr. Ormandy, a summer resident of the Berkshires, pays annual visits to the Boston Symphony. This concert was his second and last performance of the present season.

The first half of the concert consisted of two symphonies by Serge Prokofieve, the "Classical," Op. 25 and the sixth, in B flat major, Op. 111. The tow works were well chosen to demonstrate the different styles of Prokofiev's composition, the first representing a cross between an innocent mock of a late 18th century symphony, and simply a fanciful use of the classical form; the second, a Prokofiev original, so to speak, filled with all the richness and emotion that one might expect of the dynamic composer.

The Classical symphony was perhaps the better executed of the two works in its extreme clarity and freshness. The orchestra, although capturing the many mooids of the sixth symphony and capably unravelling its story, seemed to become unnecessarily heavy in parts and to have need of the passage of quicker tempo for relief.

Eugene Istomin was the guest artist of the second half of the concert, playing Tschaikovsky's well-known piano concerto No. 1 in B flat minor. On the whole the concerto was well played, the difficult passages accurately and expressively rendered, although more might have been desired in the exposition of the lighter themes of the work. The orchestra seemed well integrated with the soloist, providing, especially in the flute, oboe, cello, and horn solos of movement II, a most beautiful complement to Istomin's touch.

This afternoon and evening, starting at 3:00, at Tanglewood, the Berkshire Music Center will present chamber music, music by Tanglewood composers, and a choir concert for the benefit of their scholarship fund. Richard Burgin, retiring associate conductor of the Boston Symphony Orchestra, will conduct the Berkshire Music Center Orchestra, in a gala evening of music by Mahler, (three movements from his third symphony), Brahms' Alto Rhapsody, Op. 53, with Florence Kopleff as soloist, and the women of the Festival Chorus, and Strauss' Death and Transfiguration, with the men of the chorus. A picnic hour between 6:00 and 6:45 p.m. has been designated as usual, with patrons bringing their own suppers or purchasing them at the cafeteria on the grounds.

B.I.W.

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Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 18 1962

Orchestra Defeats Storm At Tanglewood Concert

By WILLARD M. CLARK

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In spite of the elements, the fine program went off with considerable elan because of Munch's devotion to the music and the skill and cooperation of the members of the Boston Symphony Orchestra.

The concert opened with a performance of Kirchner's Sinfonia conducted by the composer. Presumably this was a definitive performance, but it did not rest long in the mind after the solid worth of the "Reformation Symphony," conducted with meticulous attention to detail by Munch.

This is indeed lofty music which time has kept at its height. The magnificent phrases of old familiar hymns blended with the blare of percussions in a way that Kirchner's music never could attain. His blares were noisy, these were inspired.

The new generation speaks with less authority and conviction than the phrases of Mendelssohn's time. The "Reformation Symphony" is replete with truly magnificent melodies, and Munch made the most of each.

He conducted easily, as is his wont, but he never let the message of the composer be clouded. The audience was enraptured with the performance and made its joy known in unmistakable manner.

The final number on the program was "Harold in Italy" by Berlioz. This gave us opportunity to hear the magnificent playing of Joseph De Pasquale, one of the greatest artists of the Boston Symphony.

This work is really a story in music. Berlioz sums up his creation in these words: "I wished to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage o constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort o melancholy dreamer, after the manner of Byron's 'Childe Harold,' hence the title, 'Harold en Italie.'"

What the composer set out to accomplish, he accomplished with all the skill and passion at his command. There are such poignant phrases in this work, particularly those voiced by the viola, that this listener was not surprised to note more than one tear being shed in the audience, a tribute to both the composer and to Munch; to say nothing of De Pasquale's superb art.

Here is music that goes its own way, often gently, often with a violence that could almost be termed passion.

We noted in the audience soprano Adele Addison who will be heard Sunday in Lukas Foss' "Time Cycle," commissioned for her by the Ford Foundation and being given its first full performance with orchestra Sunday at Tanglewood.

We heard Miss Addison sing a chamber version last year. It is not the most beautiful work in the world, but it is certainly one of the most difficult. We look forward to hearing it again.

Sunday afternoon the other soloist will be Gary Graffman in the First Piano Concerto of Brahms. Graffman seems physically and mentally equipped to play this work.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
AUG 23 1962

TANGLEWOOD
Friday by D. D.

Drenching rain did not prevent a small but unusually responsive audience from enjoying one of the most satisfying evenings yet offered by the Boston Symphony Orchestra. Leon Kirchner directed the first number on the program, his own work, entitled *Sinfonia*, giving a masterful rendition of a highly concentrated dose of dodecaphonic sound. An occasional return to more familiar elements of the classic system made the piece a bit more accessible to the uninitiated concertgoer.

Mendelssohn's little-performed *Reformation Symphony* under the baton of Dr. Munch was a delightful experience. The last movement, based on the Hymn tune *A Mighty Fortress* had few dull moments, thanks to the orchestra's brass choir.

Joseph de Pasquale, violist, turned a formidable interpretation of *Harold in Italy* of Berlioz. While not a show-piece for the viola, as Paganini had hoped, the work does demand consummate control of tone and nuance of phrasing. Mr. de Pasquale more than satisfied his audience in this respect.

Saturday by P. P.

On Saturday night at Tanglewood, Eugene Ormandy conducted a program consisting of two Prokofiev symphonies — the *Classical* and the Sixth — and Tchaikowsky's first Piano Concerto, brilliantly played by Eugene Istomin.

Though lasting only eleven minutes, the *Classical Symphony* is rich with light melodies. Its first movements — understated, precise — seems to speak a dry sort of humor in the interplay of strings and winds. The third movement, a gavotte, has the fullness of an open ballroom and the sparkle of crystal chandeliers. The finale, a rage of melodies, revealed the genial vigor of Ormandy's direction.

The Sixth symphony, a kind of musical dinosaur, bulks huge, and is built of slow, muscular rhythms. Ormandy's direction was masterful; his management of those brief, climactic passages, where a powerful rhythm comes suddenly from nowhere and fades almost immediately, was superb.

Eugene Istomin presented the familiar Tchaikovsky with characte and distinction.

Sunday by E. M.

Charles Munch and Lukas Foss joined Sunday afternoon to give Tanglewood listeners a program of startling range — almost one and one-half centuries. Following Dr. Munch's sure and forceful presentation of Schubert's Symphony No. 5, Mr. Foss took the baton to conduct his own *Time Cycle, Four Songs for Soprano and Orchestra*, composed in 1960. Adele Addison was the soprano soloist.

Drawing on works by Auden, Housman, Kafa, and Nietzsche, the notably modern *Time Cycle* hints at the brevity, uncertainty, and mystery of life, heightened by the inexorable movement of time. Mr. Foss has used the soprano voice as an instrument, and his demands are staggeringly difficult. Miss Addison was equal to them, however, and she ranged over multiple octaves with clarity and power. Sometimes Oriental in its percussion, often powerful and mystical in its evocation, at times over-dramatic and consciously tortured *Time Cycle* remains challenging and arresting.

Dr. Munch concluded the program with Brahm's Piano Concerto No. 1, featuring Gary Graffman as soloist. The orchestra was outstanding throughout, particularly in the final rondo.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 18 1962

Music Review

Munch Returns to Podium

By JAY C. ROSENFELD

THE RETURN to the podium at Tanglewood last night of Charles Munch who had missed one concert last week on account of a temporary indisposition was greeted by the members of the Boston Symphony Orchestra and a devoted but small audience due to the storm, with hearty cordiality.

This was the first concert which the weather has seriously affected. There have been others in which unfavorable cold and rain had possibly restricted attendance in some measure but last night there was no chance whatsoever for anyone to remain beyond the protection of the Shed roof. Thus the attendance figure of 4,294 was really a tribute to the artists, for, in addition to Munch, there was Leon Kirchner conducting his own "Sinfonia" and Joseph de Pasquale as viola soloist in Berlioz' "Harold in Italy."

* * *

MUNCH was at his most benign in the Mendelssohn "Reformation" symphony, opus 107, his fifth, in D minor, and played it with affection and obviously intimate acquaintance with its lovely pages. Even in the allegro which follows the eloquent introduction he did not rise to a violence into which some are so often inveigled, but achieved his contrasts between the limits which the 20-year-old Mendelssohn imposed.

We take our Mendelssohn as filling a very definite niche in musical history but the little touches of genius which show up at unexpected moments, such as the long-sustained clarinet in the scherzo and the use of the magnificent contrabassoon in the impressive choral which begins the final movement, are continuing marvels.

Paganine owned an exquisite Stradivarius, and it was for this instrument that he commissioned Berlioz to write a concerto. However, Joseph de Pasquale played a Gaspar da Salo and the tone he drew from it was as gratifying as one may hope to hear from any string player. This is really a symphony and the viola soloist has insufficient opportunities in respect to the long *tutti* for the orchestra but de Pasquale gave it a broad and authentic performance; his intonation was remarkably just and every note was articulated with intense security.

* * *

KIRCHNER'S conducting helped to convey to the audience the poetry and the unrelenting urgency which is the foundation of his music. He uses a very large orchestra, including a piano, and gives no one respite. This, in fact, was a factor which we would like to reexamine as it seemed to us that the violin line as the movement got going was overpowered by other instruments playing in the same *tessitura*.

Kirchner is no seeker of novelty for novelty's sake. He uses the resources of the orchestra to express surging emotions and not to conduct sounds per se. A short slow introduction has a chromatic structure which proceeds into a swifter movement and thereafter there is frequent alteration, involving the entire forces more often than not. An exception was an ascending ladder-like climb for the piano over which the flute is given a very graceful linear drape and in which the execution was conspicuously excellent. The members of the orchestra were as eager to express their enthusiasm to the composer (and conductor) as was the audience.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
AUG 23 1962

Classical Symphony Good At Berkshire Festival

The seventh weekend of the extended Berkshire Festival season at Tanglewood saw one of the smallest audiences, 4300, for Friday evening's concert. Charles Munch directed a telling performance of Berlioz' "Harold in Italy," with Joseph de Pasquale, first desk violist, as virtuoso soloist. The fifth symphony, Reformation, of Mendelssohn, not his most vital, but with an effective last movement chorale, based on Martin Luther's "Ein feste Burg ist unser Gott," and a contemporary Sinfonia, conducted by the composer Kirchner, were included.

An eager audience of 8224 heard an all-Russian concert Saturday night, directed by Eugene Ormandy of the Philadelphia Symphony Orchestra. Mr. Ormandy, a summer resident of the Berkshires, pays annual visits to the Boston Symphony. This concert was his second and last performance of the present season.

The first half of the concert consisted of two symphonies by Serge Prokofieve, the "Classical," Op. 25 and the sixth, in B flat major, Op. 111. The tow works were well chosen to demonstrate the different styles of Prokofiev's composition, the first representing a cross between an innocent mock of a late 18th century symphony, and simply a fanciful use of the classical form; the second, a Prokofiev original, so to speak, filled with all the richness and emotion that one might expect of the dynamic composer.

The Classical symphony was perhaps the better executed of the two works in its extreme clarity and freshness. The orchestra, although capturing the many moods of the sixth symphony and capably unravelling its story, seemed to become unnecessarily heavy in parts and to have need of the passage of quicker tempo for relief.

Eugene Istomin was the guest artist of the second half of the concert, playing Tschaikovsky's well-known piano concerto No. 1 in B flat minor. On the whole the concerto was well played, the difficult passages accurately and expressively rendered, although more might have been desired in the exposition of the lighter themes of the work. The orchestra seemed well integrated with the soloist, providing, especially in the flute, oboe, cello, and horn solos of movement II, a most beautiful complement to Istomin's touch.

This afternoon and evening, starting at 3:00, at Tanglewood, the Berkshire Music Center will present chamber music, music by Tanglewood composers, and a choir concert for the benefit of their scholarship fund. Richard Burgin, retiring associate conductor of the Boston Symphony Orchestra, will conduct the Berkshire Music Center Orchestra in a gala evening of music by Mahler, (three movements from his third symphony), Brahms' Alto Rhapsody, Op. 53, with Florence Kopleff as soloist, and the women of the Festival Chorus, and Strauss' Death and Transfiguration with the men of the chorus. A picnic hour between 6:00 and 6:45 p.m. has been designated as usual, with patrons bringing their own suppers or purchasing them at the cafeteria on the grounds.

H. T. W.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 18 1962

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By WILLARD M. CLARK

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In spite of the elements, the fine program went off with considerable elan because of Munch's devotion to the music and the skill and cooperation of the members of the Boston Symphony Orchestra.

The concert opened with a performance of Kirchner's Sinfonia conducted by the composer. Presumably this was a definitive performance, but it did not rest long in the mind after the solid worth of the "Reformation Symphony," conducted with meticulous attention to detail by Munch.

This is indeed lofty music which time has kept at its height. The magnificent phrases of old familiar hymns blended with the blare of percussions in a way that Kirchner's music never could attain. His blares were noisy, these were inspired.

The new generation speaks with less authority and conviction than the phrases of Mendelssohn's time. The "Reformation Symphony" is replete with truly magnificent melodies, and Munch made the most of each.

He conducted easily, as is his wont, but he never let the message of the composer be clouded. The audience was enraptured with the performance and made its joy known in unmistakable manner.

The final number on the program was "Harold in Italy" by Berlioz. This gave us opportunity to hear the magnificent playing of Joseph De Pasquale, one of the greatest artists of the Boston Symphony.

This work is really a story in music. Berlioz sums up his creation in these words: "I wished to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage o constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's 'Childe Harold,' hence the title, 'Harold en Italie.'"

What the composer set out to accomplish, he accomplished with all the skill and passion at his command. There are such poignant phrases in this work, particularly those voiced by the viola, that this listener was not surprised to note more than one tear being shed in the audience, a tribute to both the composer and to Munch; to say nothing of De Pasquale's superb art.

Here is music that goes its own way, often gently, often with a violence that could almost be termed passion.

We noted in the audience soprano Adele Addison who will be heard Sunday in Lukas Foss' "Time Cycle," commissioned for her by the Ford Foundation and being given its first full performance with orchestra Sunday at Tanglewood.

We heard Miss Addison sing a chamber version last year. It is not the most beautiful work in the world, but it is certainly one of the most difficult. We look forward to hearing it again.

Sunday afternoon the other soloist will be Gary Graffman in the First Piano Concerto of Brahms. Graffman seems physically and mentally equipped to play this work.

New England Newsclip Agency, Inc.
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Sunday Telegram
WORCESTER, Mass.
Circ. 100,849

Music: Ormandy Returns To Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Eugene Ormandy made a triumphant return to the Tanglewood podium last night, conducting the Boston Symphony Orchestra in the second concert of the Berkshire Music Festival's seventh weekend.

The highly enthused audience numbered 8,224.

Eugene Istomin was soloist in Tchaikovsky's Piano Concerto No. 1 in B flat minor, opus 23, which he will play at the Worcester Music Festival in October.

Orchestral works were Prokofieff's "Classical" Symphony, opus 25, and Symphony No. 6 in E flat minor, opus 111.

Wide Contrasts

No two symphonies by one composer reveal wider character contrasts than these two by Prokofieff. Ormandy made this clear with the cooperation of an orchestra that apparently was in total agreement with his visions. Furthermore, we have never heard this great orchestra play more brilliantly.

Conductor and orchestra turned the "Classical" into a revelation of disarming brightness, and this is by no means to be attributed in bulk to the nature of the work.

There certainly was no harangguery in the "Classical." The first and final movements were taken a little too fast for complete articulation. Yet, phrases were finely chiseled — specific in point and purpose. The real tongue in cheek mockery appeared most effectively in the slow movement and gavotte. Ormandy conducted them as if he were instructing a graduate class in form and orchestral witticism. It was a beautiful satire on "powdered-wig" music.

The Sixth Symphony went from the brilliant comic strip to grand opera. Powerful undercurrents of agitation alternated between temperance and flaying severity. It ranged from the most genteel of sounds in the slow movement to sounds of Herculean strength in sounds of Herculean strenght in the finale.

No Lagging

Despite its uncommon length there was no lagging in the slow movement. At every point, Ormandy drew from the orchestra sounds of marvelous intrigue. Intricate harmonies and instrumental devices were not permitted to interfere with its song-like, however murky, character.

The finale was turned into a huzzah of sound splashes and aggressive rhythms. Strings, wood winds, bassoon and tuba each contributed inmeasurably to the dazzling results.

Applause rivalled the symphony's clangorous volume.

Grand Manner

Istomin played the Tchaikovsky Concerto in the grand manner. It was a tasteful performance at the same time. He bypassed no opportunity to make melodies sing to high heaven. The opening chords crashed properly but were not dealt with iron fists. Also, there were some wrong notes to mar the technical picture.

Nevertheless, storms of octaves and runs displayed admirable dexterity. But, above all, it was a musicianly performance and not a newly paved speedway for the old war horse.

This afternoon's program had a lively open rehearsal yesterday morning, attended by 3,765 who each paid $1.50 to benefit the Boston Symphony Orchestra's pension fund.

Brahms Concerto

Charles Munch, orchestra and soloist Gary Graffman rehearsed Brahms' Piano Concerto No. 1 in D Minor, Opus 15. The one stop in performance was for mechanical reason.

An F string broke in the piano's high register. The viola section took quite an interest in what had happened. Graffman went on, and at the end of the movement took time out to remove the broken string while Munch looked on. Concertmaster Alfred Krips rushed backstage to summon help and four stalwart gentlemen came out to view what appeared to be a disaster. They finally retired, having accomplished absolutely nothing, and the rehearsal went on.

Krips returned eventually, looking as if he'd been on a tragi mission, and picked up his part in mid-phrase.

Throughout the episode Graffman demonstrated admirable poise compared with the second rate pianist who threatened not to play his recent Tanglewood engagement because the instrument hadn't been "voiced" to his satisfaction. Also on the rehearsal agenda was Lukas Foss' "Time Cycle," four songs for soprano and orchestra. Adele Addison was the soloist and will sing at this afternoon's performance. Foss will conduct. There was no mistaking the audience's positive reaction, or the Boston Symphony players' pungent comments at rehearsal intermission.

Also scheduled for this afternoon's concert is Schubert's Symphony No. 5 in B Flat Major.

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
AUG 19 1962

ORMANDY DRAWS AUDIENCE OF 8224 TO TANGLEWOOD

Eugene Istomin Performs First Piano Concerto By Tchaikovsky

By WILLARD M. CLARK

LENOX—The lure of one of the few perfect evenings of this Berkshire Music Festival plus the opportunity to watch one of the great conductors of the century, Eugene Ormandy, and the opportunity to hear a sterling young pianist, Eugene Istomin as soloist in Tchaikovsky's Piano Concerto No. 1, to say nothing of the Boston Symphony Orchestra, drew 8224 people to the Music Shed Saturday night.

Scintillating Performance

That the entire concert met their expectations was made known in a most vociferous manner by people who had really enjoyed themselves.

Ormandy chose for his appearance three works by master Russian composers: Prokofiev and Tchaikovsky.

He opened the program with

(See ORMANDY DRAWS (Page 18)

and enlarges them with rare genius of a poet.

Ormandy, conducting without a score, was on the alert for every nuance, every tempo change, and in fact, he fairly drove the symphony along deep, deep into the listener's conscience.

The result was sheer bedlam. The audience went almost mad with delight and was still applauding as we left the shed. Of course the music had something to do with it.

Eugene Istomin is one of those rare modest geniuses who have something to offer and do it without pretense or bravado. From the crashing chords of the opening movement to the delicate tracery of the second movement, to the pyrotechnics of the finale, Istomin had everything under control.

Introspective Reading

The work was given a more introspective reading than one ometime hears, not as large-cale as some performances we ave heard.

Istomin made his points rough meticulous attention to etail. The result was that one eard beauties often missed in rge-scale performances. The eauty of this work does not epend upon the virility of the tterance as much as it does pon the poetic approach to any of its passages.

This was the third time that have heard Istomin play this ork. Each time I have marelled at his grasp and intellecual approach to it.

Magnificent Collaboration

There may have been some in e audience who had expected "Horowitzian" performance, hich this was not, but it served s purpose and the music adirably. It must have, because have not heard such an enusiastic response for a long me.

Ormandy and the Boston Symhony players provided magnifient collaboration, collaboration so honest and well met, that this concert turned out to be one of the finest of the series so far.

Adele Addison

Adele Addison sings today Lukas Foss' "Tife Cycle," a work commissioned for her by the Ford Foundation Humanities and Arts Program.

This is the first time it has been performed at Tanglewood with full orchestra. A chamber setting was used last season.

Miss Addison should draw a record crowd, for I think she has sung at the Berkshire Festival more often than any other soprano, and always has endeared herself to the Tanglewood audiences.

STAMFORD, Conn.
Circ. 26,432
AUG 20 1962

Advocate Music Festival At Tanglewood Nears End

There is nothing like a quick trip to Tanglewood in Lenox, Mass., to make you live outside your normal time and savour the day — the hour — the minute — and the musical moments of the Berkshire Music Festival.

This past weekend drew particular attention to time as Lucas Foss conducted the Boston Symphony Orchestra and Adele Addison in a work especially commissioned for her, Mr. Foss' "Time Cycle." The four songs about time included the lines by Auden: "We have no time until/ We know what time we fill . . ." In this memorable performance, even the precise movements of Mr. Foss were provocative of wonder about time. His almost mathematical conducting was certainly a contrast to the batonwork of Charles Munch and Eugene Ormandy, the major conductors during the weekend, and of Leon Kirchner, whose impressive Sinfonia opened the Friday concert in the shed.

One of the wonderful things about being at Tanglewood is that you hear a variety of music and see a number of outstanding artists in a short time. Mr. Ormandy's interpretation of Porkofiev's Sixth Symphony was a strong center of Saturday evening's concert. Eugene Istomin played "the" Tchaikovsky piano concerto; Gary Graffman, the first one by Brahms. The violist Joseph De Pasquale was soloist in "Harold in Italy" by Berlioz.

The weekend of variety was given an unusual cohesion by the composer's informal talks and the open rehearsals which allow several introductions to the same works.

This is the final week of the Berkshire Festival. A gala evening Thursday begins at 4 p.m. with a chamber concert, followed at 5 o'clock by a concert of music by young composers at Tanglewood. A fanfare at 6:45 announces the Tanglewood Choir, and the climaxing performance will be Mahler's Third Symphony, conducted by Richard Burgin and with Florence Kopleff, contralto.

Friday evening, Pierre Monteux will conduct; on Saturday and Sunday, Mr. Munch. The festival ends Sunday afternoon with its traditional performance of Beethoven's Ninth.

Republican (m)
WATERBURY, Conn.
Circ. 22,848
AUG 21 1962

119

Two Pianists Sparkle At Tanglewood

(Special to The Republican)

LENOX, MASS.—The two talented young pianists, Eugene Istomin and Gary Graffman, gave Tanglewood audiences of more than 20,000 over the weekend two concerts of piano music they will long remember. With Dr. Charles Munch conducting Friday night and yesterday afternoon and Eugene Ormandy of the Philadelphia Orchestra as Saturday night's guest conductor, audiences had a rich variety of music ranging from Prokofiev and Tchaikovsky through Schubert, Brahms, Mendelssohn and Berlioz. In addition Leon Kirchner conducted his own "Sinfonia" Friday evening and Sunday afternoon's audience heard Adele Addison sing Lukas Foss' "Time Cycle" with the composer conducting. What started out as a week-end of heavy rain on Friday braved by 4,294 hardy musical souls ended with a beautiful Sunday afternoon of music listened to by 7,827.

Gary Graffman had Sunday afternoon's audience as thunderous in its applause as he had been in his forceful, powerful playing of Brahms' "Piano Concerto No. 1, in D minor." His playing was slow and deliberate when needed, delicate and lyrical upon demand, sparkling toward the end, but for the most part, and this through long solo passages, possessed of a forthrightness and vigor that left no doubt of his talent. The audience left no doubt of the warmth of its appreciation.

Adele Addison, singing the "Time Cycle" of four songs for soprano and orchestra, earlier in the afternoon had received the warm applause of the audience. To this writer it seemed a partial waste of such fine voice and musical talent that both should have been spent on Lukas Foss' deeply serious but highly doubtful composition. Based on the writings of four deeply significant authors, Auden, Houseman, Kafka, and Nietszche, the music produces strangely weird and almost mad sounds putting the soprano through torture and leaving much to be desired. The delightful "Symphony No. 5" of Schubert with which the Sunday concert began was so much more appealing and appropriate for the sunny, sleepy afternoon.

Eugene Istomin's performance Saturday night before 8,224 was a scintillating, lyrical version of Tchaikovsky's "Concerto for Pianoforte, No. 1, in B-flat minor." The audience left no doubt about its enthusiastic reception of his vigorous, talented efforts. The applause was terrific and entirely deserved. The Boston had played with high success throughout the evening rising to every demand of Ormandy who drew wonderful moving effects from the strings in Prokofiev's "Classical Symphony" and from the same composer's "Symphony No. 6, in E-flat minor," a less-well known composition with many strange effects. Heard for the first time at Tanglewood it needs re-hearing and closer scrutiny but its performance was highly successful.

The brave souls who came out in Friday's teeming rain heard Mendelssohn's "Symphony No. 5, in D minor" and Joseph DePasquale in a beautiful viola solo in Berlioz "Harold in Italy". Kirchner conducted his own "Sinfonia" with the urgency and poetry of his music with members of the orchestra as eager to show their enthusiasm as were members of the audience.

The final week of the Tanglewood Festival begins with a Gala Night on Thursday. Pierre Monteux will conduct Friday night with music of Weber, Hindemith's "Mathis der Maler" and Brahms. Dr. Munch will conduct Saturday night and Sunday afternoon with Berlioz, Debussy, and Ravel on Saturday evening's program. Sunday afternoon it will be Copeland's "Quiet City" and Beethoven's "Symphony No. 9" with Addison, Kopleff, McCollum, Gramm, and the Festival Chorus in what will be an historical performance. The concert will mark Dr. Munch's final appearance with the Boston Symphony Orchestra as he goes into a retirement whose schedule already would be enough for any three conductors.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 100,849

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By RAYMOND MORIN
Telegram Music Critic

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Applause rivalled the symphony's clangorous volume.

Grand Manner

Istomin played the Tchaikovsky Concerto in the grand manner. It was a tasteful performance at the same time. He bypassed no opportunity to make melodies sing to high heaven. The opening chords crashed properly but were not dealt with iron fists. Also, there were some wrong notes to mar the technical picture.

Nevertheless, storms of octaves and runs displayed admirable dexterity. But, above all, it was a musicianly performance and not a newly paved speedway for the old war horse.

This afternoon's program had a lively open rehearsal yesterday morning, attended by 3,765 who each paid $1.50 to benefit the Boston Symphony Orchestra's pension fund.

Brahms Concerto

Charles Munch, orchestra and soloist Gary Graffman rehearsed Brahms' Piano Concerto No. 1 in D Minor, Opus 15. The one stop in performance was for mechanical reason.

An F string broke in the piano's high register. The viola section took quite an interest in what had happened. Graffman went on, and at the end of the movement took time out to remove the broken string while Munch looked on. Concertmaster Alfred Krips rushed backstage to summon help and four stalwart gentlemen came out to view what appeared to be a disaster. They finally retired, having accomplished absolutely nothing, and the rehearsal went on.

Krips returned eventually, looking as if he'd been on a tragi mission, and picked up his part in mid-phrase.

Throughout the episode Graffman demonstrated admirable poise compared with the second-rate pianist who threatened not to play his recent Tanglewood engagement because the instrument hadn't been "voiced" to his satisfaction. Also on the rehearsal agenda was Lukas Foss' "Time Cycle," four songs for soprano and orchestra. Adele Addison was the soloist and will sing at this afternoon's performance. Foss will conduct. There was no mistaking the audience's positive reaction, or the Boston Symphony players' pungent comments at rehearsal intermission.

Also scheduled for this afternoon's concert is Schubert's Symphony No. 5 in B Flat Major.

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STAMFORD, Conn.
Circ. 26,432
AUG 20 1962
Advocate

Music Festival At Tanglewood Nears End

There is nothing like a quick trip to Tanglewood in Lenox, Mass., to make you live outside your normal time and savour the day — the hour — the minute — and the musical moments of the Berkshire Music Festival.

This past weekend drew particular attention to time as Lucas Foss conducted the Boston Symphony Orchestra and Adele Addison in a work especially commissioned for her, Mr. Foss' "Time Cycle." The four songs about time included the lines by Auden: "We have no time until/ We know what time we fill . . ." In this memorable performance, even the precise movements of Mr. Foss were provocative of wonder about time. His almost mathematical conducting was certainly a contrast to the batonwork of Charles Munch and Eugene Ormandy, the major conductors during the weekend, and of Leon Kirchner, whose impressive Sinfonia opened the Friday concert in the shed.

One of the wonderful things about being at Tanglewood is that you hear a variety of music and see a number of outstanding artists in a short time. Mr. Ormandy's interpretation of Porkofiev's Sixth Symphony was a strong center of Saturday evening's concert. Eugene Istomin played "the" Tchaikovsky piano concerto; Gary Graffman, the first one by Brahms. The violist Joseph De Pasquale was soloist in "Harold in Italy" by Berlioz.

The weekend of variety was given an unusual cohesion by the composer's informal talks and the open rehearsals which allow several introductions to the same works.

This is the final week of the Berkshire Festival. A gala evening Thursday begins at 4 p.m. with a chamber concert, followed at 5 o'clock by a concert of music by young composers at Tanglewood. A fanfare at 6:45 announces the Tanglewood Choir, and the climaxing performance will be Mahler's Third Symphony, conducted by Richard Burgin and with Florence Kopleff, contralto.

Friday evening, Pierre Monteux will conduct; on Saturday and Sunday, Mr. Munch. The festival ends Sunday afternoon with its traditional performance of Beethoven's Ninth.

a scintillating performance of the "Classical Symphony" by Prokofiev, a work which Koussevitsky made famous years ago on these same grounds.

Enchanted Audience

Like the Koussevitzky reading, this symphony left the ground at its first chord, and never touched it again. That is the way it should be.

The master melodist drew from his vast supplies melodies gay, insouciant, brittle, and at times sardonic. The performance mounted up to one of the finest we have ever encountered, and we do not expect to hear its equal again for a long time. The audience was enchanted.

Turning from the fanciful Prokofiev, Ormandy chose to play the solid, masterful Symphony No. 6 in E-flat minor. This is music which needs more than one hearing, but Ormandy made its points so clear and so authoritative that this first hearing was an unadulterated pleasure.

Enlarged Folk Tunes

This is a nervous work which grows with intensity. It is almost as noisy as Kirchner's symphony, but in a much more pleasant way. He draws heavily on folk tunes of Russian origin, and enlarges them with the rare genius of a poet.

Ormandy, conducting without a score, was on the alert for every nuance, every tempo change, and in fact, he fairly drove the symphony along deep, deep into the listener's conscience.

The result was sheer bedlam. The audience went almost mad with delight and was still applauding as we left the shed. Of course the music had something to do with it.

Eugene Istomin is one of those rare modest geniuses who have something to offer and do it without pretense or bravado. From the crashing chords of the opening movement to the delicate tracery of the second movement, to the pyrotechnics of the finale, Istomin had everything under control.

Introspective Reading

The work was given a more introspective reading than one sometime hears, not as large-scale as some performances we have heard.

Istomin made his points through meticulous attention to detail. The result was that one heard beauties often missed in large-scale performances. The beauty of this work does not depend upon the virility of the utterance as much as it does upon the poetic approach to many of its passages.

This was the third time that I have heard Istomin play this work. Each time I have marvelled at his grasp and intellectual approach to it.

Magnificent Collaboration

There may have been some in the audience who had expected a "Horowitzian" performance, which this was not, but it served its purpose and the music admirably. It must have, because I have not heard such an enthusiastic response for a long time.

Ormandy and the Boston Symphony players provided magnificent collaboration, collaboration so honest and well met, that this concert turned out to be one of the finest of the series so far.

Adele Addison

Adele Addison sings today Lukas Foss' "Tife Cycle," a work commissioned for her by the Ford Foundation Humanities and Arts Program.

This is the first time it has been performed at Tanglewood with full orchestra. A chamber setting was used last season.

Miss Addison should draw a record crowd, for I think she has sung at the Berkshire Festival more often than any other soprano, and always has endeared herself to the Tanglewood audiences.

Republican (m)
WATERBURY, Conn.
Circ. 22,848
AUG 21 1962

Two Pianists Sparkle At Tanglewood

(Special to The Republican)

LENOX, MASS.—The two talented young pianists, Eugene Istomin and Gary Graffman, gave Tanglewood audiences of more than 20,000 over the weekend two concerts of piano music they will long remember. With Dr. Charles Munch conducting Friday night and yesterday afternoon and Eugene Ormandy of the Philadelphia Orchestra as Saturday night's guest conductor, audiences had a rich variety of music ranging from Prokofiev and Tchaikovsky through Schubert, Brahms, Mendelssohn and Berlioz. In addition Leon Kirchner conducted his own "Sinfonia" Friday evening and Sunday afternoon's audience heard Adele Addison sing Lukas Foss' "Time Cycle" with the composer conducting. What started out as a week-end of heavy rain on Friday braved by 4,294 hardy musical souls ended with a beautiful Sunday afternoon of music listened to by 7,827.

Gary Graffman had Sunday afternoon's audience as thunderous in its applause as he had been in his forceful, powerful playing of Brahms' "Piano Concerto No. 1, in D minor." His playing was slow and deliberate when needed, delicate and lyrical upon demand, sparkling toward the end, but for the most part, and this through long solo passages, possessed of a forthrightness and vigor that left no doubt of his talent. The audience left no doubt of the warmth of its appreciation. Adele Addison, singing the "Time Cycle" of four songs for soprano and orchestra, earlier in the afternoon had received the warm applause of the audience. To this writer it seemed a partial waste of such fine voice and musical talent that both should have been spent on Lukas Foss' deeply serious but highly doubtful composition. Based on the writings of four deeply significant authors, Auden, Houseman, Kafka, and Nietszche, the music produces strangely weird and almost mad sounds putting the soprano through torture and leaving much to be desired. The delightful "Symphony No. 5" of Schubert with which the Sunday concert began was so much more appealing and appropriate for the sunny, sleepy afternoon.

Eugene Istomin's performance Saturday night before 8,224 was a scintillating, lyrical version of Tchaikovsky's "Concerto for Pianoforte, No. 1, in B-flat minor." The audience left no doubt about its enthusiastic reception of his vigorous, talented efforts. The applause was terrific and entirely deserved. The Boston had played with high success throughout the evening rising to every demand of Ormandy who drew wonderful moving effects from the strings in Prokofiev's "Classical Symphony" and from the same composer's "Symphony No. 6, in E-flat minor," a less-well known composition with many strange effects. Heard for the first time at Tanglewood it needs re-hearing and closer scrutiny but its performance was highly successful.

The brave souls who came out in Friday's teeming rain heard Mendelssohn's "Symphony No. 5, in D minor" and Joseph DePasquale in a beautiful viola solo in Berlioz "Harold in Italy". Kirchner conducted his own "Sinfonia" with the urgency and poetry of his music with members of the orchestra as eager to show their enthusiasm as were members of the audience.

The final week of the Tanglewood Festival begins with a Gala Night on Thursday. Pierre Monteux will conduct Friday night with music of Weber, Hindemith's "Mathis der Maler" and Brahms. Dr. Munch will conduct Saturday night and Sunday afternoon with Berlioz, Debussy, and Ravel on Saturday evening's program. Sunday afternoon it will be Copeland's "Quiet City" and Beethoven's "Symphony No. 9" with Addison, Kopleff, McCollum, Gramm, and the Festival Chorus in what will be an historical performance. The concert will mark Dr. Munch's final appearance with the Boston Symphony Orchestra as he goes into a retirement whose schedule already would be enough for any three conductors.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 20 1962

Music Review

Weekend at Tanglewood

By JAY C. ROSENFELD

THE TWO concerts yesterday afternoon and Saturday evening at Tanglewood leave but one week of the Berkshire Festival season. Charles Munch directed the Boston Symphony Orchestra yesterday, and Eugene Ormandy completed the second of his two guest appearances Saturday.

Both programs ended with one of the big piano concertos with Gary Graffman playing the First Brahms yesterday and Eugene Istomin the Tchaikowsky Saturday. The first half of both programs contained substantial material of great contrasts. Yesterday, Munch led the orchestra in the Schubert 5th, in B flat major, a product of the composer's 19th year and full of light gaiety. The Lukas Foss Time Cycle which followed and which was conducted by the composer has the weight of the world on its shoulders.

Ormandy balanced his program in much the same formula, beginning with the first symphony of Prokofiev, his "Classical;" a witty, playful concoction at every point, and following with the same composer's symphony of 30 years later, his sixth, and as serious as its predecessor had been light.

* * *

THE FOSS Cycle was pure fascination. He has played it before but in a conception for a smaller group. He has inserted at other performances, between the sections, a quartet of improvisors. Yesterday was its first rendition at Tanglewood for orchestra with soprano soloist. The vocalist was Adele Addison for whom it was commissioned by the Ford Foundation Humanities and Arts Program. Miss Addition made it an emotional experience. Her opulent voice was but the smaller factor in the success of the work.

Lukas Foss

It was her vivid portrayal of the poems Foss selected as the basis of his composition that took it from the shelf of curiosities and put it in the forefront of current musical thought.

Foss has chosen a verse relating to time from each of four poets. They all are poems of rejection, of discontent and futility, and Foss has expressed in music what they mean to him. Auden declares "clocks cannot tell our time of day"; Housman "on my tongue the taste is sour"; Kafka "this week was a total breakdown"; Nietzsche "ecstasy deeper than heartache." The performance was enormously more coordinated than when heard here last, and approached validity much more than when it was a complete novelty.

Foss gives the voice jumps, which, if written in a linear progression, must look like a cardiograph of a person in shock or a market chart of last May 28. But that Miss Addison sang it with a sense of its import and so conveyed it to the very large audience was a triumph equally divided between her and Foss. The sounds are not intended to be pretty or sweet. There is a mathematical element in them and they reappear in inversion and cancrizans, and direction becomes discernible through the maze and labyrinth of the writing.

* * *

GRAFFMAN'S impression on the audience deepened as he progressed into his concerto. There were no problems for him in the formidable solo Brahms wrote, but the first movement was not consistently distinguished. It was in the adagio that his artistry rose to superior levels and in the final allegro that he struck a tempo and a rhythm that displayed an unsurpassed discipline. The second theme in B flat was played with a melting legato which provided a dramatic contrast to the vigor of the initial statement.

Munch began his program with the charming little Schubert symphony, a counterpart in euphoria and enchantment to the work in the analagous spot Ormandy chose for his program the night before. The "Classical" symphony was from Prokofiev's 25th year. There was a span of 30 years before he arrived at the "sixth" with which Ormandy followed it Saturday. We find the early work unfailingly delightful. We glean that the composer is toying with the materials his mastery puts at his finger tips. He uses an orchestra slightly larger than Schubert asked for in his fifth, but it is a completely transparent work, brief and terse, witty and gay.

* * *

THE SIXTH of Prokofiev is a very busy piece of orchestration, employing a very large battery in every choir, with piano and harp, but Ormandy delineated it into remarkable symmetry with ease and authority. It is in the unusual key of the minor mode of six flats, and its playing requires four times the span the "classical" consumes. During his lifetime Prokofiev and his surviving colleague, Shostakovich, for all their chastisement by the cultural committee of their government, never challenged our ears with experiments like those we have heard in the last fortnight from the pens of Fine and Foss, to name but two. The Russians explored orchestration and combinations of tonal textures, but never ventured far into the terra incognita a large number of our composers today feel offer potential rewards.

The Tchaikowsky piano concerto is such a familiar work these days that its enthusiastic reception is assured by audiences without regard to the competence of the soloist. We hope Istomin will not take it amiss if we state that we think, therefor, that he would have received an equal ovation if he had played less well. No other concerto exposes a soloist more favorably. There are no long introductions as Brahms writes for his two piano concertos, or as Berlioz wrote in "Harold." The piano has the limelight, and such a glowing one, 99 per cent of the time, and Ormandy's accompaniment was a tremendous support and enhancement of Istomin's virtuosity.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 20 1962

Miss Addison Is Cheered In Festival Performance

By WILLARD M. CLARK

LENOX — The finest day, weather-wise, of the current Berkshire Music Festival here at Tanglewood drew an audience of 7827 to the great shed where Charles Munch directed the Boston Symphony Orchestra in a program which ranged from Lukas Foss to Johannes Brahms, and enlisted services of soprano, Adele Addison. This proved a combination difficult to beat.

Demands Skill

Miss Addison sang Lukas Foss's "Time Cycle," commissioned for Miss Addison by the Ford Foundation humanities and arts program. It is not particularly pleasant music to the ear, but it demands tremendous technical skill and musicianship, and Miss Addison is highly endowed with both.

Even after reading the four poems, I was not quite sure what it was all about, I think the audience shared my puzzlement, for everytime there came a pause, there was a smattering of applause and no one seemed to know when it was all over. Miss Addison sang with her accustomed skill, beautiful tone and rare sense of perspective. Mr. Foss conducted his work, so it probably was definitive.

Anyway it aroused puzzlement and, I think, considerable interest, particularly among the singers in the audience, not one of which I dare to believe could have matched Miss Addison's performance, vocally or musically. Her gracious charm and lovely appearance quite won the audience before she even sang a note. Applause was long and loud and well deserved.

Symphony Lavish

To get back to more serious things, Mr. Munch opened the program with Schubert's Symphony No. 5, in B flat. He lavished tremendous care on every detail, and the result was a smooth, flowing, highly articulate performance. The symphony is smooth-flowing, and as it meanders its way, it dispenses tune after tune, each one lovlier than the one before. Mr. Munch and the Boston Symphony players gave it every opportunity to shine and it shone brilliantly.

Audience response was more than gracious, verging upon the hysterical.

The final number of the program brought Gary Graffman to the stage to play the Brahms Piano Concerto No. 1, in D minor. This is a concerto which can stand man-sized handling, and it got it. Graffman's brilliant technique, his fine musicianship, and his feeling for line and melody combined to produce a performance worthy of the music. In these days of fabulous technique, this was music which called for every ounce of energy the pianist had.

Great Clarity

The cooperation of the Boston Symphony Orchestra and Dr. Munch was well-nigh perfect. I have heard this concerto played on a larger scale, but seldom have I heard it played with greater clarity. The audience was moved to more than generous applause; in fact I can hear it now.

This week end's total attendance was 25,464, as compared with last year's 24,962.

The Kroll Quartet will play at the Wednesday evening chamber music concert in the Tanglewood theater. This quartet is one of the most admired that appears here during the season, and also one of the most experienced. Weather permitting, it will draw a most discriminating and musical audience. The program will include works by Beethoven and Bartok.

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HARTFORD, Conn.
Circ. 126,440
AUG 20 1962

Munch Conducts Sunday Concert

By DON O. NOEL JR.

Lenox, Mass. — Pianist Gary Graffman was guest soloist with Charles Munch and the Boston Symphony Orchestra Sunday afternoon in a stirring performance of the Brahms Piano Concerto No. 1 in D Minor at the Tanglewood Music Shed.

It was the second guest performance of the afternoon. Earlier, Soprano Adele Addison joined forces with Composer Lukas Foss for a performance of his 1960 "Time Cycle," commissioned by Miss Addison through a Ford Foundation grant.

* * *

IT WAS THE BRAHMS, however, which was the obvious hit of the afternoon. Mr. Graffman is capable of real virtuoso thunder and lightning without becoming unpleasantly percussive, and his final, allegro movement was fine indeed.

One felt that Mr. Munch allowed the orchestra to override the piano a bit in parts of the opening maestoso movement. The slow adagio was done feelingly and with great expression.

Miss Addison's contribution was no less well done, but the medium was substantially less familiar Mr. Foss is one of the country's outstanding modern composers, one of the many today who have all but abandoned rhythmic harmony.

His "Time Cycle" is built around four rather obscure, symbolic poems, sung or spoken by the soprano voice in a demanding but striking series of tone jumps.

Her accompaniment, however, was aimed at illustration of one line from one of the texts, by Kafka: "The clocks do not synchronize; the inner one chases in a devilish, or demoniac, or at any rate inhuman manner; the outer one goes haltingly at its usual pace."

An orchestral expression of those lines can perhaps be imagined; it takes some getting used to.

* * *

MR. MUNCH yielded the podium to the composer for his own work, and Mr. Foss maintained a rigid, metronomic beat which only emphasized the syncopation of his music.

Mr. Munch opened the afternoon's concert with a performance of Shubert's Symphony No. 5 in B-Flat. It was rather a French, romantic reading of an essentially German score, but enjoyable nonetheless.

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8/20/62

Tanglewood Concerts Scintillating

(Special to The American)

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Circ. 57,7
AUG 20

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By RAYMON
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WORCESTER, Mass.
Circ. 57,703
AUG 20 1962

Music: Berkshire Music Festival

By RAYMOND MORIN
Telegram Music Critic

LENOX — The Berkshire Music Festival closed its seventh weekend yesterday afternoon with a symphonic program of standard repertory and a present day experiment.

An audience of 7,827, bringing the weekend total to 25,464, gave the Boston Symphony and conductor Charles Munch enthusiastic acclaim for their performance of Schubert's Symphony No. 5 in B Flat Major.

Gary Graffman's playing of Brahms' piano concerto No. 1 in D Minor, Opus 15, was highly successful. Soprano Adele Addison acquitted herself with rare distinction for her solo talents in Lukas Foss' "Time Cycle," conducted by the composer.

Wholesome Simplicity

Schubert's Fifth Symphony was presented strictly in the light of its wholesome simplicity. It requires an orchestra of Boston Symphony standard to make sounds of such untarnished purity as heard in the first movement. We doubt if any orchestra of Schubert's day could have played accurately and been so synchronized at the speeds selected by Munch for the opening and closing movements. The result was a degree of rhythmic unsteadiness in the latter.

"Time Cycle" received the New York Music Critics' Award for 1961. It was commissioned by the Ford Foundation for Miss Addison. The work had previously been performed by the Boston Symphony and New York Philharmonic.

Yesterday it was heard by two completely segregated factions. This work does not permit indifferent reaction. One segment of the audience gave the work and or performers a fine reception. Foss and Miss Addison took three curtain calls.

Reasonable Reasons

Those who disliked the work had reasonable reasons. "Time Cycle is based on poems by Auden, Housman, Kafka and Nietzsche. The first two are sung in English, the last two in German.

Foss has unquestionably captured the spirit of the texts, particularly Auden's paradoxical statements, like "Nor does the question satisfy the answer."

Miss Addison deserves a medal for valor on at least two counts — vocal delivery and her conscientious participation in an equally paradoxical score. Some of the words could not be understood because they were involved with awkward, widely separated, breath-exhausting intervals. These conflicted in pitch with instrumental accompaniment.

In other instances, the instruments all but drowned out the voice, especially percussion.

Opposing Party

Members of the opposing party were those who (perhaps naively) seek discernible and ingratiating melody, harmony, rhythm and tonal color in their music.

Rhythm is abundant in this score. Some of it is clever, some jarring or involved to a point of listening fatigue. Consonant harmony is sparingly used. Tonal mixtures range from a few short-lived moments of standard beauty to violent, blatant, cacophonous, grating, repelling sound. It takes talent to make an orchestra sound like this, because there is a difference between dissonance and noise.

What does it all mean?

Source of Idea

Foss states that he got the time song-cycle idea from the following statement; "The clocks do not synchronize: the inner one chases in an inhuman manner, the outer one goes haltingly at its usual pace."

Next Thursday is the Berkshire Music Center's "Gala Evening," consisting of programs prepared by the schools various departments.

Pierre Monteux conducts the Boston Symphony on Friday night in the opening concert of the festival's final weekend. The program: Weber's "Euryanthe" overture, Hindemith's "Matthis der Maler," and Brahms' First Symphony.

MUSIC MAGAZINE
MUSICAL COURIER
EVANSTON, ILL.
MONTHLY 10,000
AUG 1962

121

BOSTON: BSO Concertmaster Retires

The man who leaves the concertmaster's desk of the Boston Symphony at the end of the Tanglewood season had hardly left it for a single concert in 42 years. Richard Burgin, as long on talent as he is on health and vigor, first assumed the post in 1920, at the request of a dapper, slenderer Pierre Monteux. He will continue, however, as the associate conductor of the orchestra, the post Koussevitzky first conferred on him in 1943.

His musical perspective is rooted in the Romantic and Classical past, to be sure. Having made a 1903 debut as violinist with the Warsaw Philharmonic, he studied with Joachim in Berlin and Auer in St. Petersburg. He held two posts as concertmaster, in Helsinki, then in Oslo, up to the time of his appointment at Boston.

Like other first-deskmen of the Boston Symphony, he has often stepped forward as soloist, 77 times since 1920, performing all the standard concerti and lesser-known ones by Hindemith, Prokofiev, Lopatnikoff, and Jaubert.

He first took those two extra steps to the podium in 1924, when Koussevitzky was indisposed, to steer a concert that included Honegger's *Pacific 231*, that panegyric to a locomotive that was muddying much musical penmanship in those days. Among the world premieres he has led since then are Toch's *Big Ben*, Harris' Second Symphony, Menotti's Piano Concerto, Cowell's Short Symphony, Blackwood's First Symphony, and Moev's *Attia*. The list rivals that of his U.S. premieres: Malipiero, Poot, Krenek, and Foss, among many others. But the compositions he has introduced to Boston include all vintages and styles: Mahler, Miaskovsky, Shostakovich, Vaughan Williams, as well as Revueltas, Berezowsky, Bartók, and Hindemith.

—ROBERT DUMM

ered in Binghamton, New York . . . Richard

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387
AUG 20 1962
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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
AUG 20 1962

Whitestone Photo

Charles Munch, who retires Aug. 26 after 13 years as musical director of the Boston Symphony, presents retirement gifts to two of his colleagues at a recent Tanglewood luncheon. Jacobus Langendoen (left) has been a member of the orchestra's cello section for 42 years, and Richard Burgin (right) has been concertmaster for the same amount of time. Dr. Munch will conclude the Tanglewood season this Sunday.

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AUG 18 1962

Dr. Charles Munch To Receive Award From Conference

LENOX—Today officials of the Berkshire Hills Conference, Pittsfield, will present a silver tray to Charles Munch honoring his retirement Aug. 26 as music director of the Boston Symphony Orchestra. The tray bears the following message:

Presented to Dr. Charles Munch, music director of the Boston Symphony Orchestra, at Tanglewood, Lenox, Massachusetts, August 18, 1962, in appreciation of your contribution to the cultural, social and economic welfare of Berkshire County. Presented by the Berkshire Hills Conference

The presentation ceremony will take place immediately following today's open rehearsal. The Berkshire Hills Conference will be represented by E. J. Brundage, retiring president of the conference; Lawrence K. Miller, editor of the Berkshire Eagle; Peter Guille, director of the Clark Art Institute, Williamstown, and John V. Geary, executive secretary of the conference. Thomas D. Perry, Jr., manager, will represent the Boston Symphony Orchestra.

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Telegram (m)
WORCESTER, Mass.
Circ. 57,703
AUG 20 1962

Music: Berkshire Music Festival

By RAYMOND MORIN
Telegram Music Critic

LENOX — The Berkshire Music Festival closed its seventh weekend yesterday afternoon with a combination program of standard repertory and a present day experiment.

An audience of 7,827, bringing the weekend total to 25,464, gave the Boston Symphony and conductor Charles Munch enthusiastic acclaim for their performance of Schubert's Symphony No. 5 in B Flat Major.

Gary Graffman's playing of Brahms' piano concerto No. 1 in D Minor, Opus 15, was highly successful. Soprano Adele Addison acquitted herself with rare distinction for her solo talents in Lukas Foss' "Time Cycle," conducted by the composer.

Wholesome Simplicity

Schubert's Fifth Symphony was presented strictly in the light of its wholesome simplicity. It requires an orchestra of Boston Symphony standard to make sounds of such untarnished purity as heard in the first movement. We doubt if any orchestra of Schubert's day could have played accurately and been so synchronized at the speeds selected by Munch for the opening and closing movements. The result was a degree of rhythmic unsteadiness in the latter.

"Time Cycle" received the New York Music Critics' Award for 1961. It was commissioned by the Ford Foundation for Miss Addison. The work had previously been performed by the Boston Symphony and New York Philharmonic.

Yesterday it was heard by two completely segregated factions. This work does not permit indifferent reaction. One segment of the audience gave the work and or performers a fine reception. Foss and Miss Addison took three curtain calls.

Reasonable Reasons

Those who disliked the work had reasonable reasons. "Time Cycle is based on poems by Auden, Housman, Kafka and Nietzsche. The first two are sung in English, the last two in German.

Foss has unquestionably captured the spirit of the texts, particularly Auden's paradoxical statements, like "Nor does the question satisfy the answer."

Miss Addison deserves a medal for valor on at least two counts — vocal delivery and her conscientious participation in an equally paradoxical score. Some of the words could not be understood because they were involved with awkward, widely separated, breath-exhausting intervals. These conflicted in pitch with instrumental accompaniment.

In other instances, the instruments all but drowned out the voice, especially percussion.

Opposing Party

Members of the opposing party were those who (perhaps naively) seek discernible and ingratiating melody, harmony, rhythm and tonal color in their music.

Rhythm is abundant in this score. Some of it is clever, some jarring or involved to a point of listening fatigue. Consonant harmony is sparingly used. Tonal mixtures range from a few short-lived moments of standard beauty to violent, blatant, cacophonous, grating, repelling sound. It takes talent to make an orchestra sound like this, because there is a difference between dissonance and noise.

What does it all mean?

Source of Idea

Foss states that he got the time song-cycle idea from the following statement; "The clocks do not synchronize: the inner one chases in an inhuman manner, the outer one goes haltingly at its usual pace."

Next Thursday is the Berkshire Music Center's "Gala Evening," consisting of programs prepared by the schools various departments.

Pierre Monteux conducts the Boston Symphony on Friday night in the opening concert of the festival's final weekend. The program: Weber's "Euryanthe" overture, Hindemith's "Matthis der Maler," and Brahms' First Symphony.

MUSIC MAGAZINE
MUSICAL COURIER
EVANSTON, ILL.
MONTHLY 10,000
AUG 1962

121

BOSTON: BSO Concertmaster Retires

The man who leaves the concertmaster's desk of the Boston Symphony at the end of the Tanglewood season had hardly left it for a single concert in 42 years. Richard Burgin, as long on talent as he is on health and vigor, first assumed the post in 1920, at the request of a dapper, slenderer Pierre Monteux. He will continue, however, as the associate conductor of the orchestra, the post Koussevitzky first conferred on him in 1943.

His musical perspective is rooted in the Romantic and Classical past, to be sure. Having made a 1903 debut as violinist with the Warsaw Philharmonic, he studied with Joachim in Berlin and Auer in St. Petersburg. He held two posts as concertmaster, in Helsinki, then in Oslo, up to the time of his appointment at Boston.

Like other first-deskmen of the Boston Symphony, he has often stepped forward as soloist, 77 times since 1920, performing all the standard concerti and lesser-known ones by Hindemith, Prokofiev, Lopatnikoff, and Jaubert.

He first took those two extra steps to the podium in 1924, when Koussevitzky was indisposed, to steer a concert that included Honegger's *Pacific 231*, that panegyric to a locomotive that was muddying much musical penmanship in those days. Among the world premieres he has led since then are Toch's *Big Ben*, Harris' Second Symphony, Menotti's Piano Concerto, Cowell's Short Symphony, Blackwood's First Symphony, and Moev's *Attia*. The list rivals that of his U.S. premieres: Malipiero, Poot, Krenek, and Foss, among many others. But the compositions he has introduced to Boston include all vintages and styles: Mahler, Miaskovsky, Shostakovich, Vaughan Williams, as well as Revueltas, Berezowsky, Bartók, and Hindemith.

—ROBERT DUMM

ered in Binghamton, New York . . . Richard

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387
AUG 20 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
AUG 20 1962

Whitestone Photo

Charles Munch, who retires Aug. 26 after 13 years as musical director of the Boston Symphony, presents retirement gifts to two of his colleagues at a recent Tanglewood luncheon. Jacobus Langendoen (left) has been a member of the orchestra's cello section for 42 years, and Richard Burgin (right) has been concertmaster for the same amount of time. Dr. Munch will conclude the Tanglewood season this Sunday.

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The presentation ceremony will take place immediately following today's open rehearsal. The Berkshire Hills Conference will be represented by E. J. Brundage, retiring president of the conference; Lawrence R. Miller, editor of the Berkshire Eagle; Peter Guille, director of the Clark Art Institute, Williamstown, and John V. Geary, executive secretary of the conference. Thomas D. Perry, Jr., manager, will represent the Boston Symphony Orchestra.

122 8TH. WEEK. AUG 20TH. AUG. 26TH.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 18 1962

Conference To Honor Dr. Munch

The Berkshire Hills Conference this morning, following the open rehearsal of the Boston Symphony Orchestra at Tanglewood, will honor Dr. Charles Munch on his retirement a week from Sunday as musical director of the orchestra after 13 years' service.

At an informal ceremony, Dr. Munch will receive a silver tray from the Conference bearing this inscription:

Presented to Dr. Charles Munch, Music Director of the Boston Symphony Orchestra, at Tanglewood, Lenox, Mass., Aug. 18, 1962, in appreciation of your contribution to the cultural, social and economic welfare of Berkshire County.

Presented by the Berkshire Hills Conference.

Th Berkshire Hills Conference will be represented by Ernest J. Brundage, past president of the Conference; Lawrence K. Miller, editor of The Eagle; Peter Guille, director of the Clark Art Institute, Williamstown and John V. Geary, executive director of the Conference.

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, will represent the BCO.

BROOKLYN, N.Y.
BAY NEWS
W. 10,215

AUG 25 1962

Tanglewood

The eighth and final week of the 1962 Berkshire Festival at Tanglewood (Lenox, Mass.) will be an historic one in that it will mark the retirement of Doctor Charles Munch from his post after thirteen years as Music Director of the Boston Symphony Orchestra.

Doctor Munch has invited his friend Pierre Monteux to conduct Friday's (August 24) Berkshire Festival program. Mr. Monteux will be making his fourth appearance at Tanglewood this season at Friday's concert. His program will include Weber's "Euryanthe" Overture, Hindemith's Symphony "Mathis der Maler" (Matthias the Painter"), and the Symphony No. 1 in C minor, Op. 68, by Brahms.

On Saturday (August 25) there will be Open Rehearsal at 10:00 A.M. for the benefit of the Boston Symphony Orchestra Pension Fund. That evening at 8:00 P.M. Charles Munch will begin the Berkshire Festival program with the "Symphonie fantastique", Op. 14a by Berlioz. Also to be heard will be "La Mer" (The Sea), by Debussy, and Ravel's "Daphnis et Chloe", Ballet, Suite No. 2.

For his final concert Sunday (August 26) as Music Director of the Boston Symphony Orchestra and the concluding program of the 1962 Berkshire Festival, Doctor Munch has chosen as the major work Beethoven's Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, Op. 125. Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, baritone will be the soloists. The Festival Chorus has been prepared by Alfred Nash Patterson.

At the invitation of Charles Munch, the Festival Chorus will be augmented by Le Choeur des Etudiants de l'Universite de Montreal. Fernand Graton, a former student at the Berkshire Music Center, is Music Director of this chorus, which also appeared at Tanglewood at the final concert of the 1961 Berkshire Festival.

SPRINGFIELD, MASS.
UNION
D. 83,057

AUG 18 1962

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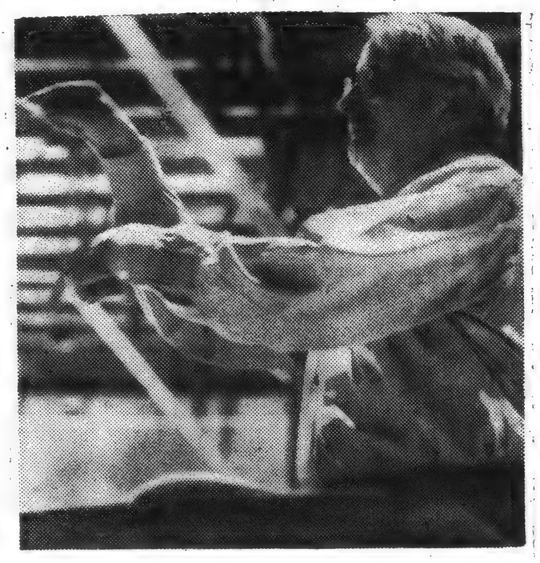
NEW YORK Herald Tribune
D. 355,898 S. 451,270

AUG 19 1962



Charles Munch rehearsing the orchestra in the music shed at the Berkshire Festival, Lenox, Mass., where he will make his last appearances as music director of the Boston Symphony Saturday and Sunday.

ATHENS HERALD
Thursday, August 23, 1962

A scene at Tanglewood in Lenox, where the 25th season of the Berkshire Music Festival of the Boston Symphony Orchestra is nearing its close.

NEWARK, N.J.
NEWS
D. 270,538 S 384,224

AUG 19 1962

GOOD MUSIC AHEAD—Charles Munch conducts a program of Handel and Brahms when a 13-week series of Boston Symphony Orchestra premieres on Channel 5 at 8 tonight.

Munch Is Leaving Boston Symphony

Charles Munch and the Boston Symphony Orchestra will conclude the Orchestra's 81st season and the 25th Berkshire Festival next Sunday with performances of Aaron Copland's Quiet City, and the Ninth Symphony of Beethoven at 2:30 p.m.

Sunday's concert will be Dr. Munch's last as music director of the Boston Symphony Orchestra, a post he has held for 13 years. During his tenure with the orchestra, Dr. Munch has presented performances of 168 contemporary works, 97 first Boston performances, 58 United States premieres, and 39 world premieres.

In his 13 years as music director, Charles Munch brought many honors to the Boston Symphony Orchestra. The orchestra received two American International Music Fund Awards. Six New York Music Critics Circle Awards were given to compositions first performed in New York by Charles Munch and the Boston Symphony. Dr. Munch was awarded the National Academy of Recording Arts and Sciences Awards for his recordings with the Orchestra of Debussy's "Images" and Ravel's "Daphnis and Chloe." The orchestra received nine Grand Prix de Disques and the Medal of the Vienna Mozartgemeinde.

CHARLES MUNCH extended the Berkshire Festival from six weeks to its present season of eight weeks, bringing the total of Berkshire Festival concerts to 24. These coupled with 81 concerts in Boston, 36 tour concerts, in addition to Arthur Fiedler's 59 Pops concerts and 21 Esplanade concerts, enable the Boston Symphony to have the longest concert season of any privately supported orchestra in the world: 221 concerts in a 50-week season.

The Boston Symphony Orchestra, trustees and Erich Leinsdorf, who succeeds Dr. Munch as the orchestra's music director in September, have invited Dr. Munch to return next season as guest conductor of the orchestra at several concerts in Boston, Cambridge and Providence. In addition to his concerts with this orchestra, Dr. Munch has agreed to conduct concerts of the Chicago Symphony, National Symphony, Pittsburgh Symphony and the Philadelphia Orchestra.

In the autumn of 1962 Charles Munch will conduct the French National Orchestra on its tour of the United States. Doctor Munch has additional invitations to conduct at the Montreux, Vienna, Prague and Santander Festivals. He has also been invited to conduct concerts of the Brussels Philharmonic, the Madrid Orchestra, Japan Philharmonic, London Philharmonic, the Orchestras of Radio Rome, Radio Turin, and Radio Florence, the Buenos Aires Orchestra, the Berlin Philharmonic, the Suisse Romande, and to do a tour for the Australian Broadcasting Commission.

New England Newsclip Agency
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
AUG. 19 1962

Dr. Munch Three Co

Famous Conductor Addison Solo

LENOX—Dr. Charl
Tanglewood this week
the final portion of its
season will take place ne
Dr. Munch conducts his
cert. Dr. Munch, ordered
because of the youthful
retire after 13 years
of the internationally fa
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Adele Addison
Dr. Munch will
afternoon's concert in the
Shed at 2.30, next Saturd
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For his concert this a
Dr. Munch has invite
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That evening at 8
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Also to be heard
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Ballet, Suite No. 2.

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Gramm, baritone
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been prepared by
Patterson. At
Charles Munch
Chorus will be au
Choeur des Etud
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also appeared at T
the final concert of
Berkshire Festival
Next Sunday's
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Strings, Trumpet
Horn, Roger Voisi
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be the soloists.
The Kroll Quartet
a program of cham
the regular Wedne
music series. Th
include Beethoven's
18, No. 1 and Qu
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The annual "Gala
Tanglewood will

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
AUG 19 1962

Dr. Munch Will Conduct Three Concerts This Week

Famous Conductor to Retire Next Sunday; Adele Addison Soloist Today at Tanglewood

LENOX—Dr. Charles Munch will conduct three concerts at Tanglewood this week as the Berkshire Music Festival enters the final portion of its first extended season. Climax of the season will take place next Sunday afternoon (the 26th) when Dr. Munch conducts his final Boston Symphony Orchestra concert. Dr. Munch, ordered to rest by his physician two weeks ago because of the youthful pace he set for himself this season, will retire after 13 years as director of the internationally famous orchestra.

Adele Addison Soloist

Dr. Munch will conduct this afternoon's concert in the Music Shed at 2:30, next Saturday evening at 8 and his final appearance next Sunday afternoon.

For his concert this afternoon, Dr. Munch has invited Springfield soprano Adele Addison to join Lukas Foss, as conductor, in Foss' Time Cycle. Dr. Munch will direct the Boston Symphony Orchestra in Schubert's Symphony No. 5 and he will present Gary Graffman as piano soloist in a performance of Brahms' Piano Concerto No. 1.

Dr. Munch has invited his friend Pierre Monteux to conduct Friday's Berkshire Festival program. Mr. Monteux will be making his fourth appearance at Tanglewood this season at Friday's concert. His program will include Weber's "Euryanthe" Overture, Hindemith's Symphony "Mathis der Maler" ("Matthias the Painter"), and the Symphony No. 1 in C Minor, Op. 68, by Brahms.

On Saturday there will be an open rehearsal at 10 a. m. for the benefit of the Boston Symphony Orchestra Pension Fund. That evening at 8 Dr. Munch will begin the Berkshire Festival program with the "Symphonie fantastique," Op. 14a by Berlioz. Also to be heard will be "La Mer" (The Sea), by Debussy, and Ravel's "Daphnis et Chloe," Ballet, Suite No. 2.

Final Program

For his final concert next Sunday as music director of the Boston Symphony Orchestra and the concluding program of the 1962 Berkshire Festival, Dr. Munch has chosen as the major work Beethoven's Symphony No. 9, in D Minor, with final chorus on Schiller's Ode to Joy, Op. 125. Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, baritone will be the soloists. The Festival Chorus has been prepared by Alfred Nash Patterson. At the invitation of Charles Munch, the Festival Chorus will be augmented by Le Choeur des Etudiants de l'Universite de Montreal. Fernand Graton, a former student at the Berkshire Music Center, is music director of this chorus, which also appeared at Tanglewood at the final concert of the 1961 Berkshire Festival.

Next Sunday's program will begin with a performance of Aaron Conland's Quiet City, for Strings, Trumpet and English Horn. Roger Voisin, solo trumpet of the Boston Symphony Orchestra, and Louis Speyer, English horn in the orchestra, will be the soloists.

The Kroll Quartet will present a program of chamber music at the regular Wednesday chamber music series. The program will include Beethoven's Quartet, Op. 18, No. 1 and Quartet, Op. 132, and the Quartet No. 2 by Bartok. This series of chamber music concerts is presented for the benefit of the Berkshire Music Center's Scholarship Fund, to which the Kroll Quartet has contributed its services for the evening's program.

"Gala Evening"

The annual "Gala Evening", at Tanglewood will take place Thursday for the benefit of the Tanglewood Revolving Scholarship Fund. Performances by the students of the Boston Symphony Orchestra's summer school of music will begin at 4 p. m. with the Tanglewood grounds opening at 3 p. m. The order of events consists of chamber music at 4 p. m. in the theater, music by Tanglewood composers at 5 p. m. in the Chamber Music Hall, a fanfare at 6.45 p. m. at the Main House, a concert by the Tanglewood Choir on the porch of the Main House, and a performance of Gustav Mahler's Symphony No. 3 by the Berkshire Music Center Orchestra and Festival Chorus at 8 p. m. in the Music Shed. Richard Burgin will conduct the student orchestra and chorus at this concert. Florence Kopleff, an alumna of the Berkshire Music Center, will be the soloist. Miss Kopleff has generously contributed her services for this performance.

The period between 6 p. m. and 6.45 p. m. Thursday has been designated as a picnic hour. Patrons are invited to bring a picnic or purchase box suppers at the Tanglewood cafeteria.

Friends of the Berkshire Music Center are invited to three events at Tanglewood during this final week of the season, beginning with the student orchestra concert Tuesday at 8 p. m. The Aspects of Music seminar Friday at 3:15 p. m. will be devoted to recent American and European music. The final performances by the Berkshire Music Center students will be next Sunday's chamber music concert at 10 a. m.

This week's schedule at Tanglewood follows:

SUNDAY, AUG. 19
10 a. m., Music Hall
BMC Chamber Music
2:30 p. m., Music Shed
Boston Symphony Orchestra
Charles Munch, Conductor
Symphony No. 5 ..... Schubert
Time Cycle (Addison) ..... Foss
Conducted by Composer
Piano Concerto No. 1 (Graffman) ..... Brahms

TUESDAY, AUG. 21
8 p. m., Theater
Conductors Orchestra

WEDNESDAY, AUG. 22
8 p. m., Theater
Kroll Quartet
Quartet, Op. 18, No. 1 .... Beethoven
Quartet No. 2 ..... Bartok
Quartet, Op. 132 ..... Beethoven

THURSDAY, AUG. 23
Gala Evening
4 p. m., Theater
Chamber Music
5 p. m., Music Hall
Tanglewood Composers
6.45 p. m., Main House
Tanglewood Choir
8 p. m., Music Shed
BMC Orchestra, Festival Chorus
Richard Burgin, Conductor
Symphony No. 3 (Kopleff) .... Mahler

FRIDAY, AUG. 24
3.15 p. m., Music Hall
Aspects of Music
American, European Music
8 p. m., Music Shed
Boston Symphony Orchestra
Pierre Monteux, Conductor
Euryanthe Overture ..... Weber
Mathis der Maler ..... Hindemith
Symphony No. 1, C Minor ... Brahms

SATURDAY, AUG. 25
10 a. m., Music Shed
Open Rehearsal
8 p. m., Music Shed
Boston Symphony Orchestra
Charles Munch, Conductor
Symphonie Fantastique .... Berlioz
LaMer ..... Debussy
Daphnis, Chloe, Suite No. 2 ... Ravel

SUNDAY, AUG. 26
10 a. m., Music Hall
FMC Chamber Music
2:30 p. m., Music Shed
Boston Symphony Orchestra
Charles Munch, Conductor
Quiet City (Voisin, Speyer) .. Copland
Symphony No. 9 ..... Beethoven
(Addison, Kopleff, McCollum, Gramm)
Ode to Joy, Op. 125 ..... Schiller
(Festival Chorus, Student Choir, University of Montreal)

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Albany Knickerbocker News
Friday, August 10, 1962

Editorials

Dr. Munch's Finale

On the afternoon of August 26 at Tanglewood, Dr. Charles Munch will lead the Boston Symphony Orchestra in the magnificent Ninth Symphony of Beethoven. Then he will put his baton down—his career as musical director of the orchestra at an end.

It has been a good career. Perhaps its brightest moments have been neither in Tanglewood nor even in Boston, but in such far away places as Moscow and Leningrad and Tokyo. For history placed Dr. Munch in direction of the orchestra in an era of cultural exchanges between nations. The impact of the orchestra abroad was tremendous. Its appearance was a credit to America, and Dr. Munch (citizen of France but adopted citizen of the United States) shares hugely in that credit.

On the domestic scene he has had his critics. Some have complained that the programming has been staid and lacking in adventure. Others have sought to make the point that he failed to make sufficiently festive the Berkshire Music Festival that is Tanglewood's other name.

At Tanglewood history was not quite so kind to Dr. Munch as it was in his adventures abroad with the orchestra. There, more than anywhere else, he was in the shadow of the late Serge Koussevitzy. It was Dr. Koussevitzy who had brought Tanglewood to fruition, who had given it so much of his heart and his intellect that it will forever remain his monument.

So let the critics be forgot. Let us remember the music that Dr. Munch brought to fulfillment there in that great shed at Tanglewood. Let us remember the Berlioz program of a few years ago and the great Requiem, let us remember the delicate moments, the gay moods, the marches, the dances that were so often perfection under Dr. Munch's baton. Let us acknowledge all the great artists attracted to Tanglewood by that same musical director, let us remember all the new music that we heard and remember, too, the more familiar favorites.

In all his years with the Boston Symphony Dr. Munch has never sought the spotlight. He has been retiring and reticent. So when on that coming Sunday afternoon the orchestra sounds the last notes of the Ninth, it would not be unlike Dr. Munch to almost steal away.

But as he steals away, it will not be only the applause of those there present that follows him. He will be carrying with him the heartfelt good wishes, the thanks and the respect of the thousands who have heard his music at Tanglewood, in Boston and in far away places.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
AUG 17 1962

Munch To Retire At Tanglewood

Charles Munch and the Boston Symphony Orchestra will conclude the orchestra's eighty-first season and the twenty-fifth Berkshire Festival Sunday (Aug. 26; 2:30), with performances of Aaron Copland's Quiet City, and the Ninth Symphony of Beethoven.

Sunday's concert will be Dr. Munch's last as music director of the Boston Symphony Orchestra, a post he has held for 13 years. During his tenure with the Orchestra, Dr. Munch has presented performances of 168 contemporary works, 97 first Boston performances, 58 United States premieres, and 39 world premiers.

In his thirteen years as music director, he brought honor to the Boston Symphony Orchestra. The orchestra received two American International Music Fund Awards. Six New York Music Critics Circle Awards were given to compositions first performed in New York by Charles Munch and the Boston Symphony. Dr. Munch was awarded the National Academy of Recording Arts and Sciences Awards for his recordings with the Orchestra of Debussy's "Images" and Ravel's "Daphnis and Chloe." The Orchestra received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

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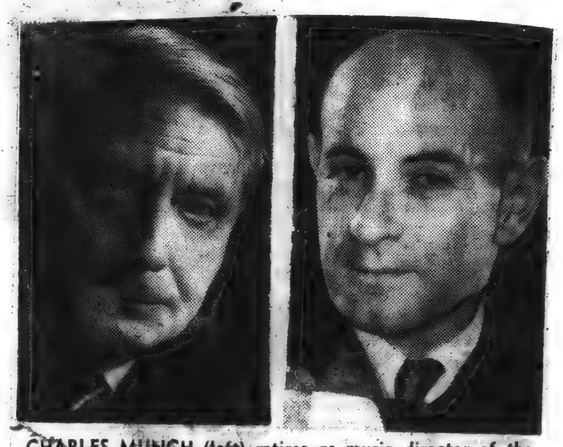
Times (e)
HARTFORD, Conn.
Circ. 126,440
AUG 18 1962



CHARLES MUNCH (left) retires as music director of the Boston Symphony Orchestra after conducting his last concert of this season on Aug. 26. Thirteen years with the Boston group, he will be succeeded by Erich Leinsdorf (right) in September.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
RAVENA NEWS HERALD
Friday, August 24, 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
AUG 18 1962

Next Week Final At Tanglewood

The eighth and final week of the 1962 Berkshire Festival at Tanglewood will be an historic one in that it will mark the retirement of Dr. Charles Munch from his post after thirteen years as music director of the Boston Symphony Orchestra.

Dr. Munch has invited his friend Pierre Monteux to conduct Friday's Berkshire Festival program. Mr. Monteux will be making his fourth appearance at Tanglewood this season at Friday's concert. His program will include Weber's "Euryanthe" Overture, Hindemith's Symphony "Mathis der Maler", (Mathias the Painter"), and the Symphony No. 1 in C minor, Op. 68, by Brahms.

On Saturday (Aug. 25) there will be an Open Rehearsal at 10:00 A.M. for the benefit of the Boston Orchestra Pension Fund. That evening at 8:00 P.M. Charles Munch will begin the Berkshire Festival program with the "Symphonie fantastique," Op. 14a by Berlioz. Also to be heard will be "La Mer" (The Sea), by Debussy, and Ravel's "Daphnis et Chloe," Ballet, Suite No. 2.

For his concert Sunday (Aug. 26) as music director of the Boston Symphony Orchestra and the concluding program of the 1962 Berkshire Festival, Dr. Munch has chosen as the major work Beethoven's Symphony No. 9, in D minor with final chorus on Schiller's Ode to Joy, Op. 125. Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, baritone will be the soloists. The Festival chorus has been prepared by Alfred Nash Patterson. At the invitation of Charles Munch, the Festival chorus will be augmented by Le Choeur des Etudiants de l'Universite de Montreal. Fernand Graton, a former student at the Berkshire Music Center, is music director of this chorus, which also appeared at Tanglewood at the final concert of the 1961 Berkshire Festival.

Sunday's program will begin with a performance of Aaron Copland's Quiet City, for Strings, Trumpet and English Horn. Roger Voisin, solo trumpet of the Boston Symphony Orchestra, and Louis Speyer, English Horn in the Orchestra, will be the soloists.

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AL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
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ALBANY TIMES UNION
Sunday, August 19, 1962

Dr. Charles Munch, retiring conductor of the Boston Symphony Orchestra rehearsing for his final appearance at Tanglewood next Sunday.

Music Festival's Season Ends Soon

By EDGAR S. VAN OLINDA

Dr. Charles Munch and the Boston Symphony Orchestra will conclude the orchestra's Eighty-first season and the Twenty-fifth Berkshire Festival Sunday, Aug. 26 at 2:30 p. m., with performances of Aaron Copland's "Quiet City," and the Ninth Symphony of Beethoven.

The concert will be Doctor Munch's last as music director of the Boston Symphony Orchestra, a post he has held for thirteen years. During his tenure with the orchestra, Doctor Munch has presented performances of 168 contemporary works, 97 first Boston performances, 58 United States premieres, and 39 world premieres.

In his thirteen years as music director, Doctor Munch brought honor to the Boston Symphony Orchestra. The orchestra received two American International Music Fund Awards. Six New York Music Critics Circle Awards were given to compositions first performed in New York by Doctor Munch and the Boston Symphony. Doctor Munch was awarded the National Academy of Recording Arts and Sciences Awards for his recordings with the Orchestra of Debussy's "Images" and Ravel's "Daphnis and Chloe." The Orchestra received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

The Boston Symphony Orchestra tustees and Erich Leinsdorf, who succeeds Doctor Munch as the orchestra's muic director in September, have invited Doctor Munch to retun next season as guest conductor at several concerts in Boston, Cambridge, and Providence. In addition to his concerts with this orchestra, Doctor Munch has agreed to conduct concerts of the Chicago Symphony, Nati[illegible] Symphony, Pittsburgh Symphony, and the Philadelphia Orchestra.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 445,834
AUG 26 1962

Berkshire Finale

The 1962 Berkshire Festival by the Boston Symphony Orchestra will be concluded this afternoon at 2:30 in the Music Shed at Tanglewood, Lenox. This concert will also mark the actual farewell of Dr. Charles Munch as music director of the Orchestra.

The program will consist of "Quiet City," by Aaron Copland, and Beethoven's Ninth Symphony. The soloist in the latter will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass. The chorus will be the Berkshire Festival Chorus, prepared by Alfred Nash Patterson, augmented by Le Choeur des Etudiants de Montreal.

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,283 S. 302,060
AUG 19 1962

MUNCH RETIRING—Charles Munch and the Boston Symphony Orchestra will conclude the Orchestra's season and the 25th Berkshire Festival Sunday, Aug. 26, with performances of Aaron Copland's "Quiet City," and the Ninth Symphony of Beethoven.

This concert will be Dr. Munch's last as music director of the Boston Symphony, a post he has held for 13 years. During his tenure he has presented performances of 168 contemporary works, 97 first Boston performances, 58 U.S. premieres, and 39 world premieres.

This autumn Dr. Munch will conduct the French National Orchestra on its tour of the United States. He has invitations to conduct at the Montreux, Vienna, Prague and Santander Festivals.

He has also been invited to conduct concerts of the Brussels Philharmonic, the Madrid Orchestra, Japan Philharmonic, London Philharmonic, the Orchestras of Radio Rome, Radio Turin, and Radio Florence, the Buenos Aires Orchestra, the Berlin Philharmonic, the Suisse Romande, and to do a tour for the Australian Broadcasting Commission.

ALBANY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

ALBANY TIMES UNION
Thursday, August 23, 1962

The Last Concert

The Berkshire Music Festival of the Boston Symphony Orchestra at Tanglewood is a Massachusetts event. But in mileage and spirit it is close to thousands of people in our own area who for a quarter-century have found its sound of music and its spaciously landscaped grounds a seasonal delight.

For this reason, we join our neighbors over the state line in regretting that the time has come to retire for one of the men who have made Tanglewood the world-famous center of music that it is.

On Sunday, Dr. Charles Munch, for thirteen years the music director of the Boston Symphony, conducts his last concert in "The Shed." During his tenure, he has brought not only pleasure to countless music lovers, but has won plaudits the world over.

With Dr. Munch go our best wishes. And our gratitude.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 21 1962

Munch to Close His Career At Tanglewood on Sunday

The coming weekend's concerts at Tanglewood, Lenox, the eighth and final series of the 1962 Berkshire Festival, will mark the retirement of Charles Munch from his post after 13 years as music director of the Boston Symphony Orchestra.

For his final concert Sunday Dr. Munch has chosen as the major work Beethoven's Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, Op. 125. Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, baritone will be the soloists. The Festival Chorus has been prepared by Alfred Nash Patterson. At the invitation of Dr. Munch, the Festival Chorus will be augmented by Le Choeur des Etudiants de l'Universite de Montreal. Fernand Graton, a former student at the Berkshire Music Center, is Music Director of this chorus, which also appeared at Tanglewood at the final concert of the 1961 Berkshire Festival.

The program will begin with a performance of Aaron Copland's Quiet City, for strings, trumpet and English horn. Roger Voisin, solo trumpet of the Boston Symphony Orchestra, and Louis Speyer, English horn in the Orchestra, will be the soloists.

Other Concerts

Dr. Munch has invited his friend Pierre Monteux to conduct Friday's Berkshire Festival program. Mr. Monteux will be making his fourth appearance at Tanglewood this season. His program will include Weber's "Euryanthe" Overture, Hindemith's Symphony "Mathis der Maler" ("Matthias the Painter"), and the Symphony No. 1 in C minor, Op. 68, by Brahms.

On Saturday there will be an Open Rehearsal at 10 a.m. for the benefit of the Boston Symphony Orchestra Pension Fund. That evening at 8 p.m. Munch will begin the Berkshire Festival program with the "Symphonie Fantastique," Op. 14a by Berlioz. Also to be heard will be "Le Mer" (The Sea), by Debussy, and Ravel's "Daphnis et Chloe," Ballet, Suite No. 2.

The Kroll Quartet will present a program of chamber music at the regular Wednesday chamber music series. The program will include Beethoven's Quartet, Op. 18, No. 1 and Quartet, Op. 132, and the Quartet No. 2 by Bartok. This series of chamber music concerts is presented for the benefit of the Berkshire Music Center's Scholarship Funds, to which the Kroll Quartet has contributed its services for this evening's program.

Gala Evening

The annual Gala Evening at Tanglewood will take place Thursday for the benefit of the Tanglewood Revolving Scholarship Fund. Performances by the students of the Boston Symphony Orchestra's summer school of music will begin at 4 p.m. with the Tanglewood grounds opening at 3 p.m. The order of events consists of chamber music at 4 p.m. in the theater, music by Tanglewood composers at 5 p.m. in the chamber music hall, a fanfare at 6:45 p.m. at the main house, a concert by the Tanglewood choir on the porch of the main house, and a performance of Gustav Mahler's Symphony No. 3 by the Berkshire Music Center Orchestra and Festival Chorus at 8 p.m. in the Music Shed. Richard Burgin will conduct the student orchestra and chorus at this concert. Florence Kopleff, an alumnus of the Berkshire Music Center, will be the soloist.

The period between 6 p.m. and 6:45 p.m. Thursday has been designated as a picnic hour. Patrons are invited to bring a picnic or purchase box suppers at the Tanglewood cafeteria.

Friends of the Berkshire Music Center have been invited to three events at Tanglewood during this final week of the season, beginning with the student orchestra concert Tuesday at 8 p.m. The Aspects of Music seminar on Friday at 3:15 p.m. will be devoted to recent American and European music. The final performances by the Berkshire Music Center students will be at Sunday's chamber music concert at 10 a.m.

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CApitol 6-40

RETIRES

Charles Munch and the Boston Symphony Orchestra will part company following the last concert of the Berkshire Festival next Sunday at Tanglewood. The

CHARLES MUNCH
Retires

veteran director is retiring after 13 years as music director, during which time he has presented performances of 168 contemporary works, 97 Boston firsts, 58 U.S. premieres and 39 world premieres.

Munch has chosen for his final chores Aaron Copland's "Quiet City", and the Beethoven Ninth.

He will be succeeded on Sept. 1 by Erich Leinsdorf. Munch has been invited back next season as guest conductor for several performances.

BOSTON SYMPHONY ORCHESTRA

Friday Evening, August 24, at 8:00

PIERRE MONTEUX, *Conductor*

WEBER — Overture to "Euryanthe"

HINDEMITH — Symphony, "Mathis der Maler" ("Matthias the Painter")

I. Angelic Concert
II. Entombment
III. Temptation of Saint Anthony

Intermission

BRAHMS — *Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

BALDWIN PIANO *RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Saturday Evening, August 25, at 8:00

CHARLES MUNCH, *Conductor*

BERLIOZ — *Fantastic Symphony, Op. 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai
II. A Ball
Waltz: Allegro non troppo
III. Scene in the Meadows
Adagio
IV. March to the Scaffold
Allegretto non troppo
V. Dream of the Witches' Sabbath
Larghetto; Allegro

Intermission

DEBUSSY — *La Mer (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
II. Jeux de vagues (The Play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

RAVEL — *"Daphnis et Chloé," Ballet, Suite No. 2
Lever du jour — Pantomime — Danse générale

BALDWIN PIANO *RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Sunday Afternoon, August 26, at 2:30

CHARLES MUNCH, *Conductor*

COPLAND — Quiet City, for Strings, Trumpet and English Horn
Trumpet: ROGER VOISIN English Horn: LOUIS SPEYER

Intermission

BEETHOVEN — *Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, Op. 125

I. Allegro ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

FESTIVAL CHORUS prepared by ALFRED NASH PATTERSON
and
UNIVERSITY OF MONTREAL CHORUS, FERNAND GRATON, *Director*

ADELE ADDISON, *Soprano* JOHN MCCOLLUM, *Tenor*
FLORENCE KOPLEFF, *Contralto* DONALD GRAMM, *Baritone*

BALDWIN PIANO *RCA VICTOR RECORDS

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Traveler (e)
BOSTON, Mass.
Circ. 162,363

AUG 24 1962

Charles Munch About To Retire

Not 'Goodbye,' Just 'So Long'

By ALTA MALONEY

The Boston Symphony Orchestra says goodbye to this week-end to Charles Munch, its Music Director for the past 13 years.

But the farewell will really be more in the nature of a "solong," since Dr. Munch has already to come back this season as a guest conductor.

The retiring conductor will close the orchestra's 81st season, its 25th at the Berkshire Festival, with the Ninth Symphony of Beethoven, a work appropriate for the emotional occasion.

Also on Sunday's program will be Aaron Copland's "Quiet City," fititng as a reminder to Symphony patrons of the increase in the playing of contemporary music during Dr. Munch's tenure.

The Munch period has seen performances of 168 contemporary works; 97 first Boston performances, 58 United States premieres and 39 world premieres.

Among the honors brought to Symphony Orchestra by Dr. Munch were two American International Music Fund Awards.

Six New York Music Critics Circle Awards were given to compositions first performed in New York by Charles Munch and the Boston Symphony.

Dr. Munch was awarded the National Academy of Recording Arts and Sciences Awards for his recordings with the orchestra of Debussy's "Images" and Ravel's "Daphnis and Chloe." The orchestra received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

The Music Director extended the Berkshire Festival from six weeks to its present eight-week season, totalling 24 concerts. With these, 81 Boston concerts, 36 on tour, Arthur Fiedler's 59 Pops and 21 Esplanade concerts add up to 221 concerts in a 50-week season. This is the longest concert sesaon of any privately supported orchestra in the world.

In addition to concerts this season as guest conductor of the Boston Symphony, Dr. Munch will appear with the Chicago Symphony, Nation Symphony, Pittsburgh Symphony and the Philadelphia Orchestra.

Next autumn he will conduct hte French National Orchestra on its tour of the United States. He has additional invitations to conduct at the Montreux, Vienna, Prague and Santander Festivals.

He has also been invited by the Brussels Philharmonic, the Madrid Orchestra, JaJpan Philharmonic, London Philharmonic, the orchestras of Radio Rome, Radio Turin and Radio Florence. Other possible appearances are with the Buenos Aires Orchestra, the Berlin Philharmonic and the Suisse Romande.

Besides this, he may do a tour for the Australian Broadcasting Commission. This is retirement, Dr. Munch?

CHARLES MUNCH rehearses with members of the Boston Symphony Orchestra for the final 1962 Berkshire Festival concert at Tanglewood Sunday afternoon at 2:30, his last appearance with the orchestra as its Music Director.

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010

AUG 22 1962

Around the Town

It's 'Last Call' For Tanglewood

By EDGAR S. VAN OLINDA

Last call for the Tanglewood Music Festival! It closes at 2:30 p. m. Sunday when the Boston Symphony Orchestra led by its retiring conductor, Charles Munch, will present Beethoven's "Ninth" or Choral Symphony with an augmented chorus and four fine soloists in the big shed.

The idea of "Music Under the Moon" in the heart of Berkshires was two years old when in 1936, the festival board invited the Boston Symphony Orchestra to present three concerts in a tent, temporarily erected on the lawns of the former Vanderbilt estate in Lenox. A severe thunderstorm, where, according to one critic, "even the French horns were shipping water," interrupted one concert and dramatically proved the inadequacy of the rented tent and the need for a permanent covered structure.

A Plea Won $100,000

It was then that Miss Gertrude Robinson Smith, a Berkshire resident and a member of the board of trustees of the Festival, made an impassioned plea to the audience and raised some $100,000 to erect the present shed seating 6,000.

On a pleasant Sunday afternoon, it is not unusual to find 8,000 music lovers, many of them children, seated on the lawn on blankets, surrounded by elaborate box lunches.

Since 1936, the Berkshire Festival has grown into an internationally renowned center, visited each season by more than a quarter of a million persons. Practically in Albany's back yard (45 miles distant and within an hour and 15 minutes motoring time, the festival has erroneously been called the "Salzburg of America." It is more than that. It is one of the finest, if not the finest musical festival of the year with what is generally admitted to be the finest orchestra in America or Europe. The 210-acre estate with the formal gardens and shaded lawns was presented to the orchestra in 1936 by Miss Mary Aspinwall Tappan, and her sister, Mrs. Gorham Brooks.

Huge Throng Expected

It is anticipated that the greatest audience of all times will convene at Tanglewood, Sunday afternoon, for the monumental Beethoven 9th, and to wish Mr. Munch Godspeed on his journey to his home in Europe.

However, there is the comforting assurance that the beloved conductor will return to Tanglewood for a four-weeks series of guest concerts, next year, when a 10-weeks' series of concerts is being discussed.

The concerts in the big shed with the marvelous acoustical properties are not unlike a visit to the United Nations Building. One sees representatives from every country in the world. Saris vie for attention with the Bermuda short-ed men and be-slacked women who mill around the immaculate lawns and recline under the ancient trees.

Well, fellow music lovers: "That's all there is. There isn't anything more" until next year's July and August season. Don't be the one to say:

"I have never been to Tanglewood, but I plan to attend some day. Let it be this week!

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 100,849

AUG 19 1962

Charles Munch To Direct Last Tanglewood Concert

NEXT SUNDAY will be an historic day at Tanglewood in Lenox, scene of the Berkshire Festival. It will mark the retirement of Charles Munch from his post as music director of the Boston Symphony Orchestra after 13 years. For his final program he has chosen as the major work Beethoven's Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Op. 125. Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, baritone, will be soloists. The Festival Chorus has been prepared by Alfred Nash Patterson, new director of the Worcester M... Festival Chorus.

During Munch's term as music director many honors have come to the Boston Symphony Orchestra. The orchestra has received two American International Music Fund Awards. Six New York Music Critics Awards were given to compositions first performed in New York by Charles Munch and the orchestra. Dr. Munch was awarded the National Academy of Recording Arts and Sciences Awards for his recordings with the orchestra of Debussy's "Images" and Ravel's "Daphnis and Chloe." The orchestra received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde. The Boston Symphony Orchestra trustees and Erich Leinsdorf, who succeeds him as music director, have invited Dr. Munch to return next season as guest conductor of the orchestra at several concerts. He will also conduct concerts of the Chicago Symphony, National Symphony, Pittsburgh Symphony and the Philadelphia Symphony Orchestras. In the autumn of this year, he will conduct the French National Orchestra on its tour of the United States.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
1962

Rehearsing for Final Concerts

Dr. Charles Munch, who will retire next Sunday as music director of the Boston Symphony Orchestra, is shown rehearsing the orchestra for the final concerts of the 1962 season.

13 Years of Distinguished Leadership

LENOX—Charles Munch and the Boston Symphony Orchestra will conclude the orchestra's 81st season and the 25th Berkshire Festival next Sunday at 2.30 p. m., with performances of Aaron Copland's Quiet City, and the Ninth Symphony of Beethoven.

Much Honor

Next Sunday's concert will be Dr. Munch's last as music director of the Boston Symphony Orchestra, a post he has held for 13 years. During his tenure with the orchestra, Dr. Munch has presented performances of 168 contemporary works, 97 first Boston performances 58 United States premieres, and 39 world premieres.

In his 13 years as music director, Dr. Munch brought honor to the Boston Symphony Orchestra. The orchestra received two American International Music Fund awards. Six New York Music Critics Circle awards were given to compositions first performed in New York by Charles Munch and the Boston Symphony. Dr. Munch was awarded the National Academy of recording Arts and Sciences awards for his recordings with the orchestra of Debussy's "Images" and Ravel's "Daphnis and Chloe." The orchestra received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

Guest Conductors

The orchestra's guest conductors at the Berkshire Festival, Tanglwood in the past 13 seasons were: Leonard Bernstein, Eleazar deCarvalho, Aaron Copland, Lukas Foss, Thor Johnson, Leon Kirchner, Pierre Monteux, Jean Morel, Eugene Ormandy, Hugh Ross, Carl Schuricht, William Steinberg and Richard Burgin, the orchestra's associate conductor.

Dr. Munch extended the Berkshire Festival from six to its present season of eight weeks, bringing the total of Berkshire Festival concerts to 24. These coupled with 81 concerts in Boston, 36 tour concerts in addition to Arthur Fiedler's 59 pops concerts and 21 Esplanade concerts, enable the Boston Symphony to have the longest concert season of any privately supported orchestra in the world: 221 concerts in a 50-week season.

To Be Guest

The Boston Symphony Orchestra trustees and Erich Leinsdorf, who succeeds Dr. Munch as the orchestra's music director in September, have invited Dr. Munch to return next season as guest conductor of the orchestra at several concerts in Boston, Cambridge and Providence. In addition to his concerts with this orchestra, Dr. Munch has agreed to conduct concerts of the Chicago Symphony, National Symphony, Pittsburgh Symphony and the Philadelphia Orchestra.

Next fall Dr. Munch will conduct the French National Orchestra on its tour of the United States. Dr. Munch has additional invitations to conduct at the Monteux, Vienna, Prague and Santander Festivals. He has also been invited to conduct concerts of the Brussels Philharmonic, the Madrid Orchestra, Japan Philharmonic, London Philharmonic, the Orchestras of Radio Rome, Radio Turin, and Radio Florence, the Buenos Aires Orchestra, the Berlin Philharmonic, the Suisse Romande and to do a tour for the Australian Broadcasting Commission.

Principal Tanglewood Artists

RICHARD BURGIN — ADELE ADDISON — LUKAS FOSS — GARY GRAFFMAN

Principals in the final concerts of the 1962 Berkshire Music Festival season at Tanglewood are: Adele Addison who will be heard this afternoon and next Sunday; Gary Graffman, piano soloist today; Lukas Foss, who will conduct his Time Cycle this afternoon; and Richard Burgin, conductor at Thursday's "Gala Evening" performance.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
AUG 22 1962

127

From the Third Row Orchestra - A Concertgoer's View Of Munch Retirement

The following article is contributed by a Boston concertgoer, and warmly supplements professional criticism during Charles Munch's concluding days as music director of the Boston Symphony.

By Emily Goode

"In the end it is the public who writes our history," said Charles Munch, retiring conductor of the Boston Symphony, in his book, "I Am a Conductor."

Music critics have paid their tributes during these past months of the final Boston and Tanglewood concerts, but how does the public feel about "the dashing Alsatian" who remains, on the eve of retirement, just as dashing, just as Gallic, and almost as mysterious as when he first climbed the Symphony Hall podium in 1949?

Unlike his predecessor, Serge Koussevitsky, Dr. Munch has not been socially gregarious. He has not only shunned parties and the receptions, but the speed with which he emerges from the hall after a concert leaves the camera-poised crowd by the stage door gasping, with shutters untripped! When he has been pressed into personal appearances he has avoided speech-making. Yet to his audiences he is more than an extraordinarily handsome figure directing an orchestra.

"I love that man," wrote a Washington friend, after hearing the symphony on tour. "He has a radiance that comes through his music. It is a matter of spiritual quality as well as impeccable taste."

A man who sat beside me in the shed at Tanglewood frowned and grunted all through the open rehearsal.

* * *

"I don't like his tempos," he complained. "Too slow in the largos, then much too fast. In my book, Munch just isn't a Mozart man!"

"Then why did you stand in line for admission and race to get a good seat when you knew it would be a Mozart program?"

"Because I feel that right now, under Munch, the Boston Symphony is the greatest orchestra in the world. I can't hear it often enough. Besides, while I may not always agree with his interpretation I know Munch is one of the truly greats—as a man and a musician." I later discovered my neighbor to be an active music educator.

At Tanglewood I also met one of the Symphony Hall ushers, a college boy working for his tuition. "I just bought my 43rd Munch recording!" he boasted. "After I buy the Berlioz Requiem I'll start saving for something to play them on."

"You mean you just hoard the records and can't play them?"

"Sure. It means everything to get them before they are recalled. I want to remember Munch and his way with music forever!"

My violin teacher is a member of the orchestra and he tells me Munch expects "more than perfection. He wants 'heart' in our playing."

* * *

From my seat in the third row orchestra I can hear the conductor's directions to the men, see his marvelously expressive face and enjoy his exchanges with soloists. I've grown to watch for his hand-on-the-heart gesture, and the quick smile which tells the men they have done well. And I've sympathized with his look of disgust when the audience is noisy. Once, during an open rehearsal, someone in the balcony laughed at a mistake and Munch cast a blistering look upward.

After the final Boston reading of Beethoven's ninth, I mingled with the crowd which waited nearly two hours by the stage door to give the retiring conductor yet another expression of love and gratitude. I listened to comments from young students as well as long-time series subscribers. Some liked best his introduction of new works, others his way with the French composers.

"And don't forget his Brandenburg concerti," said a bearded youth.

"I admire the way he shunned the limelight," said a precise looking woman.

But a white-haired gentleman objected. "I wish he hadn't been so aloof. I would like to have known him."

"But we do know him," said the woman beside him. "We know him from his music and from his book." She brought the small volume from her handbag, saying, "I got it autographed tonight. Now listen to this, 'Music is an art that expresses the inexpressible. It rises far above what words can mean or the intelligence define.' Henry, you don't have to play golf with a man to know him. After thirteen years of Munch concerts I guess I know he's worth all we feel for him!"

Dr. Munch finally appeared. He looked surprised to see the crowd which packed the street, then smiled radiantly as we clapped and cheered.

* * *

Last Saturday at Tanglewood I was again waiting by the musicians' exit and again Dr. Munch made one of his lightning darts into his car. As he was driven slowly to the crowded path, Munch settled back in his seat and yawned. It was a relaxed, comfortable, I'm-all-by-myself sort of yawn and, as my eyes met those of another bystander, we both smiled.

"He doesn't know we were waiting to see him again," I remarked, "He thinks we came here just for the music."

"And so we did," replied the man, "but to me Munch is the music."

I am convinced that he is writing the Munch with gratitude and a We do not need to tell He himself best expre music-lover's relation the conductor in "the conductor is the which thousands hav warmth and light."

Added to our me the 13 years when he to Boston is anticipation return as guest con Though he shuns the pers word in Symphony Hall's Green Room, he speaks to us each through the music. In this we hear, in his own words, "his heart beat, his soul vibrate, and his emotions sing."

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
AUG 28 1962

Charles Munch—Guest Conductor

The quality which distinguishes Charles Munch is his spontaneity. He never cast music into a mold. In his long 13-year reign as musical director of the Boston Symphony Orchestra from which he is now retiring, he has seemed never to play the same piece twice in the same way. He is fired by the emotion of the moment. This made him almost unique in a world of musical personalities who stamp their brand on their music.

His sense of the freshness of the moment often caused the most professional and informed listeners to say they heard sounds and structures in familiar music that they never had heard before. And in those special moments in the concert hall when men and moods conspire, Dr. Munch could whip music into white heat and overwhelm musicians and audience with its greatness.

As a man he never enjoyed the limelight for its own sake. Those who have been close to him know how retiring and modest is his nature. He is not a showman. The men and women of the Boston Symphony Orchestra had a genuine affection for him, in part because he chose the path of colleague and director rather than tyrant in finding his way through the age-old dilemma of how to weld many individualists and professionals into a unit. If this turned the discipline back to the men themselves, Munch could counter by stepping to the podium and hurling them into the unexpected.

He conducted the French repertoire better than anyone else. This was his bent. But he could attack German music with his own particular excitement, and he paid more scrupulous attention to contemporary composers than he was sometimes given credit for. This despite the fact that innovation requires much longer hours of studying scores than is generally recognized.

Dr. Munch is now looking forward to the international phase of his career appearing as guest conductor in many parts of the world. But he was an international figure already. One of the few giants.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
AUG 19 1962

He'll Keep on Conducting

Dr. Munch Won't Let Retirement End His Career

By ROBERT TAYLOR

DR. CHARLES MUNCH

In his 13 years as music director, Charles Munch brought lustre to the Boston Symphony Orchestra. On the occasion of his Symphony Hall finale last spring, all Boston — including Mayor Collins in an unprecedented civic accolade — paid him homage. Next Sunday's concert at the Berkshire Festival, Tanglewood, Lenox, however, marks Dr. Munch's last as the director of the famous orchestra he has adorned so splendidly.

And so it is fitting to recall again some of the distinctions he has brought to his post. During his tenure with the orchestra he has presented performances of 168 contemporary works, 97 first Boston performances, 58 U.S. premieres and 39 world premieres.

Also, the Orchestra received two American International Music Fund Awards. Six New York Music Critics Circle Awards were bestowed on compositions first performed in New York City. The Bostonians garnered nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde. The National Academy of Recording Arts and Sciences honored Dr. Munch for his recordings (with the ESO) of Debussy's "Images" and Ravel's "Daphnis and Chloe."

Future Plans

It has been a reign of glittering accomplishment, including the extension of the season the Berkshire Festival from six to eight weeks, 81 concerts in Boston) so that the Boston Symphony now boasts the longest season of any privately-supported orchestra in the world: 221 concerts in a 50 week season.

This, of course, means continuous employment for the musicians; and for students, who hitherto might have found the concerts at Symphony Hall inaccessible, the Open Rehearsal became established.

What of Dr. Munch's future? Fortunately, he exhibits no inclination toward retirement. At 70 he looks forward to an active conducting schedule. It is well-known that Erich Leinsdorf, the succeeding conductor, and the trustees, want Dr. Munch as guest conductor this season at seveal concerts in Boston, Cambridge and Providence.

He has other commitments less well-known. To date:

Guest appearances with the Chicago Symphony, the National Symphony, the Pittsburgh Symphony and the Philadelphia Orchestra.

In the autumn of this year he will conduct the French National Orchestra during its tour of the United States.

The Vienna, Prague, Montreux and Santander Festivals have all requested his services.

The Munch Years

He has been invited to conduct concerts of the Brussels Philharmonic, the Madrid Orchestra, Japan Philharmonic, the Orchestras of Radio Rome, Radio Turin and Radio Florence, the Buenos Aires Orchestra, the Berlin Philharmonic, the Suisse Romande, and to do a tour for the Australian Broadcasting Commission.

These offers comprise testimony of the world esteem which the French-born Charles Munch enjoys and which the years in Boston augment. The glowing years

times in which one differed w an interpretation here, a temp there, a selection that Dr. Munc revived, a selection that he didn't But in retrospect they must rad iate the kindly light of his genia temper.

Statistics will blur, eventually: these always do. The arithmetical evidence of a conductawards are of topical significance, something to impress the management and provide music reviewers with a source when looking back on the intangible and evanescent past.

Like the finest of interpretive masters, his personal satisfaction derives from etching his name on vivid air. Charles Munch, the lifeenhancing artist, still exists in the great orchestra he inherited, and which, next Sunday, he passes on. It is not too late to affirm our affection and admiration. It is never too late for that.

Reception Here For Dr. Munch

A reception in honor of Charles Munch, retiring next week as Director of the Berkshire Music Center, will be given by the Koussevitzky Music Foundation today at the home of Mrs. Serge Koussevitzky.

In speaking of the reception, Mrs. Koussevitzky, President of the foundation, said that "it is given in recognition of Dr. Munch's many memorable performances of works commissioned by the Koussevitzky Music Foundation, and of his directorship of the Berkshire Music Center."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
HUDSON REGISTER STAR
Tuesday, August 21, 1962

Area Attractions Enter Last Week

Summer time is running out for two of this area's most interesting and appealing attractions.

At Tanglewood, the Boston Symphony Orchestra's summer home in Lenox, Mass., Charles Munch will conduct his last concerts this week before retirement.

The Berkshire Music Festival program in its last week includes: Wednesday, Aug. 22, 8 p.m., Chamber Music Concert by the Kroll Quartet, held in the Festival Theatre; Thursday, Aug. 23, Gala Evening Concert; Friday, 8 p.m., in the Shed, Boston Symphony Orchestra, conducted by Pierre Monteux, playing the "Euryanthe Overture," Weber; Mathis der Maler," Hindemith; and "Symphony No 1," Brahms; Saturday, 8 p.m., Boston Symphony, conducted by Charles Munch in the Shed, "Symphonie Fantastique," Berlioz; "La Mer," Debussy; and "Daphnis and Chloe, Suite No. 2," Ravel; and finally, Sunday, Aug. 26, at 2:30 p.m. in the Shed, Charles Munch conducting the orchestra in "Quiet City," Copland, and "Symphony No. 9," Beethoven.

The Jacob's Pillow Dance Festival begins its last two weeks tomorrow.

Featured this week through Saturday evening are Maria Tallchief and Scott Douglas in a Classic Ballet, Pas de deux; The First Chamber Dance Quartet in a premiere of a new work and Balasaraswati and four musicians from South India in their United States debut.

Four performances next week

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 24 1962

Records May Fall at Festival With a Weather Break

TANGLEWOOD — With a break from the weatherman, the final concerts of the Boston Symphony Orchestra at the Berkshire Festival over the weekend are expected to draw the biggest crowds of the 1962 eight-week season, especially Sunday afternoon when the BSO conductor, Dr. Charles Munch will give his final performance as musical director of the orchestra after 13 years.

For his final concert Sunday afternoon at 2:30, Dr. Munch has chosen as the major work, Beethoven's Symphony No. 9 in D minor with final chorus on Schiller's "Ode to Joy." Adele Addison, soprano; Florence Kopleff, contralto, John McCollum, tenor and Donald Gramm, baritone, will be the soloists.

Former BMC Student

The Festival Chorus has been prepared by Alfred Nash Patterson. At the invitation of Dr. Munch, the Festival Chorus will be augmented by Le Choeur des Etudiants de l'Universite de Montreal. Fernand Graton, a former student at the Berkshire Music Center, is music director of this chorus from Montreal, which also appeared at Tanglewood at the final concert of the 1961 Berkshire Festival.

Sunday's concert will begin with a performance of Aaron Copland's "Quiet City, for Strings, Trumpet and English Horn." Roger Voisin, solo trumpet of the BSO, and Louis Speyer, English horn in the orchestra, will be the soloists.

2,545 at Gala

Saturday morning at 10, the final rehearsal of the season will be open to the public and the proceeds will benefit the Boston Symphony Orchestra's pension fund.

Last night the "Gala Evening" program held for the benefit of the Berkshire Music Center was staged before a crowd of 2,545 in a variety of demonstrations by the students, aided by Richard Burgin and Seymour Lipkin of the faculty who shared conducting honors, and Florence Kopleff, alto, who was soloist at the Shed concert, which climaxed the day's activities. Miss Kopleff donated her services for the benefit.

Mrs. Serge Koussevitzky, chairman of the committee for the benefit, explained that the problem of financing the BMC, the summer school of the BSO, "has always been a thorny one, inasmuch as it is done by the Boston Symphony Orchestra, which is already dependent on contributions for its continuation, and because students of music are seldom persons of means."

Scholarships at the Center, the committee chairman explained, take the form of grants toward tuition from the Tanglewood Revolving Scholarship Fund, which has been established by gifts from RCA Victor, the Rockefeller Foundation and others.

"But the continued sources of financial aid to the Tanglewood student are not sufficient to meet the costs of training him here," Mrs. Koussevitzky explained, adding "the annual deficit on the Music Center's operation is met by the BSO. In order to carry on the work of the Center, additional scholarship aid is needed."

Tonight Pierre Monteux will make his fourth and final appearance at the Berkshire Festival as conductor of the BSO. The concert starts at 8.

Tomorrow night Dr. Munch will be on the podium.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • R
Transcript-Tele
HOLYOKE
Circ. 26,
SEP 8

The Best Other Ed

Charles Mun

The quality which Charles Munch is hi He never cast music in his long 13-year r cal director of the phony Orchestra fr

is now retiring, he never to play the sam in the same way. He the emotion of the m made him almost world of musical pers stamp their brand on His sense of the fre moment often caus professional and int ers to say they hear structures in famili they never had hear in those special m concert hall when me conspire. Dr. Munch music into white he whelm musicians with its greatness. As a man he nev limelight for its o who have been close how retiring and mo ture. He is not a s men and women o Symphony Orchestra ine affection for h cause he chose the league and direct tyrant in finding h the age-old dilem weld many individ fessionals into a u ed the discipline b themselves, Munc ter by stepping to hurling them into He conducted the toire better than an was his bent. But h German music wi ticular excitement more scrupulous a temporary compos sometimes given despite the fact requires much l studying score recognized. Dr. Munch is r ward to the int of his career ap conductor in ma world. But he was figure already. giants. — Christia tor.

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Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
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The Best From Other Editors

Charles Munch

The quality which distinguishes Charles Munch is his spontaneity. He never cast music into a mold. In his long 13-year reign as musical director of the Boston Symphony Orchestra from which he is now retiring, he has seemed never to play the same piece twice in the same way. He is fired by the emotion of the moment. This made him almost unique in a world of musical personalities who stamp their brand on their music. His sense of the freshness of the moment often caused the most professional and informed listeners to say they heard sounds and structures in familiar music that they never had heard before. And in those special moments in the concert hall when men and moods conspire. Dr. Munch could whip music into white heat and overwhelm musicians and audience with its greatness.

As a man he never enjoyed the limelight for its own sake. Those who have been close to him know how retiring and modest is his nature. He is not a showman. The men and women of the Boston Symphony Orchestra had a genuine affection for him, in part because he chose the path of colleague and director rather than tyrant in finding his way through the age-old dilemma of how to weld many individualists and professionals into a unit. If this turned the discipline back to the men themselves, Munch could counter by stepping to the podium and inspiring them into the unexpected. He conducted the French repertoire better than anyone else. This was his bent. But he could attack German music with his own particular excitement, and he paid more scrupulous attention to contemporary composers than he was sometimes given credit for. This despite the fact that innovation requires much longer hours of studying score than is generally recognized.

Dr. Munch is now looking forward to the international phase of his career appearing as guest conductor in many parts of the world. But he was an international figure already. One of the few giants. — Christian Science Monitor.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 28 1962

To Dr. Munch: Only Farewell

Tanglewood, the Boston Symphony, and Charles Munch have never belonged to Massachusetts. They belong to audiences everywhere—by radio and recordings on one route, and on another by personal participation in the experience of great music performed by an extraordinary orchestra under a dedicated conductor.

But Dr. Munch's following, in the 13 years he has directed this splendid complement of musicians, has included ourselves and, of course, thousands in this part of the state during the Berkshire Festivals. Thus Western Massachusetts shared deeply in the appreciation expressed Sunday afternoon after his final appearance as musical director.

Beethoven's Ninth Symphony furnished an eminently appropriate climax to the association that Dr. Munch's audiences have felt with his endeavors. The sung Fourth Movement, based on Schiller's "Ode to Joy," looks to a time when "all men will be brothers." Charles Munch, through the Boston Symphony and the language of music, has had a role in keeping that time in sight.

Fortunately, his retirement will not be complete. We look forward to his return as guest conductor next year.

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 25 1962

Tanglewood Topics

By Sanford R. Sistare

DURING THE FINAL week of the Berkshire Festival at Tanglewood, one always senses an atmosphere of excitement tempered with nostalgia. This is particularly noticeable this season as Charles Munch concludes his association with the Boston Symphony Orchestra after 13 years as its conductor. Many tributes have been paid to Dr. Munch, and he has made a host of friends both in America and abroad during his hundreds of appearances with the orchestra. He, in turn, presented his orchestra with his own tribute this season by inviting ten members to appear as soloists—high testimony of a conductor's respect for the ability of his musicians.

* * *

AT THE Berkshire Music Center Orchestra's concert last Tuesday I was reminded of how meliorating music can be in a world troubled with a jumble of international problems. The personnel of this student orchestra is made up of young musicians from many countries whose relations with one another have been strained over a period of years. The ability to perform and enjoy great music transcends these problems with which nations are involved, and chauvinism becomes subservient to the goals of musical training.

But musicians do not lose sight of their national heritage by any means. For instance, portions of the student chamber music program on August 14 were devoted to honoring the hundredth anniversary of the birth of Claude Debussy. French students Marcelle Verignon and Martine Joste played Debussy's Sonata for Violoncello and Piano, and Jean Mouillere and Michel Bernholc performed his Sonata for Violin and Piano.

* * *

AS THIS COLUMN reaches print, we rapidly are approaching the end of this twenty-fifth season of the Berkshire Festival. Come Monday, August 27, Tanglewood will revert to the same silence of the afternoon in mid-June when I began this series. Now it will be broken by trucks carrying instruments, pianos, and other paraphernalia away from the main gate and back to Boston for the opening of its

winter season in Symphony Hall on September 21, Erich Leinsdorf conducting.

A number of events in the orchestra's calendar are worthy of note. Since it is the oldest orchestra to visit New York during the season, the Boston Symphony will have the honor of presenting the second concert in the new Philharmonic Hall in Lincoln Center on September 24.

Continued on next page

In April at the close of the Boston season, the Orchestra will embark on a transcontinental tour to Chicago, Kansas City, Missouri, Oklahoma City, Albuquerque, San Diego, Los Angeles, San Francisco, Portland, Seattle, Winnipeg, and Minneapolis. Many people who have been to Tanglewood this summer will then be able to hear the orchestra in their own cities.

* * *

THE BOSTON SYMPHONY has recently engaged in a new endeavor—nationwide television. In association with the Seven Arts Associated the orchestra has released a series of thirteen one-hour television concerts which will be telecast in more than twenty cities in the United States.

Charles Munch's final concert on Sunday will be video taped for history and presented on Boston's WGBH-TV on September 4. Thus the Boston Symphony moves on from its summer home at Tanglewood to Boston and ultimately to a national audience.

Tanglewood is not forgotten, however, as already many things have been planned for next season. Erich Leinsdorf has planned a major world premiere for the Berkshire Festival, and a number of other changes will be announced while the snows are yet deep on the great lawns of this lovely estate.

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010
AUG 23 1962

The Last Concert

The Berkshire Music Festival of the Boston Symphony Orchestra at Tanglewood is a Massachusetts event. But in mileage and spirit it is close to thousands of people in our own area who for a quarter-century have found its sound of music and its spaciously landscaped grounds a seasonal delight.

For this reason, we join our neighbors over the state line in regretting that the time has come to retire for one of the men who have made Tanglewood the world-famous center of music that it is.

On Sunday, Dr. Charles Munch, for thirteen years the music director of the Boston Symphony, conducts his last concert in "The Shed." During his tenure, he has brought not only pleasure to countless music lovers, but has won plaudits the world over.

With Dr. Munch go our best wishes. And our gratitude.

POUGHKEEPSIE, N.Y.
JOURNAL
D. 29,861 S. 31,200
AUG 26 1962
NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,675
AUG 19 1962
CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
POUGHKEEPSIE JOURNAL
Sunday, August 26, 1962

Dr. Munch to Direct Final Concert Today

For his final concert today as music director of the Boston Symphony orchestra and the concluding program of the 1962 Berkshire Festival at Tanglewood, Dr. Charles Munch has chosen as the major work Beethoven's "Symphony No. 9, in D Minor," with final chorus on Schiller's "Ode to Joy, Op, 125."

Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, baritone will be the soloists. The Festival chorus has been prepared by Alfred Nash Patterson. At the invitation of Dr. Munch, the Festival chorus will be augmented by Le Choeur des Etudiants de l'Universite de Montreal. Fernand Graton, a former student at the Berkshire Music center, is music director of this chorus, which also appeared at Tanglewood at the final concert of the 1961 Berkshire festival.

Sunday's program will begin with a performance of Aaron Copland's "Quiet City, for Strings, Trumpet and English Horn." Roger Voisin, solo trumpet of the Boston Symphony orchestra, and Louis Speyer, English horn in the orchestra, will be the soloists.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
POUGHKEEPSIE JOURNAL
Sunday, August 19, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SARATOGA SARATOGIAN
Monday, August 20, 1962

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HOLYOKE, Mass.
Circ. 26,063
AUG 18 1962

New England Newsclip Agency, Inc.
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Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350
AUG 16 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 23 1962

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 445,834
AUG 19 1962

OSWEGO, N.Y.
PALLADIUM-TIMES
D. 15,065
AUG 18 1962

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010
AUG 19 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
AUG 23 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
OSWEGO PALLADIUM TIMES
Saturday, August 18, 1962

POUGHKEEPSIE, N.Y.
JOURNAL
D. 29,861 S. 31,200
AUG 19 1962

SCHENECTADY, N.Y.
GAZETTE
D. 45,522
AUG 18 1962

Dr. Munch to End Season At Berkshire on Aug. 26

CHARLES MUNCH
In Final Performance

Charles Munch and the Boston Symphony Orchestra will conclude the orchestra's 81st season and the 25th Berkshire Festival Aug. 26 at the concert at 2:30 p.m., which will be Dr. Munch's last as music director of the orchestra, a post he has held for 13 years.

* * *

THE PROGRAM FOR Aug. 26 will include performances of Aaron Copland's "Quiet City" and the "Ninth Symphony" of Beethoven.

During Dr. Munch's tenure with the orchestra, he has presented performances of 168 contemporary works, 97 first Boston performances, 58 United States premiers and 39 world premiers.

This fall, Dr. Munch will conduct the French National Orchestra on its tour of the United States. He has additional invitations to conduct at the Montreux, Vienna, Prague and Santander Festivals. He has also been invited to conduct concerts of the Brussels Philharmonic, the Madrid Orchestra, Japan Philharmonic, London Philharmonic, the Orchestras of Radio Rome, Radio Turin and Radio Florence, the Buenos Aires Orchestra, the Berlin Philharmonic, the Suisse Romande, and to do a tour for the Australian Broadcasting Commission.

* * *

IN THE 13 YEARS which Dr. Munch has served as music director of the Boston Symphony, the orchestra received two American International Music Fund Awards. Six New York Music Critics Awards were given to compositions first performed in New York by Dr. Munch and the Boston Symphony. Dr. Munch was awarded the National Academy of Recording Arts and Sciences Awards for his recordings with the orchestra of Debussy's "Images" and Ravel's "Daphnis and Chloe." The orchestra received nine Grand Prix du Disques and the Medal of the Vienna Moxartgemeinde.

The orchestra's guest conductors at the Berkshire Festival during the past 13 seasons have included Leonard Bernstein, Eleazar deCarvalho, Aaron Copland, Lukas Foss, Thor Johnson, Leon Kirchner, Pierre Monteux, Jean Morel, Eugene Ormandy, Hugh Ross, Carl Schuricht, William Steinberg and Richard Burgin, the orchestra's associate conductor.

* * *

DR. MUNCH extended the Berkshire Festival from six weeks to its present season of eight weeks, bringing the total of Berkshire Festival concerts each season to 24. These coupled with 81 concerts in Boston, 36 tour concerts in addition to Arthur Feidler's 59 Pops concerts and 21 Esplanade concerts, enable the Boston Symphony to have the longest concert season of any privately supported orchestra in the world—221 concerts in a 50-week season.

The Boston Symphony Orchestra trustees and Erich Leindorf, who succeeds Dr. Munch as the orchestra's music director in September, have invited Dr. Munch to return next season as guest conductor of the orchestra at several concerts in Boston, Cambridge and Providence. In addition to his concerts with the Boston Orchestra next season, Dr. Munch has agreed to conduct concerts of the Chicago Symphony, National Symphony, Pittsburgh Symphony and the Philadelphia Orchestra.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579
AUG 19 1962

LEADS SYMPHONY . . . Conductor Charles Munch rehearses the Boston Symphony Orchestra for the final concert of the season next Sunday at the Berkshire Festival, Tanglewood.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64 387
AUG 25 1962

131

THE AISLE SEAT

Munch Waves Farewell To Tanglewood Era

By TED STRONGIN

ANOTHER era in the history of the Boston Symphony Orchestra draws to a close tomorrow afternoon in the great Shed at Tanglewood. At this time and place Charles Munch conducts his last concert as director of the great orchestra's musical fortunes.

It was the Koussevitzky era, just before Munch's that made Tanglewood possible. The school plus the festival of concerts on the beautiful estate were a vision of Koussevitzky's mind. The late maestro made the vision become a full-fledged reality.

During the Munch era the reality has turned into the most successful and bestknown- musical reality in the world. Day by day, Tanglewood outdraws everything in the Northeast except the thoroughbred races. And the Tanglewood season is longer than any one thourghbred season. Dr. Munch extended his summer span from six to eight weeks. There is little doubt that he has made Tanglewood appeal to a far wider audience than the usual one for so-called serious music.

Dr. Munch will be sorely missed by many. To countless thousands of summer visitors he represents sunny afternoons, starry evenings, heart-warming music and peace for the soul. He is very much loved by his followers

He will continue to lead an active life, with worldwide guest appearances already scheduled. These include three next season with the Boston Symphony itself.

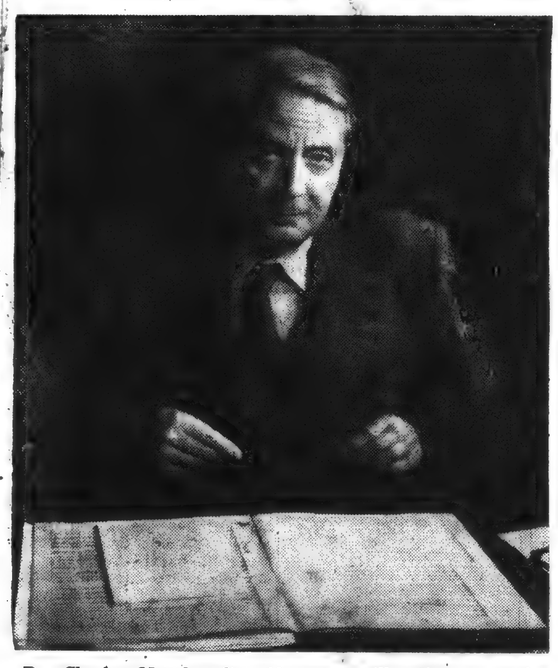
Meanwhile, we look forward to the new era under the helm of Dr. Munch's successor, Erich Leinsdorf. Mr. Leinsdorf has already underscored his great interest in the Berkshire Music Center, the school associated with Tanglewood. It's an open secret that Dr. Munch's greatest enthusiasm did not always lead in that direction.

no doubt Mr. Leinsdorf will reveal changes of accent amming, interpretation and taste as time goes on. welcome. Change is tonic.

CHARLES MUNCH: Flowering of a musical reality.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
AUG 26 1962

From Score...



Dr. Charles Munch, after 13 years, will retire as music director of the Boston Symphony Orchestra this afternoon as he conducts the final concert of the Tanglewood season at 2.30 in the Music Shed.

Second Thoughts On Music

Inherently Modest Man Is Undisputed Leader of BSO

Charles Munch Will Retire Today After 13 Years As Director of Boston Symphony

By WILLARD M. CLARK

LENOX—Today, Aug. 26, 1962, we bid farewell to Charles Munch, who for the last 13 years has been music director of the Boston Symphony Orchestra. Dr. Munch replaced Serge Koussevitzky and this was not an easy task. Founder of the Berkshire Music Center and Berkshire Festival, he had guided its destinies with unerring skill, and his dynamic personality and baton manner had generated an excitement which had seemed impossible for anyone else to duplicate. In fact no one else has to date. This quiet-mannered personality, wholly engrossed in music, was not the type to win instant affection from an audience. However, over the years his intense devotion to music, his impeccable taste and his modesty and humility slowly won him a place unique in Boston Symphony Orchestra annals. Today the orchestra is wholly his; its tone quality is his; his word has become law. The Boston Symphony players now seem to play for him with the same enthusiasm that they showed for Serge Koussevitzky. Thus an inherently modest man has become the undisputed leader of the Boston Symphony Orchestra.

Added Depth

Charles Munch came to the Boston Symphony Orchestra in the fall of 1949, with a small repertoire which he had used for many years as visiting guest conductor. Now, with a 50-week season, he has expanded his repertoire to meet its needs. Still a champion of French music, he has his favorites and Tanglewood audiences have heard them year after year. But each year he seems to have added something in depth of understanding and intensity of feeling. His sincerity is always apparent.

His intention to retire because of indifferent health caused a scramble among the conductors, for this is a juicy post. Erich Leinsdorf was the lucky one. I think he will bring to the orchestra a greatly enlarged repertoire and certainly a precision which it has lost during the Munch regime. I suspect German works will take over the large French repertoire which Munch has built up. We shall miss the gentle presence and shock of white hair which seemed to be Munch's trademark.

When he first came here, he spoke to the orchestra very briefly, saying "We shall make beautiful music together." Beautiful music has been made. There have been moments of agonizing contemporary music, but this music has as much right to be heard as the first music written by Brahms or Beethoven.

All Have Learned

During the 12 summers he has officiated at the Berkshire Music Festival, he has brought to the audiences some of the great works of Bach and Mozart, playing them with devotion born of an inborn sense of beauty and form. We have all learned something from him; something which no one can take away.

To realize the extent and magnitude of the task Dr. Munch took over 13 years ago, one need only scan these figures: he has presented performances of 168 contemporary works, 97 first Boston performances, 58 United States premieres, and 39 world premieres. No wonder he is fatigued. We bid him a fond farewell, and may his future musical efforts bring the same contentment that they have brought to the thousands who have heard him during the last 13 years. We wish him well.

PROGRAM TODAY AT TANGLEWOOD

SUNDAY AUG. 26
10 a. m., Music Hall
Boston Symphony Orchestra
Charles Munch, Conductor
Quiet City (Voisin
Speyer ..... Copland
Symphony No. 9 .... Beethoven
(Addison, Kopleff, McCollum, Gramm)
Ode to Joy, Op. 125 ... Schiller
(Festival Chorus, Student Choir, University of Montreal)

...To Fore

When Dr. Munch puts his baton down this afternoon at Tanglewood he hopes to be able to join the ranks of the golf world. Replacing the divots should produce a more relaxing advocation for the conductor.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 25 1962

Charles Munch In Photographs

THOUSANDS OF PICTURES have been taken of Charles Munch in the 13 years since he became conductor of the Boston Symphony Orchestra. The collection on these two pages, all taken in the Berkshires, is not a chronological summary of those years but rather an attempt to suggest the character of this man who has added considerably to the orchestra's dignity and stature. Dr. Munch has the temperament of the artist, not the executive, and has always remained somewhat aloof from the hubbub surrounding the operation of a large business, preferring the company of a few fellow musicians to the demands of a busy public life. For relaxation he plays golf. For pleasure he collects art. For his work he devotes his life.

Manos

The concert is under way.

Tague

Mr. Munch studies with a collector's eye an exhibit at Clark Art Institute.

Tague

He pauses in a narrow passage between hedges in the formal gardens.

Tague

An occasional game of golf is Munch's chief recreation. Here he stops on the edge of a fairway at Pittsfield Country Club.

Manos

Batons and music scores add to conductor's solitude before concert.

Plouffe

Mr. Munch in the driver's seat beside his chauffeur and valet, Roger Toureau.

Tague

With violinist Zino Francescatti.

Whitestone

Rehearsing, 1961.

Whitestone

With conductor Pierre Monteux

Mamas

Hugh Ross, Berkshire Music Center choral director, talks with Mr. Munch prior to a concert with the Festival Chorus.

Mamas

Conducting the Boston Symphony, 1956.

Patrovec

Munch engages in a quick conversation with Rudolph Serkin.

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 25 1962

Tomorrow Is the Last Time

Magos

At tomorrow afternoon's final 1962 concert at Tanglewood, Dr. Charles Munch will raise his baton over the Boston Symphony Orchestra for the last time as permanent conductor. Successor to the late Serge Koussevitzky, he has for some 13 years maintained the orchestra's long-established reputation as one of the world's greatest ensembles. (Two pages of today's "Berkshire Week" supplement are given over to retrospective photos.)

Dr. Munch: A Tribute

By JAY C. ROSENFELD
Eagle Music Critic

The Beethoven ninth symphony tomorrow afternoon at Tanglewood will be Charles Munch's valedictory. It marks the end of an era, not only for him, but for the Boston Symphony Orchestra in both its homes, Boston and Tanglewood.

"Farewell" is a heartbreaking word, but this should be a "valediction forbidding mourning." Rather more appropriate are the words of Schiller which Beethoven uses in "the" ninth: "O, friends and brothers, . . . raise your voices and sing in glad, free measure."

Munch has graced the Boston Symphony podium for thirteen years, longer at Tanglewood, in fact, than Koussevitzky, who brought the orchestra here in 1936 but whose term, because of transportation restrictions in the war years, was not as uninterrupted as that of Munch.

What more appropriate for such a significant event than Beethoven's choral symphony? It has served for so many occasions of special solemnity, notably the concert with which Koussevitzky dedicated the new Tanglewood Shed in which tomorrow Munch gives his "concert d'adieu."

Fortunately this leave-taking will not be a permanent severance of ties because he will be back in Boston, at least, as guest conductor next year for four weeks, as he will be for an equal term in both Philadelphia and Chicago, and for shorter visits with the orchestras of Washington and Pittsburgh. Then he will pursue his art in South America, Japan, Australia, Switzerland, Italy, Spain and Israel. He seems to have taken George Washington's advice from his farewell in which he vowed it would now be his "policy to steer clear of permanent alliances with any portion of the foreign world."

Munch will take with him from Boston and Tanglewood, indeed from all America, many honors, but more indelibly the record of his accomplishments. He has a large, fine-looking figure, a full head of white hair, eyes blue and a little sad; is taciturn, almost timid except when in front of his orchestra, when he becomes imperious without haughtiness.

His style of conducting depended on excitement generated on stage more than on effects planned and worked out in detail in rehearsal. It has been the pleasant task of this viewer to comment on his art these many years and, at our distance, to develop a devotion and a respect for him so that his departure now will be recorded with genuine regret for us as it will be for the men of his orchestra and the public.

We presume to speak for all Berkshire when we say we will always retain warm memories of him and his artistry, and can only hope that, once again more permanently installed in his home at Louveciennes, his memories will include the cordiality with which he was always welcomed among us.

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AUG 22 1962

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Jewish Advocate
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AUG 23 1962

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BOSTON, Mass.
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AUG 19 1962

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

AUG 18 1962

MUNCH PLANS BUSY SCHEDULE IN RETIREMENT

Boston Symphony Director Leaves Post Aug. 26 After 13 Years

LENOX—The eighth and final week of the 1962 Berkshire Festival at Tanglewood will be an historic one in that it will mark the retirement of Dr. Charles Munch from his post after 13 years as music director of the Boston Symphony Orchestra.

Guest Appearances

But in retirement he will be very busy. The orchestra trustees and Erich Leinsdorf, who succeeds Munch as the orchestra's music director in September, have invited him to return next season as guest conductor of the orchestra at several concerts in Boston, Cambridge, and Providence.

In addition to his concerts with this orchestra, he has agreed to conduct concerts of the Chicago Symphony, National Symphony, Pittsburgh Symphony, and the Philadelphia Orchestra.

This autumn Munch will conduct the French National Orchestra on its tour of the United States, and he has additional invitations to conduct at the Montreux, Vienna, Prague and Santander Festivals.

In Europe

Also he has been invited to conduct concerts of the Brussels Philharmonic, the Madrid Orchestra, Japan Philharmonic, London Philharmonic, the Orchestras of Radio Rome, Radio Turin, and Radio Florence, the Buenos Aires Orchestra, the Berlin Philharmonic, the Suisse Romande, and to do a tour for the Australian Broadcasting Commission.

During his tenure with the Boston Symphony Orchestra, Dr. Munch presented performances of 168 contemporary works, 97 first Boston performances, 58 United States premieres and 39 world premieres.

In his 13 years as music director, Munch brought honor to the orchestra. The orchestra received two American International Music Fund Awards. Six New York Music Critics Circle Awards were given to compositions first performed in New York by Munch and the symphony.

Several Awards

He was awarded the National Academy of Recording Arts and Sciences awards for his recordings with the orchestra of Debussy's "Images" and Ravel's "Daphnis and Chloe." The orchestra received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

The orchestra's guest conductors at the Berkshire Festival, Tanglewood, in the past 13 seasons were: Leonard Bernstein, Eleazar deCarvalho, Aaron Copland, Lukas Foss, Thor Johnson, Leon Kirchner, Pierre Monteux, Jean Morel, Eugene Ormandy, Hugh Ross, Carl Schuricht, William Steinberg and Richard Burgin, the orchestra's associate conductor.

Munch extended the Berkshire Festival from six weeks to its present season of eight weeks, bringing the total of Berkshire Festival concerts to 24.

221 Concerts

These coupled with 81 concerts in Boston, 36 tour concerts in addition to Arthur Fiedler's 59 Pops concerts and 21 Esplanade concerts, enable the Boston Symphony to have the longest concert season of any privately supported orchestra in the world: 221 concerts in a 50-week season.

Doctor Munch has invited his friend Pierre Monteux to conduct Friday's Berkshire Festival program for his fourth appearance at Tanglewood this season. His program will include Weber's "Euryanthe" Overture, Hindemith's Symphony "Mathis der Maler" ("Matthias the Painter"), and the Symphony No. 1 in C minor, Op. 68, by Brahms.

On Aug. 25 there will be an open rehearsal at 10 a. m. for the benefit of the Boston Symphony Orchestra Pension Fund. That evening at 8 Munch will begin the Berkshire Festival program with the "Symphonie fantastique," Op. 14a by Berlioz. Also to be heard will be "La Mer" (The Sea) by Debussy and Ravel's "Daphnis et Chloe" ballet, Suite No. 2.

Final Concert

For his final concert Aug. 26 as music director of the orchestra and the concluding program of the 1962 Berkshire Festival, Dr. Munch has chosen as the major work Beethoven's Symphony No. 9 in D minor with final chorus on Schiller's Ode to Joy, Op. 125.

Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, baritone will be the soloists. The Festival Chorus has been prepared by Alfred Nash Patterson.

At the invitation of Charles Munch, the Festival Chorus will be augmented by Le Choeur des Etudiants de l'Universite de Montreal. Fernand Graton, a former student at the Berkshire Music Center, is music director of this chorus, which also appeared at Tanglewood at the final concert of the 1961 Berkshire Festival.

The Aug. 26 program will begin at 2:30 with a performance of Aaron Copland's "Quiet City," for strings, trumpet and English horn. Roger Voisin, solo trumpet of the Boston Symphony Orchestra, and Louis Speyer, English horn in the orchestra, will be the soloists.

The Kroll Quartet will present a program of chamber music at the regular Wednesday chamber music series. The program will include Beethoven's Quartet, Op. 18, No. 1, and Quartet, Op. 132, and the Quartet No. 2 by Bartok.

This series of chamber music concerts is presented for the benefit of the Berkshire Music Center's Scholarship Funds, to which the Kroll Quartet has contributed its services for this evening's program.

Gala Evening

The annual Gala Evening at Tanglewood will be Thursday for the benefit of the Tanglewood Revolving Scholarship Fund. Performances by the students of the Boston Symphony Orchestra's summer school of music will begin at 4 with the Tanglewood grounds opening at 3.

The order of events consists of chamber music at 4 in the theater, music by Tanglewood composers at 5 in the Chamber Music Hall, a fanfare at 6.45 at the Main House, a concert by the Tanglewood Choir on the porch of the Main House, and a performanoe of Gustav Mahler's Symphony No. 3 by the Berkshire Music Center Orchestra and Festival Chorus at 8 in the Music Shed.

Richard Burgin will conduct the student orchestra and chorus at this concert. Florence Kopleff, an alumna of the Berkshire Music Center, will be the soloist. Miss Kopleff has contributed her services for this performance.

The period between 6 and 6.45 Thursday has been designated as a picnic hour. Patrons are invited to bring a picnic or purchase box suppers at the Tanglewood cafeteria.

Friends of the Berkshire Music Center are invited to three events at Tanglewood during this final week, beginning with the student orchestra concert Tuesday at 8.

The Aspects of Music seminar Friday at 3.15 will be devoted to recent American and European music. The final performances by the Berkshire Music Center students will be at the Aug. 26 chamber music concert at 10 a. m.

Today's Program

The Berkshire Festival concert today will be conducted by Eugene Ormandy, music director of the Philadelphia Orchestra. Ormandy will conduct the Boston Symphony Orchestra in a program of Russian music, featuring the Piano Concerto No. 1 by Tchaikovsky with Eugene Istomin as soloist.

Also to be heard will be Prokofiev's Classical Symphony and Symphony No. 6.

Charles Munch will conduct Sunday's 2.30 concert, but a portion of this program will be devoted to "Time Cycle" by Lukas Foss, with the composer conducting and Adele Addison, soprano, as solist.

Munch will direct the orchestra in Schubert's Symphony No. 5, and he has invited Gary Graffman to be his guest for a performance of the Piano Concertop No. 1 by Brahms.

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Last Movement For Munch As Boston Symphony Head

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Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
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REVIEWS 8TH WEEK. 1962

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

25 1962

Music Review

Monteux at Tanglewood

By JAY C. ROSENFELD

THE FIRST concert of the final three of the season at Tanglewood brought Pierre Monteux as guest conductor to the podium for his fourth and last appearance of the summer. The venerable leader was recalled with ever-increasing enthusiasm at the conclusion of his program, and the members of the orchestra joined in the triumphal demonstration as heartily as the audience of over 5,200.

Monteux expressed his appreciation to the orchestra for their magnificent performance as much as to the audience for their homage and on one recall, embraced and bussed Concertmaster Richard Burgin on both cheeks a la Francaise in a gesture of which the touching import may not have been apparent to all. It was during the incumbency of Monteux at the helm of the Boston Symphony Orchestra that Burgin originally took his post as principal first violinist and this was the last time that Burgin would occupy that chair under the baton of Monteux.

* * *

THE EVENING was bright and fresh and wraps were not superfluous, but it was bracing air for the orchestra and they never sounded better. The overture to "Euryanthe" of Weber opened the program and proceeded to the Hindemith symphony "Mathis der Maler." The circumstances of the composition of this work reveal the significance of the choice of the subject. It was in 1934 in Germany that Hindemith, living in one of the towers in the wall around Frankfort, was moved by the political atmosphere of the day to take the example of the Mathias Grunewald, a painter who lived in the time of the Reformation and who gave up his painting and joined in the struggle to free the oppressed peasants. The three movements are excerpts from an opera which was completed after the symphony and whose subtitles reveal the subject Hindemith was trying to express: "Angelic Concert," a short bridge slow movement, the "Entombment," and the "The Temptation of Saint Anthony."

* * *

THIS LAST movement was a tour de force. The strings have a very free cadenza introduction for 18 bars before the body of the movement is reached. This is written in the lower and most resonant areas of the instruments and remains there until the winds join in, at which time Hindemith moves them up where they still can emerge and hold their dominance.

The last half of the evening was devoted to the Brahms first, which has been heard from the Tanglewood stage by the Boston Orchestra under Koussevitzky, Carl Schuricht, Munch and Monteux. Monteux, by a skillful use of technic which does not allow a change of pace to become noticeable, keeps an urgency and forward tension to the first movement and keeps it consistently absorbing. The slow movement is one of the most lovely subjects in music, a heartfelt song which Monteux allowed his violins to utter with all the ample fervor at their command. The violin solos were done by Burgin with outstanding effectiveness.

* * *

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885

AUG 30 1962

Tanglewood Reviews

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For the finale Baritone Soloist Donald Gramm filled the vastness of the Shed, Tenor John McCollum didn't and the two ladies, Adele Addison and Florence Kopleff performed adequately. The Festival Chorus, augmented by a group from the University of Montreal, was led by Fernand Graton and sang Dr. Munch's swan song with gusto.

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Evening Globe
BOSTON, Mass.
Circ. 141,660

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The applause was cumulative during the program of Weber's "Euryanthe" Overture, the "Mathis der Maler" Symphony by Hindemith, and the C-minor Symphony of Brahms, and at the end burst into a full-scale ovation.

The 11,644 hands could not wait for the final C-major chord of Brahms to finish before the tumult began. Then the audience refused to let Monteux go. Five times the marvelous conductor, now 87, and still rotund, though he is reported to have lost 40 pounds, returned to smile and bow, bow and smile, signaled the orchestra to rise and to salute them with the prize-fighters' gesture of clasped hands.

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This is a concert of familiar, and according to my taste, great music. But nothing could have been more thrilling, in its way, than the classic proportions and the emotional sweep that Weber, Hindemith and Brahms received from this old master and a great orchestra determined to serve him and the composers at their best.

Monteux naturally spares himself physically; gestures are given only if necessary, and extreme emphasis but seldom, as required. The secret of such conducting is a technical skill and a remarkable memory—Monteux used no score during the concert—plus the mellow authority of a true master.

Added to these qualities is the marvelous simplicity of old age—something that youth seldom understands and almost never achieves.

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SCHENECTADY, N.Y.
GAZETTE
D. 45,522

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Paul Hindemith's Symphony, "Mathis der Maler," which followed, has to do with three religious pictures by Mathas Grunewald, 16th century German painter, whom Hindemith made the central figure of his opera of the same title. The symphony's three movements, "Angelis Concert," "Entombment," and "Temptation of St. Anthony," are identified with three paintings by Grunewald of the Isenheim Altar piece to be seen in the Museum at Colmar, Alsace.

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ALTHOUGH THERE are sensitive and delicate gradations of color in the first movement, as the work progresses there is an exciting propulsiveness to Hindemith's bizarre combinations of sound which is almost unbearable.

In the second movement the horns take up the theme with rebellious, sad intensity, as the music sharply soars to lonely heights, then concludes with the violins offering chords of comforting harmonic beauty and an interplay between the strings and [illegible] of symphonical interest, the latter forming a sort of tutti accompaniment. The conductor's sense of musical proportion and authority was never more evident than in the dynamic passages of the concluding movement. In the "Temptation" the music works up to a climax where demons appear to torment the saint . . . and the audience too, judging by the rapt, almost strained attention accorded the orchestra.

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It was good to leave Tanglewood with the magic of symphony's Finale uppermost in the mind. In this Brahms reiterates the harmonies of the preceding movements, but the moods of dark mystery and passion are succeeded by a joyousness as the tempo is accelerated and the key changed to C major. The resulting spirit of buoyancy and contentment was superbly captured by the orchestra.

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THIS WAS Monteux' fourth appearance at Tanglewood this season. He was recalled again and again at the conclusion of the concert, with cries of "Bravo Monteux," from an audience loathe to let him go.

There is a sadness to the ending the season at Tanglewood. There's a preciousness there that one never finds elsewhere — so many young music students walking about the grounds, congregating in the music shop, grouping about the piano in the glass lobby, completely engrossed in earnest conversation, endlessly discussing their art. But the nights are getting cold in the Berkshire Hills and it is certain that the orchestra will return another year.

Friday's concert had a near capacity audience, 5,285, and before the music began it was known that every seat in the shed, capacity 6,000, was taken for the weekend.

REVIEWS 8TH WEEK. 437

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 25 1962

Music Review

Monteux at Tanglewood

By JAY C. ROSENFELD

THE FIRST concert of the final three of the season at Tanglewood brought Pierre Monteux as guest conductor to the podium for his fourth and last appearance of the summer. The venerable leader was recalled with ever-increasing enthusiasm at the conclusion of his program, and the members of the orchestra joined in the triumphal demonstration as heartily as the audience of over 5,200.

Monteux expressed his appreciation to the orchestra for their magnificent performance as much as to the audience for their homage and on one recall, embraced and bussed Concertmaster Richard Burgin on both cheeks a la Francaise in a gesture of which the touching import may not have been apparent to all. It was during the incumbency of Monteux at the helm of the Boston Symphony Orchestra that Burgin originally took his post as principal first violinist and this was the last time that Burgin would occupy that chair under the baton of Monteux.

* * *

THE EVENING was bright and fresh and wraps were not superfluous, but it was bracing air for the orchestra and they never sounded better. The overture to "Euryanthe" of Weber opened the program and proceeded to the Hindemith symphony "Mathis der Maler." The circumstances of the composition of this work reveal the significance of the choice of the subject. It was in 1934 in Germany that Hindemith, living in one of the towers in the wall around Frankfort, was moved by the political atmosphere of the day to take the example of the Mathias Grunewald, a painter who lived in the time of the Reformation and who gave up his painting and joined in the struggle to free the oppressed peasants. The three movements are excerpts from an opera which was completed after the symphony and whose subtitles reveal the subject Hindemith was trying to express: "Angelic Concert," a short bridge slow movement, the "Entombment," and the "The Temptation of Saint Anthony."

* * *

THIS LAST movement was a tour de force. The strings have a very free cadenza introduction for 18 bars before the body of the movement is reached. This is written in the lower and most resonant areas of the instruments and remains there until the winds join in, at which time Hindemith moves them up where they still can emerge and hold their dominance.

The last half of the evening was devoted to the Brahms first, which has been heard from the Tanglewood stage by the Boston Orchestra under Koussevitzky, Carl Schuricht, Munch and Monteux. Monteux, by a skillful use of technic which does not allow a change of pace to become noticeable, keeps an urgency and forward tension to the first movement and keeps it consistently absorbing. The slow movement is one of the most lovely subjects in music, a heartfelt song which Monteux allowed his violins to utter with all the ample fervor at their command. The violin solos were done by Burgin with outstanding effectiveness.

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GAZETTE
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

AUG 26 1962

CROWD OF 10,336 APPLAUDS MUNCH AT TANGLEWOOD

He Is Called Back Many Times After Leading Berlioz Symphony

By WILLARD M. CLARK

LENOX—Charles Munch, who retires as music director of the Boston Symphony Orchestra today, offered one of his greatest interpretations Saturday night to an audience estimated at 10,336, one of the largest of the season.

Storm of Applause

Naturally, it was this performance of Berlioz' "Symphonie Fantastique" that evoked such a storm of applause and bravos that Dr. Munch was forced to return to the stage at least a dozen times.

This has seldom happened in our memory of shed performances. It was a richly deserved ovation for a performance so broad in scope, so taut in style, that not a moment of its horrendous message was lost.

This symphony is a gigantic poem of love, hate and renunciation. It is also a powerful lesson on the evils of drug addiction; and proof of the phrase

(See CROWD OF 10,336)
(Page 11-A)

among them.

Adding lustre to this program, Munch included his famous reading of "La Mer" by Debussy and concluded the program with that great tone poem for the dance, "Daphne and Chloe" by Ravel.

Serene Beauty

I find it difficult to find words to describe the impact of "La Mer." Its serene beauty and inner strength give one a feeling of unreality, even though the play of the waters can always be heard and the tiny storms which arise are as persuasive as though they were hurricanes.

The Boston Symphony players have learned to match tones to this music so that there is always a variety of color, color so beautiful it seems almost unreal.

The "Daphnis and Chloe" Suite No. 2 by Ravel is something else again. It was made for the ballet, and its rhythms and melodies fit exactly into place

Tale of Love

The work was premiered by Pierre Monteux. Its story follows a familiar pattern in that it is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess.

George Thornley, in his translation, commends the author as "a most sweet and pleasant writer," and calls the tale "a perpetual oblation to love: an everlasting anathema, sacred to Pan, and the nymphs"; and "a delightful possession even for all."

With what has been written we heartily agree, but it takes a special magic distillation to uncover its beauties, and that, Munch had at his command.

Hard to Forget

This has been a concert that will be very hard to forget or to duplicate. The best of the conductor went into it, and that best is so fine grained, sensitive and alert to beauty that the only way I expect to hear its equal will be for Munch to return and do it all over again.

The audience Saturday night was tense, ready to be emotional at the drop of a hat, and if the applause was a bit frenetic there was ample excuse.

It was a solid, well-earned ovation from those who sensed it might be their last opportunity to offer it again.

Munch was visibly moved by the demonstration and well it might be.

10,000 Cheer Munch Finale With Symphony

LENOX, Mass., Aug. 26 (UPI) — Charles Munch conducted a rousing reading of the Beethoven Ninth Symphony today to conclude his 13-year musical directorship of the Boston Symphony Orchestra.

An enthusiastic crowd of about 10,000 cheered the gray-haired conductor who smilingly accepted their applause and returned again and again to stage center of the huge music shed at Tanglewood.

It was the longest Berkshire music festival and marked the end of the second-longest tenure of conducting with the Boston Symphony. Only Serge Koussevitzky, who was conductor 25 years, exceeded Munch's career in Boston.

Munch's successor, Erich Leinsdorf, arrived in Boston from Europe yesterday and will begin rehearsals Sept. 17 to open his first season Sept. 21. Leinsdorf formerly was conductor of the Rochester Philharmonic Orchestra, the Metropolitan Opera and other groups.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

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WOONSOCKET, R. I.
Circ. 26,195

AUG 27 1962

Munch Gets Long Ovation After Final Appearance

LENOX, Mass. (AP) —An audience of 15,300 gave Charles Munch an emotional 10 - minute ovation yesterday in his final appearance after 13 years as music director of the Boston Symphony Orchestra.

The audience, cheering, yelling and whistling, recalled the 70-year-old French conductor six times after a Tanglewood Festival performance of the Beethoven Ninth Symphony.

Munch, looking damp and rumpled after the exacting choral work, was visibly moved by the reception. Just before he was called back for the last time, a laurel wreath on a stand was brought to the stage. The ribbon was marked "To Charles Munch. Thank you." The wreath came from the orchestra trustees.

Erich Leinsdorf takes command of the orchestra in the fall but Munch has been invited to return for four weeks as guest conductor.

Munch left for New York after the concert to fly to Paris today.

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Box 2078, Boston 6 • RIchmond 2-4200

Express (e)
PORTLAND, Me.
Circ. 28,954

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LAWRENCE, MASS.
EAGLE-TRIBUNE
D. 40,890

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INFORMATION OBSCURED

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The final week of the 1962 Berkshire Festival opened at Tanglewood Friday night with Pierre Monteux conducting the Boston Symphony Orchestra in a program of Weber, Hindemith and Brahms.

* * *

MONTEUX' DELICATE, precise direction seemed particularly eloquent in the opening Overture to "Euranthe," by Carl Maria von Weber. The romantic mood of the work was given full expression throughout, the melodic line accorded sentient, but never sentimental expression. From the first announcement by woodwinds, through brilliant passages for full orchestra and a charming tutti-full of color, the performance was sheer delight.

Paul Hindemith's Symphony, "Mathis der Maler," which followed, has to do with three religious pictures by Mathas Grunewald, 16th century German painter, whom Hindemith made the central figure of his opera of the same title. The symphony's three movements, "Angelis Concert," "Entombment," and "Temptation of St. Anthony," are identified with three paintings by Grunewald of the Isenheim Altar piece to be seen in the Museum at Colmar, Alsace.

* * *

ALTHOUGH THERE are sensitive and delicate gradations of color in the first movement, as the work progresses there is an exciting propulsiveness to Hindemith's bizarre combinations of sound which is almost unbearable.

In the second movement the horns take up the theme with rebellious, sad intensity, as the music sharply soars to lonely heights, then concludes with the violins offering chords of comforting harmonic beauty and an interplay between the strings and drums of exceptional interest, the latter forming a sort of tutti accompaniment. The conductor's sense of musical proportion and authority was never more evident than in the dynamic passages of the concluding movement. In the "Temptation" the music works up to a climax where demons appear to torment the saint . . . and the audience too, judging by the rapt, almost strained attention accorded the orchestra.

* * *

THE SYMPHONY No. 1 in C minor by Johannes Brahms, with its definitely stated themes and recurring melodic emphasis, was a happy choice for the concluding number. Clarity and precision marked the agitated and somewhat melancholy introduction. Among memorable moments was the long decrescendo, leading up to the passage which begins almost in a whisper and is developed by degrees to a tremendous fortissimo. A continual delight was the opportunity offered for enjoyment of special sections of the orchestra . . . a theme taken by the strings, later reappearing for the oboe, with response by the clarinet and accompaniment of staccato chords for the violins and violas, and later, a melody divided as a solo between violin and flute.

It was good to leave Tanglewood with the magic of symphony's Finale uppermost in the mind. In this Brahms reiterates the harmonies of the preceding movements, but the moods of dark mystery and passion are succeeded by a joyousness as the tempo is accelerated and the key changed to C major. The resulting spirit of buoyancy and contentment was superbly captured by the orchestra.

* * *

THIS WAS Monteux' fourth appearance at Tanglewood this season. He was recalled again and again at the conclusion of the concert, with cries of "Bravo Monteux," from an audience loathe to let him go.

There is a sadness to the ending the season at Tanglewood. There's a preciousness there that one never finds elsewhere — so many young music students walking about the grounds, congregating in the music shop, grouping about the piano in the glass lobby, completely engrossed in earnest conversation, endlessly discussing their art. But the nights are getting cold in the Berkshire Hills and it is certain that the orchestra will return another year.

Friday's concert had a near capacity audience, 5,288, and before the music began it was known that every seat in the shed, capacity 6,080, was taken for the weekend.

10,000 Cheer Munch Finale With Symphony

LENOX, Mass., Aug. 26 (UPI) — Charles Munch conducted a rousing reading of the Beethoven Ninth Symphony today to conclude his 13-year musical directorship of the Boston Symphony Orchestra.

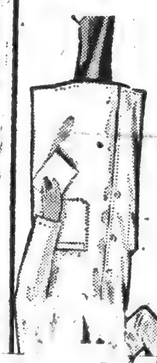
An enthusiastic crowd of about 10,000 cheered the gray-haired conductor who smilingly accepted their applause and returned again and again to stage center of the huge music shed at Tanglewood.

It was the longest Berkshire music festival and marked the end of the second-longest tenure of conducting with the Boston Symphony. Only Serge Koussevitzky, who was conductor 25 years, exceeded Munch's career in Boston.

Munch's successor, Erich Leinsdorf, arrived in Boston from Europe yesterday and will begin rehearsals Sept. 17 to open his first season Sept. 21. Leinsdorf formerly was conductor of the Rochester Philharmonic Orchestra, the Metropolitan Opera and other groups.

...FORM CENTER

...State at the clock



$5.95

$8.95

$7.95

E...midst of the most torr... one lovely tune brou... back memories of the beloved and the protagonist calmed down. Over and over again this time recurs in numerous guises, and its effect is always the same.

Personally, I think this work ought to be done on Halloween. It has all the elements needed for a real celebration, and each phrase seems molded to emphasize its horrid episode.

We have never seen Munch conduct with greater intensity. He summoned tremendous climaxes and then offset them with phrases so tender and sweet that they brought a lump to the throat of this listener.

Master Technician

Berlioz, master technician, used every device to put over his point, and the result is a gigantic frame inside of which sounds of every conceivable color and ugliness may be heard. Surely this is great tone painting.

Munch is justly famous for his reading of the great, great work which has eluded so many others. He has delved deeply into the score and found within it treasures which may never again be duplicated, and these he has passed on to thousands of listeners who regard this reading as one of the greatest to be heard. We are among them.

Adding lustre to this program, Munch included his famous reading of "La Mer" by Debussy and concluded the program with that great tone poem for the dance, "Daphne and Chloe" by Ravel.

Serene Beauty

I find it difficult to find words to describe the impact of "La Mer." Its serene beauty and inner strength give one a feeling of unreality, even though the play of the waters can always be heard and the tiny storms which arise are as persuasive as though they were hurricanes.

The Boston Symphony players have learned to match tones to this music so that there is always a variety of color, color so beautiful it seems almost unreal.

The "Daphnis and Chloe" Suite No. 2 by Ravel is something else again. It was made for the ballet, and its rhythms and melodies fit exactly into place

Tale of Love

The work was premiered by Pierre Monteux. Its story follows a familiar pattern in that it is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess.

George Thornley, in his translation, commends the author as "a most sweet and pleasant writer," and calls the tale "a perpetual oblation to love: an everlasting anathema, sacred to Pan, and the nymphs"; and "a delightful possession even for all."

With what has been written we heartily agree, but it takes a special magic distillation to uncover its beauties, and that, Munch had at his command.

Hard to Forget

This has been a concert that will be very hard to forget or to duplicate. The best of the conductor went into it, and that best is so fine grained, sensitive and alert to beauty that the only way I expect to hear its equal will be for Munch to return and do it all over again.

The audience Saturday night was tense, ready to be emotional at the drop of a hat, and if the applause was a bit frenetic there was ample excuse.

It was a solid, well-earned ovation from those who sensed it might be their last opportunity to offer it again.

Munch was visibly moved by the demonstration and well he might be.

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WOONSOCKET, R. I.
Circ. 26,195
AUG 27 1962

Munch Gets Long Ovation After Final Appearance

LENOX, Mass. (AP) —An audience of 15,300 gave Charles Munch an emotional 10 - minute ovation yesterday in his final appearance after 13 years as music director of the Boston Symphony Orchestra.

The audience, cheering, yelling and whistling, recalled the 70-year-old French conductor six times after a Tanglewood Festival performance of the Beethoven Ninth Symphony.

Munch, looking damp and rumpled after the exacting choral work, was visibly moved by the reception. Just before he was called back for the last time, a laurel wreath on a stand was brought to the stage. The ribbon was marked "To Charles Munch. Thank you." The wreath came from the orchestra trustees.

Erich Leinsdorf takes command of the orchestra in the fall but Munch has been invited to return for four weeks as guest conductor.

Munch left for New York after the concert to fly to Paris today.

New England Newsclip Agency, Inc.
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Express (e)
PORTLAND, Me.
Circ. 28,954

AUG 27 1962

Conductor Munch Given Ovation In Last Appearance

LENOX, Mass. (AP) —An audience of 15,300 gave Charles Munch an emotional 10 - minute ovation yesterday in his final appearance after 13 years as music director of the Boston Symphony Orchestra.

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LAWRENCE, MASS.
EAGLE-TRIBUNE
D. 40,890

AUG 27 1962

Munch Gives Final Concert

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An enthusiastic crowd of about 10,000 cheered the gray-haired conductor who smilingly accepted their applause and returned again and again to stage center of the huge music shed at Tanglewood.

It was the longest Berkshire Music Festival and marked the end of the second-longest tenure of conducting with the Boston Symphony. Only Serge Koussevitsky, who was conductor 25 years, exceeded Munch's career in Boston.

Munch's successor, Erich Leinsdorf, arrived in Boston from Europe Saturday and will begin rehearsals Sept. 17 to open his first season Sept. 21. Leinsdorf formerly was conductor of the Rochester Philharmonic Orchestra, the Metropolitan Opera and other groups.

The New York T...
D. 880,265 S. 1,300...

AUG 27 1962

Music: Ber...

Charles Munch look...

Munch's Last ... of Boston S...

LENOX, Mass. ... The 1962 T... Festival came ... afternoon, and ... an era for the B... phony Orches... sion was the ... ance of Charles ... conductor, a ... for thirteen ye...

Mr. Munch ha... great affection of ... and of the crowd... summer come to ... for the festival. He ... receiving tributes ... tions from ... the beginning ... tra's season ... it was learned ... leaving.

His farewell ... Boston and ... past spring ... experiences. ... cheers and ... the conduc... come from ... audience, if ... its size—15...

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The ... identical ... used ea... soprano ... contralto ... tenor, ... baritone ... of the B... pared b... son and ... Univers... rus di... Graton.

The s... by Aa... City."

The New York Times
D. 680,265 S. 1,306,418
AUG 27 1962 Buffalo

Music: Berkshire Finale

Charles Munch looking over scores in his study recently

Munch's Last Appearance as Conductor of Boston Symphony Ends Festival

By RAYMOND ERICSON

Special to The New York Times.

LENOX, Mass., Aug. 26—The 1962 Berkshire Music Festival came to an end this afternoon, and with it ended an era for the Boston Symphony Orchestra. The occasion was the final appearance of Charles Munch as its conductor, a post he has held for thirteen years.

Mr. Munch has won the great affection of Bostonians and of the crowds who each summer come to Tanglewood for the festival. He has been receiving tributes and ovations from audiences since the beginning of the orchestra's season last fall, when it was learned that he was leaving.

His farewell appearances in Boston and New York this past spring were emotional experiences. But the loudest cheers and applause to greet the conductor must have come from this afternoon's audience, if only because of its size—15,300 persons.

•

The cheers grew in intensity each time Mr. Munch came out for a bow at the end of the concert. A large laurel wreath, a tribute from the orchestra, was brought to the center of the stage. On its ribbon was the simple inscription: To Charles Munch with Thanks."

As is his custom, the conductor made no speeches and uttered none. But he was obviously moved by the audience reaction, which probably would have continued ad infinitum if the orchestra had not broken up the demonstration by walking off the stage.

Despite its size, the audience was not recordbreaking. Two concerts, led by Mr. Munch in 1951 and 1955 have drawn larger crowds—15,800 and 15,600. The total attendance for the eight weeks of the 1962 festival was approximately 217,500, as opposed to 210,400 for seven weeks last year.

•

This afternoon was devoted primarily to Beethoven's Ninth Symphony, the work with which Mr. Munch ended his season in Boston and which he had used on two other occasions for a Tanglewood finale.

The soloists were almost identical with those he had used earlier—Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, baritone. The chorus was that of the Berkshire Festival, prepared by Alfred Nash Patterson and augmented by the University of Montreal Chorus directed by Fernand Graton.

The symphony was prefaced by Aaron Copland's "Quiet City," in which Roger Voisin was the trumpet soloist and Louis Speyer the English-horn soloist. The eight-minute work has particular significance to Tanglewood, for it was composed in a barn-studio two miles away.

For his penultimate concert last night, Mr. Munch repeated the program that had brought his New York appearances to an end last spring. This included Berlioz' "Symphonie Fantastique," Debussy's "La Mer" and the second suite from Ravel's "Daphnis et Chloé."

•

A master interpreter of these works, Mr. Munch understandably allowed himself some freedom in conducting the two final concerts. In the heightened tension of the week-end, he took tempos sometimes unusually fast, sometimes unusually slow. These might be exaggerations, if you will, but they added a wonderful excitement to the performances.

In the Boston Symphony he had an instrument responsive to every slightest nuance in his conducting. Mr. Munch never overtaxed the abilities of his extraordinary orchestra, but he drew from the seemingly impossible in virtuosity. The Berlioz symphony received a performance that was literally as well as figuratively stunning.

Yet the simple beauties of "Quiet City" (during which a passing plane reminded the listener how unquiet cities are) received their due. Mr. Munch whipped through the finale of Beethoven's Ninth, accenting the dramatic contrasts, but again the results were nerve-tingling.

•

Mr. Munch leaves for Europe tomorrow for a brief rest and a few guest appearances. The 70-year-old conductor, however, will be back in this country next season as guest conductor for four weeks with the Boston Symphony, as guest conductor of other American orchestras and as co-conductor of a tour by the Orchestre National of Paris.

When the Boston Symphony gathers for its first rehearsal on Sept. 17, it will have a new conductor, Erich Leinsdorf. He will also be director of the 1963 Berkshire Festival, which will open on July 5 and continue for eight weeks, and of the 1963 Berkshire Music Center, which will be open from June 30 to Aug. 28.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387
AUG 27 1962 Buffalo

15,300 Applaud Munch In Tanglewood Finale

By TED STRONGIN

By official count, exactly 15,300 cheering music lovers said goodbye to their dear, old friend, Charles Munch, yesterday at Tanglewood.

The concert marked the end of the tenure of Charles Munch as musical director of the Boston Symphony Orchestra which has made Tanglewood its world - renowned summer home.

By a singular coincidence, an audience of 15,300 had attended a concert with exactly the same program and soloists at the end of the 1957 season, also with Dr. Munch conducting: "Copland's "Quiet City" and Beethoven's Ninth Symphony were the fare.

Yesterday's applause was tremendous for Dr. Munch. The bravoes were earth-shaking. Leaving aside considerations of sentimentality at parting, Dr. Munch's Ninth Symphony fully deserved the applause it generated. Fervent, fiery, extremely well-founded, yesterday's performance showed that at the moment of his retirement, Dr. Munch can rise to an occasion with powers emphatically undiminished.

For his soloists in the ninth, Dr. Munch had Adele Addison, soprano, Florence Kopleff, contralto; John McCollum, tenor and Donald Gramm, baritone. They were superb. What counted most was the sweeping intensity of their spirit, rather than mere vocal accomplishments though these were all they should be.

Two organizations joined forces for the mighty final movement of the ninth. These were the chorus of the University of Montreal, directed by Fernand Graton and Tanglewood's own Berkshire Festival Chorus, trained by Alfred Nash Patterson.

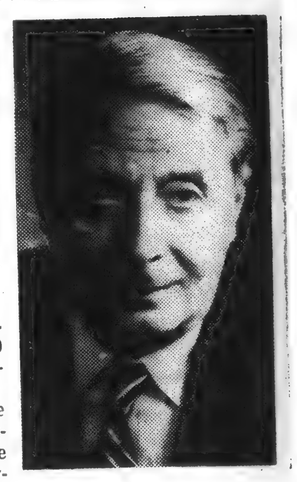
It would be difficult to communicate the ninth with more fervor, more exactness of emphasis, than the two choruses did in their joint effort.

Yesterday's was not the largest crowd ever, for Tanglewood. Mr. Munch drew 15,300 one day during the 1951 season and 15,600 in 1955.

In contrast, serge Koussevitzy's farewell in 1950 brought 12,600 to Tanglewood.

The shed and the lawn were bulging. All available parking space adjoining the grounds was filled. Cars overflowed into meadows across the street. Cars moved from nearby Lenox at a crawl. At 3:15 p. m., three quarters of an hour after the concert began, they were still bumper to bumper in downtown Lenox.

The lawns outside the shed was spread with the usual array of picnicers, folding chairs, blankets, newspaper readers, soft drink guzzlers.



Charles Munch

NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE
ALBANY TIMES UNION
Monday, August 27, 1962

Grand Finale at Tanglewood

Delirious Adieu to Retiring Charles Munch

By EDGAR S. VANOLINDA

When Alexander the Great, was said to have sighed because there were no more worlds to conquer, he predated his 20th century counterpart in the world of music, Charles Munch, retiring conductor of the Boston Symphony Orchestra on the podium at Tanglewood Friday night.

It was the consensus of 10,000 auditors who surged to the stage, that the beloved native of Alsace-Lorraine had reached the ultimate artistic plateau of his 13-year tenure as musical director of the Berkshire Music Festival.

At the conclusion of his all-French program: Berlioz, Debussy nd Ravel, in which the 100 men-and three women-honored their beloved conductor with a standing ovation, joined by every member of the audience, cries of 'Bravo', applause and whistles supplemented the usual dignified appreciation by the proper Bostonians.

"Here was music drama of a very high order, a demonstration of love and warm affection which required Mr. Munch to return for seven bows, only curtailed when the house lights were turned up and the orchestra began exiting.

It was a demonstration, unique in the 28-year annals of the Berkshire festival.

Saturday night's concert was directed by an equally-beloved Frenchman. Pierre Monteux, who offered an all-German program, incorporating works by von Weber, Hindemith and Brahms. Mr. Monteux was accorded one of his greatest receptions, following the Symphony, No. 1 by the immortal Teutonic composer.

In Conclusion

Yesterday's concluding concert was devoted to the traditional performance of Beethoven's ninth or "Choral Symphony, in which the orchestra was assisted by the combined choruses of the resident Festival ensemble and the University of Montreal choral group. The solo quartet each a favorite Tanglewood artist, consisted of Adele Addison, soprano; Florence Kopleff, contralto; John McCullom, tenor and Donald Gramm, baritone. The audience of 14,000 rose to honor the final appearance of Mr. Munch as conductor of the magnificent Bostonians.

When, in acknowledging the almost delirious reaction, following the exaltation of the "Ode to Joy," Beethoven's supreme and final effort in the wedding of instrumental and choral music, Mr. Munch placed his hand over his heart, as a gesture of his appreciation for the universal acceptance of his great art, engendering an involuntary flutter in the breasts of every member of the audience.

It was their "Vale" to a wonderfully modest human being, and one of the great orchestral conductors.

We are certain that every man, woman or child who has been exposed to the God-given talents of Mr. Munch, during his Tanglewood and Boston tenuers of office was offering up a silent prayer to the gods of Valhalla, that, when Mr. Munch finally hangs up his baton, that he will eventually be accorded a preferred position among the seats of the mighty.

140

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Herald (e)
PORTSMOUTH, N. H.
Circ. 14,786

AUG 27 1962

Music-Lovers Give Conductor Warm Farewell

LENOX, Mass. (AP) —An audience of 15,300 gave Charles Munch an emotional 10-minute ovation yesterday in his final appearance after 13 years as music director of the Boston Symphony Orchestra.

The audience, cheering, yelling and whistling, recalled the 70-year-old French conductor six times after a Tanglewood Festival performance of the Beethoven Ninth Symphony.

* * *

Munch, looking damp and rumpled after the exacting choral work, was visibly moved by the reception. Just before he was called back for the last time, a laurel wreath on a stand was brought to the stage. The ribbon was marked "To Charles Munch. Thank you." The wreath came from the orchestra trustees.

Erich Leinsdorf takes command of the orchestra in the fall but Munch has been invited to return for four weeks as guest conductor.

Munch left for New York after the concert to fly to Paris today.

Public dinners and a ball marked Portsmouth's celebration of the treaty of peace with Great Britain at the end of the Revolutionary War.

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Sun (e)
LOWELL, Mass.
Circ. 44,384

AUG 27 1962

Long Ovation for Munch

LENOX, (AP)—An audience of 15,300 gave Charles Munch an emotional 10-minute ovation yesterday in his final appearance after 13 years as music director of the Boston Symphony orchestra.

The audience, cheering, yelling and whistling, recalled the 70-year-old French conductor six times after a Tanglewood festival performance of the Beethoven Ninth Symphony.

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 64,012

AUG 27 1962

Munch Given Emotional Farewell

LENOX, Aug. 27 (AP)—An audience of 15,300 gave Charles Munch an emotional 10-minute ovation yesterday in his final appearance after 13 years as music director of the Boston Symphony Orchestra.

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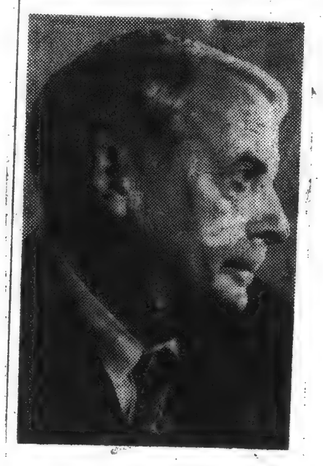

CHARLES MUNCH

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Circ. 11,091

AUG 27 1962

15,300 Give 10 Min. Ovation To Chas. Munch

LENOX, Mass. (AP) —An audience of 15,300 gave Charles Munch an emotional 10-minute ovation yesterday in his final appearance after 13 years as music director of the Boston Symphony Orchestra.

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Courant (m)
HARTFORD, Conn.
Circ. 114,108

AUG 27 1962

Tanglewood In Farewell To Munch

LENOX, Mass. (Special) — Charles Munch and the Boston Symphony closed out another Berkshire Music Festival here at Tanglewood Sunday afternoon.

In so doing, Mr. Munch also brought to a close his dozen years as conductor of the famous orchestra.

Everything combined to give the Boston maestro a memorable sendoff. The upland Berkshire weather was superb. A near-record audience jammed the big Music Shed, the great green lawns, and about three counties' worth of parking space. And the chickadees and cicadas that will have the place to themselves from here in, made the most of this last symphonic occasion by joining in with the Festival chorus as it sang Schiller's Ode to Joy in Beethoven's Ninth Symphony.

Ovation For Munch

The final moments of parting were surcharged with emotion. During the last movement of the Beethoven, the crowds on the lawn edged ever nearer the shed. And the last notes of the music had not ended before the roars of applause and cheers brought thunder to an otherwise sunny afternoon. Mr. Munch took bow after bow. The entire audience of 15,000 people was now standing, yelling and waving their programs over their heads. Mr. Munch took it all smiling and in silence. He has had innumerable ovations before. But this one he can paste in his scrapbook as probably the biggest and most heartfelt.

The whole *afternoon had had a* carnival air about it. In contrast to the sedate days when there was even some question whether gals in slacks should be allowed inside the Festival grounds, at least half the populace today came attired for the beach. Shorts, male and female, were seldom briefer. Bare feet were the new fashion note. Those who were not bowed down with picnic gear, were stooped under the weight of cameras. The crowds on the lawn were seldom still but eddied constantly all over the place. It became a question sometimes whether Beethoven or the rest rooms were the major attraction.

But those who settled down to hear, even if only now and then, heard a splendid concert. There was no doubt that for the Boston Symphony this was a special occasion. The musicians strove to make it historic not only in their performance of Aaron Copland's "Quiet City" that opened the concert, but the Ninth Beethoven that closed it out. It was Mr. Munch swan-song, and it should have the best possible setting. It did.

Soloists Old Friends

The departing conductor had often finished the seasons here at Tanglewood with the Ninth Symphony. His interpretation is notably one of gusty joyousness and high lyricism, and so it was again on this final, festive afternoon. It is interesting to recall that when Mr. Munch had his first meeting with the orchestra 12 years ago he reportedly said "Gentlemen we shall make joy together." It was therefore not without a touch of special sentiment that today with the aid of Beethoven and Schiller, conductor and orchestra were still getting together joyously on this occasion of farewell.

Today's soloists were also old friends of Mr. Munch, the Boston Symphony and the public. Adele Addison was the soprano, Florence Kopleff the contralto, John McCollum tenor, and Donald Gramm bass. With the Festival Chorus was the University of Montreal Chorus, Fernand Gravton, director. It all added up to a brilliant and moving concert and nostalgic experience.

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Telegram (m)
WORCESTER, Mass.
Circ. 57,7[illegible]

AUG 27

Music:

By RAYMOND M[illegible]
Telegram Music C[illegible]

LENOX — Yesterday at Tanglewood Charles received a standing o[illegible] an audience of 15,30[illegible] concert after 13 ye[illegible] ductor of the Boston Orchestra. This was [illegible] cluding event of the [illegible]shire Music Festival [illegible]wood.

Ten solid minutes of [illegible]tic applause was [illegible] Richard Burgin, who [illegible] concertmaster of the B[illegible]phony after 42 years. [illegible] continue as associate [illegible] to Erich Leinsdorf, [illegible] cessor.

The weekend attend[illegible] 37,332, largest of the [illegible] festival. This summer's [illegible] tendance at Tanglewood [illegible] 290, with ticket sales [illegible] 894.50 as against the [illegible] dance (seven-week [illegible] 210,438 and receipts [illegible]

Augmented Ch[illegible]

An eight-week Ber[illegible] val, beginning July [illegible] nounced for 1963.

Saturday night's pro[illegible] yesterday's consisted [illegible] with which Munch [illegible] timately associated.

Saturday, he presen[illegible] French program of [illegible] bussy and Ravel.

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News (e)
FRAMINGHAM, Mass.
Circ. 13,826

AUG 27 1962

Dr. Munch Ends 13-Year Career With Symphony

A number of Framingham residents were in the gathering of 15,300 music lovers at Tanglewood in Lenox yesterday afternoon as Dr. Charles Munch ended his 13-year career as music director of the Boston Symphony Orchestra.

It was the final concert of the Berkshire Festival for the year. The performance was of Beethoven's Ninth Symphony and received a tumultuous ovation.

The eight weeks season had an attendance of 217,290 persons. Total ticket sales were $546,894.50.

NewEnglandNewsclipAgency,Inc.
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Journal (m)
PROVIDENCE, R. I.
Circ. 61,910

AUG 27 1962

Munch Closes His 13-Year Boston Symphony Career

Lenox, Mass. — (UPI) — Charles Munch conducted a rousing reading of the Beethoven Ninth Symphony yesterday to conclude his 13-year musical directorship of the Boston Symphony Orchestra.

An enthusiastic crowd of about 10,000 cheered the gray-haired conductor who smilingly accepted their applause and returned again and again to center stage of the huge music shed at Tanglewood.

It was the longest Berkshire Music Festival and marked the end of the second-longest tenure of conducting with the Boston Symphony. Only Serge Koussevitzky, who was conductor 25 years, exceeded Munch's career in Boston.

Munch's successor, Erich Leinsdorf, arrived in Boston from Europe Saturday and will begin rehearsals Sept. 17 to open his first season Sept. 21. Leinsdorf formerly was conductor of the Rochester Philharmonic Orchestra, the Metropolitan Opera and other groups.

In his Boston tenure, Munch presented 168 contemporary works, including 39 world premieres and 58 United States premieres.

The Boston Symphony in 1956 became the first American orchestra to visit Russia. Munch also accompanied the Bostonians on tour to other European nations and the Far East.

Munch will return next season as guest conductor in Boston. He also will appear in Chicago, Philadelphia, Pittsburgh and Washington.

He will direct the French National Orchestra on its American tour in the fall and has guest conducting assignments in many European countries.

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Times-Argus (e)
BARRE, Vermont
Circ. 10,848

AUG 27 1962

French Conductor Munch Is Given Long Ovation

LENOX, Mass. (AP) —An audience of 15,300 gave Charles Munch an emotional 10-minute ovation yesterday in his final appearance after 13 years as music director of the Boston Symphony Orchestra.

The audience, cheering, yelling and whistling, recalled the 70-year-old French conductor six times after a Tanglewood Festival performance of the Beethoven Ninth Symphony.

Munch, looking damp and rumpled after the exacting choral work, was visibly moved by the reception. Just before he was called back for the last time, a laurel wreath on a stand was brought to the stage. The ribbon was marked "To Charles Munch. Thank you." The wreath came from the orchestra trustees.

Erich Leinsdorf takes command of the orchestra in the fall but Munch has been invited to return for four weeks as guest conductor.

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L'Independant
FALL RIVER, Mass.
Circ. 3,718

AUG 27 1962

M. Charles Munch ovationné aux nues

Lenox, Mass. — Aux acclamations délirantes d'une foule de 15,300 spectateurs, dans le décors des monts Berkshire, l'éminent chef d'orchestre français Charles Munch a dirigé la Symphonie de Boston pour la dernière fois. Le vaste auditoire lui a fait une ovation de 10 minutes après qu'il eut dirigé la Neuvième Symphonie de Ludwig Van Beethoven, symphonie dont les mouvements et le choeur exaltent la beauté, la force et les bienfaits de la jeunuesse.

Chaque apparition du sympathique maestro provoqua des salves d'applaudissements et pour couronner le tout, on lui présenta une énorme gerbe de fleurs portant l'inscription: "Charles Munch, Thank You!" — "Charles Munch, Merci à Vous!"

Tout au long de cette manifestation d'admiration, le tumulte joyeux dans l'assistance fut indescriptible.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,703

Music: *Munch Conducts His Final Concert*

By RAYMOND MORIN
Telegram Music Critic

LENOX — Yesterday afternoon at Tanglewood, Charles Munch received a standing ovation from an audience of 15,301 at his final concert after 13 years as conductor of the Boston Symphony Orchestra. This was the concluding event of the 25th Berkshire Music Festival at Tanglewood.

Ten solid minutes of enthusiastic applause was shared by Richard Burgin, who retired as concertmaster of the Boston Symphony after 42 years. Burgin will continue as associate conductor to Erich Leinsdorf, Munch's successor.

The weekend attendance was 37,332, largest of the eight-week festival. This summer's total attendance at Tanglewood was 217,290, with ticket sales of $546,694.50 as against the 1962 attendance (seven-week festival) of 210,438 and receipts of $533,136.

Augmented Chorus

An eight-week Berkshire Festival, beginning July 5, is announced for 1963.

Saturday night's program and yesterday's consisted of music with which Munch has been intimately associated.

Saturday, he presented an all-French program of Berlioz, Debussy and Ravel.

Yesterday Munch conducted Aaron Copland's "Quiet City," and Beethoven's Ninth Symphony. For the Beethoven, the festival chorus was prepared by Alfred Nash Patterson, new director of the Worcester Festival Chorus. The Berkshire chorus was augmented by the University of Montreal chorus, making a total of 150 mixed voices.

Soloists were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, baritone.

Contemporary Music

These two works were combined at Tanglewood in 1957, with the composer conducting "Quiet City." Copland has been on leave of absence this summer from the Berkshire Music Center's composition department.

During his tenure with the Boston Symphony, Munch has consistently exploited contemporary music. It was this factor alone that prompted him to associate "Quiet City" with Beethoven's monumental Ninth Symphony.

The gentle, opening mystical chords of "Quiet City," promptly established the prime, modal mood indicated by the title. The important trumpet and English horn solos were gorgeously played by Roger Voisin and Louis Speyer, who were stationed in front of the accompanying string orchestra.

CHARLES MUNCH
Last Performance

Both soloists were given extraordinary freedom by the conductor, relegating the other instruments to an accompanying function. These typically distended, folklorish melodies served to intensify the work's placid atmosphere. In the brief climax, strings produced sweeping phrases, after which Munch demonstrated marvelous control in refining the work to a hushed close.

The sharply rhythmic theme that launches the Beethoven Ninth heralded a memorable performance. There was highvoltage tension everywhere, even to four television cameramen who recorded the historic occasion. Attacks by the orchestra were incisive, resonant-plus. We've rarely heard the woodwinds play with such verve, almost to a point of strain.

In the scherzo movement, sound virtually crackled. It was heavy, percussive production, without an overflow of stridency. Except for a few slight blemishes, horns were full voiced and richly toned. The middle section of the movement, a trio, had spotless passages in the bassons.

Devout Soliloquy

The third movement was addressed as an expressive and devout soliloquy. The fragility achieved here was extraordinary compared with the sturdiness of the first two movements.

It was the choral - orchestral finale, however, based on Schiller's "Ode to Joy," that touched off the tremendous roar of applause, with thousands of persons standing on their chairs and shouting.

The chorus sang as if their lives depended upon it. Voices were ushed in by cello and bass recitatives, crammed with warmth and resonance.

Power accumulated as the voices, singing in German, progressed from "Joy, Thou Spark from Heaven Immortal" to the men's chorus and tenor solo, "Brothers, Now Forget All Sadness," ending with the sweeping climax, "High, Beyond All Stars Adore Him."

Ecstatic Spirit

Except for a slight domination by the tenor, the solo quartet was well-balanced and attuned to the ecstatic spirit of the text.

Miss Addison unfailingly reached the high ringing tones, Miss Kopleff's beautiful voice was projected with warmth and clarity.

McCollum's tenor solo, "Glad as the Suns that God Sent Flying" had opulence and communication. Gramm initiated the choral portion of the finale with a resonant, tasteful recital of "Oh! Friends, No Longer These Tones of Sadness."

So ended a great festival and the services of conductor and concertmaster who have enjoyed the respect of a great orchestra and devoted public.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 93,451
AUG 27 1962

AT TANGLEWOOD

15,300 Hail Munch In Farewell Role

By JOHN F. KYES

LENOX — The valedictory of Charles Munch after 13 years as conductor of the Boston Symphony Orchestra drew 15,300 to Tanglewood yesterday, tying the record for a similar Sunday in 1957, and as far as I know being second only to the 15,800 attendance recorded in 1951.

The performance of Beethovens Ninth Symphony, long a favorite with Munch as a Berkshire Festival finale, evoked a friendly frenzy in which whole rows of the audience stood on their chairs to get a better farewell glimpse of the conductor.

In spite of its carnival atmosphere, with TV cameras and restless throngs everywhere, the afternoon had its high moments of musical worth. Aaron Copland's "Quiet City" was an agreeable opener, with Louis Speyer's English horn and Roger Voisin's trumpet meaningly intoned against the background of strings.

Distinguished Singers

The famous symphony had the usual quartet of distinguished singers: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm, all in good voice, though McCollum's tenor was being pushed to its limit of volume and Gramm's agreeable baritone could well be replaced with a voice of more booming bass resonance.

The work of the chorus, prepared by Alfred Nash Patterson, was superb and at times stunning. Augmented by students from the University of Montreal, the group appeared to number nearly 200, and its impact was unflagging, true to pitch and highly satisfying. Broadly sustained phrases were especially compelling.

Like Fireworks

The orchestra played with devotion, and the fiery passages burst forth like fireworks. The singing movement of the symphony, the third, began with a lovely melody which might well serve as a parting hymn for Munch. The composer's sweet and long developments of other themes in this section created the only static moments of the hour-long symphony.

The audience was in the mood, even refraining from any applause whatsoever from the symphony's beginning till its end, a result devoutly to be wished, but so often missed in a mixed audience.

Now we shall see Munch only at rare intervals in Boston and at Tanglewood, as he devotes the interludes to rest and guest appearances all over the world.

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Box 2078, Boston 6 • RIchmond 2-4200
Eagle (e)
CLAREMONT, N. H.
Circ. 7,827
AUG 28 1962

Munch Receives Lengthy Ovation At Final Concert

LENOX, Mass. (AP) —An audience of 15,300 gave Charles Munch an emotional 10-minute ovation Sunday in his final appearance after 13 years as music director of the Boston Symphony Orchestra.

The audience, cheering, yelling and whistling, recalled the 70-year-old French conductor six times after a Tanglewood Festival performance of the Beethoven Ninth Symphony.

Munch, looking damp and rumpled after the exacting choral work, was visibly moved by the reception. Just before he was called back for the last time, a laurel wreath on a stand was brought to the stage. The ribbon was marked "To Charles Munch. Thank you." The wreath came from the orchestra trustees.

Erich Leinsdorf takes command of the orchestra in the fall but Munch has been invited to return for four weeks as guest conductor.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Republican (m)
WATERBURY, Conn.
Circ. 22,848
AUG 25 1962

15,300 Cheer Dr. Munch In Farewell

(Special to The Republican)

LENOX, MASS.—Dr. Charles Munch yesterday conducted his final concert as director of the Boston Symphony Orchestra after 13 years before one of the most enthusiastic audiences of 15,300 we have heard in all the many years of the Berkshire Festival.

The afternoon concert at Tanglewood marked not only the close of the current season of eight weeks attended by 217,290, but also the end of Dr. Munch's years as director.

It marked also the end of the long career of Richard Burgin as concert-master. It was in more ways than one a memorable and an historic afternoon that those present will long cherish and remember. It marks the end of an era for the Boston Symphony Orchestra and the beginning of a new chapter under a new director, Erich Leinsdorf.

Despite the sadness of the leave-taking of the beloved Dr. Munch, who goes into retirement, the thousands of music lovers were comforted by the knowledge that he will be back as a guest conductor and that in retirement he will be active as guest conductor of orchestras from Japan, the Scandinavian Countries, France, and numerous American cities.

Old conductors (and we do not mean "old" as applied to Dr. Munch) do not, like old soldiers, "fade away." Instead they become even more active as conductors of other orchestras.

The audience gave Dr. Munch a standing ovation as he came upon the podium and by the time the concert was over they gave a farewell such as would warm the heart of any man. It was a perfect afternoon as though made to order by the weaterman.

Perfect For Listening

It was perfect for listening and the music of Beethoven's "Symphony No. 9" as presented by the Boston, the Festival Chorus and University of Montreal Chorus of more than 125 male and female voices and four soloists, will be remembered for years as one of the high spots, not only of this, but of many seasons at Tanglewood.

The third movement of the Ninth was especially beautiful. Dr. Munch gave such a splendid reading and conducted with such excellence that it may be a long time before we have its equal.

The four soloists, who have sung the same program in other years, gave a fine performance. They are: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, baritone, all of whom won well-merited applause. Alfred Nash Patterson prepared the Festival Chorus and Fernand Graton directed the chorus from the University of Montreal.

This year's Berkshire Festival was extended to eight weeks and drew 217,290 listeners with Dr. Munch carrying on the heaviest part of the program though there were a number of guest conductors. The farewell concert for Serge Koussevitsky in 1950 drew 12,600. There have been three other concerts conducted by Dr Munch over the years when the audiences were larger or equal to that of yesterday.

Attendance for this final week was 37,322 with 5,288 present on Friday night for the concert conducted by 87-year-old Pierre Monteux and 10,336 present on Saturday night for the program of French composers conducted by Dr. Munch.

By [illegible]

For many years we have been writing about the magnificence of Dr. Munch's conducting of the French composers who have been his contemporaries and Saturday night's concert was one of his finest in this vein.

He conducted with such rich tonal painting that one will never forget his performance of Berloiz's "Fantastic Symphony," his reading of Debussy's "La Mer (The Sea)," nor the Ravel "Daphnis et Chloe."

Repeat Suggested

It was such a terrific performance that one would like to suggest to the management a repeat of the same program on an evening next season with Dr. Munch invited back as conductor.

Audiences over the weekend have been more than enthusiastic. They have come with an air of expectancy and gone away with every bit of it more than fulfilled. It has been a weekend of concerts beautifully performed, rich in variety, lustrous in color, and perfection of performance. Audiences applauded like mad on Saturday night, had Dr. Munch throwing them warm signs of affection from his heart, and yesterday afternoon's audience was even more enthusiastic.

During the 13 years Dr. Munch has been conducting concerts at Tanglewood it has been the pleasant task of this writer to record his activities for readers of The Republican and The American. This has been more than a pleasure on many occassions. It is with a note of some sadness that we see Dr. Munch leave the orchestra as director, but he goes with the good wishes of thousands. Speaking not only for ourselves but for the thousands of music lovers in Western Connecticut who have heard him conduct, we know we voice the good wishes of all to Dr. Munch when we borrow the words of Schiller's "Ode" from Sunday's performance and say: "Oh friends, no longer these tones of sadness. Rather sing a song of sharing and of gladness."

A huge green wreath was presented to Dr. Munch at the end of the performance which for the first time at Tanglewood was completely taped for later showing on an educational Tv series to be broadcast from Boston.

And as the last of the crowd was departing from the lovely grounds at Tanglewood, plans were announced for next year's Berkshire Festival series to open on July 5.

SM

142

30—Waterbury American, Monday, August 27, 1962

Dr. Munch Cheered At Tanglewood

(Special to The American)

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GREENVILLE, N.Y.
LOCAL
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PAGE ONE CERTIFIED

AUG 29 1962

Munch Retires As BSO Music Director

Charles Munch and the Boston Symphony Orchestra concluded the Orchestra's Eighty-first season and the Twenty-fifth Berkshire Festival Sunday with a performance of the Ninth Symphony of Beethoven.

Sunday's concert was Doctor Munch's last as Music Director of the Boston Symphony Orchestra, a post he has held for thirteen years. During his tenure with the Orchestra, Doctor Munch has presented performances of 168 contemporary works, 97 first Boston performances, 58 United States premieres, and 39 world premieres.

In his thirteen years as Music Director, Charles Munch brought honor to the Boston Symphony Orchestra. The Orchestra received two American International Music Fund Awards. Six New York Music Critics Circle Awards were given to compositions first performed in New York by Charles Munch and the Boston Symphony. Doctor Munch was awarded the National Academy of Recording Arts and Sciences Awards for his recordings with the and Ravel's "Dahinis and Chloe". Orchestra of Debussy's "Images" and Ravel's "Daphnis and Chloe". The Orchestra received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

Charles Munch extended the Berkshire Festival from six weeks to its present season of eight weeks bringing the total of Berkshire Festival concerts to 24. These coupled with 81 concerts in Boston, 36 tour concerts in addition to Arthur Fiedler's 59 Pops concerts and 21 Esplanade concerts, enable the Boston Symphony to have the longest concert season of any privately supported orchestra in the world: 221 concerts in a 50-week season.

The Boston Symphony Orchestra Trustees and Eric Leinsdorf, who succeeds Doctor Munch as the Orchestra's Music Director in September, have invited Doctor Munch to return next season as guest conductor of the Orchestra at several concerts in Boston, Cambridge, and Providence. In addition to his concerts with this Orchestra, Doctor Munch has agreed to conduct concerts of the Chicago Symphony, National Symphony, Pittsburgh Symphony, and the Philadelphia Orchestra.

In the autumn of 1962 Charles Munch will conduct the French National Orchestra on its tour of the United States. Doctor Munch has additional invitations to conduct at the Montreux, Vienna, Prague, and Santander Festivals. He has also been invited to conduct concerts of the Brussels Philharmonic, the Madrid Orchestra, Japan Philharmonic, London Philharmonic, the Orchestras of Radio Rome, Radio Turin, and Radio Florence, the Buenos Aires Orchestra, the Berlin Philharmonic, the suicse Romande, and to do a tour for the Australian Broadcasting Commission.

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

AUG 27 1962

At Tanglewood

Munch, Monteux Conduct At Final Weekend Concerts

By FRANK N. PATTERSON

This weekend's farewell concerts of the Boston Symphony season at Tanglewood, programmed for varied music, provoked many mixed emotions. There were more farewells than could be taken glibly.

There was a feeling at Friday's concert, with Pierre Monteux conducting, that his duties at London, Hancock, Maine, where he teaches conducting to young probable musicians, plus a spirit that at 87 would still take him to other orchestras in other lands, left some doubt that the Berkshires might soon see him again. However, judging from the vigorous performance of Friday's concert, it would not likely be a matter of an arduous trip that might pin him down.

Standing Ovation

The vigor came, not only in Weber's "Eurythanthe" overture which was performed at the impetuous pace of a youngster, but in a lively and brightly colored "Mathis der Maler" by Hindemith. The Brahms' first was produced with optimism that has been all too seldom in the fore. The audience, which had greeted Monteux on its feet, rose again to give him a long, hoarse, standing ovation when he had concluded this concert. When he embraced Richard Burgin, who had taken the position of concert-master while Monteux was the orchestra's director, the audience was again reminded that this was Burgin's last weekend as concert-master of the orchestra.

The remaining concerts of the weekend were completed by Munch, conducting works that no doubt have meant as much to him as to his audience. While the poetic Symphonie Fantastique program of the lovesick young musician who attempts to poison himself with opium over an Irish actress may produce giggles, it did produce music as fabulous as its title implies. Berlioz did, by the way, fall in love with an Irish actress named Harriet Smithson, and even married her, though he was thereafter miserable.

Munch performed the symphony as he best performs his best works. There was personal feeling as large as he could find opportunity in the performance to make it that way, and opportunities exist for Munch in this type of music and in the French impressionists more, it seems, than in any other. Hence, one may expect under Munch that Mozart or Haydn, for instance, would have no middle ground than very successful or very pedestrian.

The remaining works on Saturday's program, Debussy's "La Mer" and Ravel's "Daphnis et Chloe" are examples of music at which he not only succeeds but colors so highly one tends to lose sight of reality of the music in the moods and effects created.

Near Record

The weather forecaster had evidently not yet heard of Tanglewood's rain immunity and despite stormy predictions, there was a bright, warm sun and a near record audience of 15,300 for the last concert, Sunday. The rousing ovation that welcomed Munch to the podium was halted only by his deliberate motions to begin Aaron Copland's "Quiet City." This, again impressionistic work, written in 1939 for a play by Irwin Shaw scored for clarinet, saxophone and piano was, in 1940 in a barn-studio near Tanglewood, modified for strings, trumpet and English horn. The gentle dialogue of the two solo instruments played by Louis Speyer, English horn and Roger Voisin on a silver E-flat trumpet was not only hauntingly nostalgic of some remote Broadway night at 4 a.m. that most have experienced, but a realistic sense of incongruity as provocative as tomorrow. While the personal and intimate tones like catches of unconnected phrases were often triple pianissimos, they still gleamed brightly on the instruments like a steady nightlight that refused to go out.

The program was completed with Beethoven's Ninth Symphony with Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, baritone, plus the Festival and University of Montreal choruses. Though Mr. McCollum's complicated tenor solo was made a bit more difficult by the almost unbridled orchestra, the soloists made a splendidly effective group. The chorus with more weight than mobility, still showed remarkable strength and spirit. Still the other movements are far better writting and the second movement with its brilliantly rhythmic and presto punch was a memorable performance in itself.

Call and Recall

The audience rose to its chairs for this ovation with call and recall to Munch of "No-No" to his retirement and "Bravos" to this and many other to-be-remembered concerts. Munch, rarely displaying emotion publicly, embraced Burgin, his concert-master and Jacobus Langenden, a cellist with the symphony, both of whom were to retire as well.

When finally they left the stage, it occurred to some that these two, Burgin and Munch, were rather equally responsible for the growth and preservation of the orchestra.

It perhaps doesn't necessarily occur to everyone that the position of an effective concert-master (and Mr. Burgin is considered probably the best) is no mere sinecure. The bowing, tempo, style and tone of the first violins is determined and guided by the strongest toned, most instrumentally and musically respected man in that group; in turn the prominent and more brilliant tones of the first violins not only set the pace and characteristics of the second violins, but of the violas, celli, and basses as well. Finally, any string section (and especially the world's most famous) so predominates in weight and influence over the other groups of today's romantically balanced orchestra, there is only a logical subservience by such winds and instruments as are left.

The concert-master is not only charged with these duties, but he must solo frequently as he did so well in Brahms Friday, but he must be able to conduct on short notice and perform myriad miracles for the conductor and orchestra that would make most men of strength weak.

Though these two retirements may sound like amputations of heart and soul to the orchestra, Mr. Burgin will be back as associate and Mr. Munch as guest conductor, we hope frequently. And though certainly with Mr. Leinsdorf and Mr. Sliverstein as new director and concert-master, we can expect change, it will no doubt be change of even greater accomplishment since the new character and personality such as is evidenced in their histories, however short, is but to be added to an already illustrious organization.

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Munch Retires As BSO Music Director

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Sunday's concert was Doctor Munch's last as Music Director of the Boston Symphony Orchestra, a post he has held for thirteen years. During his tenure with the Orchestra, Doctor Munch has presented performances of 168 contemporary works, 97 first Boston performances, 58 United States premieres, and 39 world premieres.

In his thirteen years as Music Director, Charles Munch brought honor to the Boston Symphony Orchestra. The Orchestra received two American International Music Fund Awards. Six New York Music Critics Circle Awards were given to compositions first performed in New York by Charles Munch and the Boston Symphony. Doctor Munch was awarded the National Academy of Recording Arts and Sciences Awards for his recordings with the and Ravel's "Dahinis and Chloe". Orchestra of Debussy's "Images" and Ravel's "Daphnis and Chloe". The Orchestra received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

Charles Munch extended the Berkshire Festival from six weeks to its present season of eight weeks bringing the total of Berkshire Festival concerts to 24. These coupled with 81 concerts in Boston, 36 tour concerts in addition to Arthur Fiedler's 59 Pops concerts and 21 Esplanade concerts, enable the Boston Symphony to have the longest concert season of any privately supported orchestra in the world: 221 concerts in a 50-week season.

The Boston Symphony Orchestra Trustees and Eric Leinsdorf, who succeeds Doctor Munch as the Orchestra's Music Director in September, have invited Doctor Munch to return next season as guest conductor of the Orchestra at several concerts in Boston, Cambridge, and Providence. In addition to his concerts with this Orchestra, Doctor Munch has agreed to conduct concerts of the Chicago Symphony, National Symphony, Pittsburgh Symphony, and the Philadelphia Orchestra.

In the autumn of 1962 Charles Munch will conduct the French National Orchestra on its tour of the United States. Doctor Munch has additional invitations to conduct at the Montreux, Vienna, Prague, and Santander Festivals. He has also been invited to conduct concerts of the Brussels Philharmonic, the Madrid Orchestra, Japan Philharmonic, London Philharmonic, the Orchestras of Radio Rome, Radio Turin, and Radio Florence, the Buenos Aires Orchestra, the Berlin Philharmonic, the suicse Romande, and to do a tour for the Australian Broadcasting Commission.

CHICAGO, ILL.
SUN-TIMES
D: 551,529 S. 643,232

AUG 29 1962

A FAREWELL TO MUNCH

Special to The Sun-Times

LENOX, Mass. — An emotional farewell to Charles Munch was roared out by a crowd of 15,300 as the 71-year-old conductor brought his baton down for the last time on Schiller's "Ode to Joy" at the conclusion of Beethoven's Ninth Symphony here at Tanglewood. Thus ended Munch's 13 years as music director of the Boston Symphony and 12 as music director of the Berkshire Festival.

Herald
AUG 27 19

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13 Y...

By Ronald...
Music ...

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An emotional ... Charles Munch ... out by a crowd ... the 71-year-old ... brought his bato... the last time ... "Ode to Joy" at ... clusion of Beetho... Symphony here ... wood Sunday af... ending 13 years ... rector of the Bo... phony and 12 as m... ...r of the Berkshi...

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When a large la... was brought to the...

New York Herald Tribune
D. 355,898 S. 451,270
AUG 27 1962 Buffalo

Tanglewood's Cheers Rival a Football Game

13 Years: Munch's Good By

By Ronald Eyer
Music Editor

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When a large laurel wreath was brought to the stage, the white-haired maestro placed his hand to his heart and took final farewell of his orchestra by shaking hands with his concert-master, Richard Burgin, and Richard Langendoen, cellist, who also is retiring.

Charles Munch

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With the spring of a man 30 years his junior in his step as he came to the podium, a clear impatience to get on with the music as the audience greeted him with a standing ovation, the conductor launched into the arduous Berlioz work with a vitality he has not often duplicated in recent years. The opening movement, "Reveries, Passions," was a bit tentative, but with the waltz movement and from there through "Scene in the Meadow," with its beautiful pastoral passages for English horn, "March to the Scaffold," and the eerie "Dream of the Witches' Sabbath," the work was pregnant with imagination. The evocation of its dramatic content, far from being just another reading, drew upon every resource of the orchestra.

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MINNEAPOLIS, MINN.
STAR
D. 294,496

AUG 27 1962 Buffalo

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AL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
OMPLETE NEW YORK STATE SERVICE

UFFALO EVENING NEWS
Monday, August 27, 1962

143

15,300 at Tanglewood Give Munch Big Tribute, Farewell

By JOHN DWYER
Buffalo News Staff Reporter

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THE ORCHESTRA, in an unusually keyed-up and dramatic mood, the festival choir and singers of Montreal University, soprano Adele Addisson, contralto Florence Kopleff, tenor John McCollum and bass Donald Gramm put their all into the monumental work.

Preceded by a sensitive reading of Aaron Copland's "Quiet City," with its mystic horn and woodwind episodes, the Beethoven symphony seemed to have even more size and grandeur, in contrast with the allusive and impressionistic opening piece.

On any other occasion, with any other ensemble on stage, one might have quarreled with the reckless drive and rush of the scherzo and the pace of the choral finale.

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BUT EVERYONE'S PULSE was running high on this occasion, a moving valedictory for a distinguished world musician. He will make guest appearances in the major music capitals, of course, and even return to Tanglewood for concerts. But with this concert, his directorship ceased and an era passed. It was an intense and touching moment.

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The quartet of soloists, given the most difficult, least singable roles in the whole Beethoven work, performed their ungrateful task with valor.

* * *

THE AUDIENCE extended itself in applause for the orchestra in its closing festival program, the chorus and soloists. But, in truth, their eyes and hearts were turned, first and last, to the quiet, introspective Alsatian maestro on the podium.

Dr. Munch came back again and again in company of the soloists, but the audience would not leave until he appeared also time and again on his own.

The gray, patrician conductor carried it off with great calm and charm. But oh his final, long walk from center stage to the side door; the handkerchief that had been gently patting his brow went to his eyes.

It was an historic chapter ending in the history of a great orchestra. Erich Leinsdorf will succeed Dr. Munch.

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Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
AUG 27 1962

Tanglewood

Audience Hails Munch Finale

By Louis Chapin
Staff Correspondent of The Christian Science Monitor

Lenox, Mass.

Charles Munch Sunday afternoon conducted his final program, at Tanglewood, after 13 years as music director of the Boston Symphony. This has been his 12th Berkshire Festival season.

An audience of over 15,000 filled the Music Shed and spread out over the acres of lawn stretching up to the tree-shaded center of the estate. They heard performances of Aaron Copland's "Quiet City" and of Beethoven's Ninth Symphony, for the closing movement of which the orchestra was joined by the choruses of the Berkshire Music Center and the University of Montreal.

Accolades Earned

The quartet of soloists consisted of Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, baritone.

Judging by their close attention and the 12-minute ovation which greeted the final whiplash cadences of the Beethoven, this vast, near-record audience liked what it heard.

One had the impression that Dr. Munch, realizing that at such a time, whether the performance itself were momentous or not, he would be given the warmest of accolades, was determined with his whole musical being to earn them.

The opinion of many seemed to be that he did so, and brought his performers with him, from the slender wistfulness of the Copland piece into the fullest immensity of Beethoven, in a collaboration of the utmost virtuosity and penetration.

Dr. Munch gave himself so absolutely to the music that it was several moments, as he turned to face the applause, before he appeared to be receiving it consciously.

Trio Accept Applause

And then he brought forward two of his colleagues who are retiring as members of the orchestra — Richard Burgin, concertmaster, and Jacobus Langendoen, member of the cello section. Both have served in the Boston Symphony for 42 years. Mr. Burgin is continuing, under Erich Leinsdorf, as associate conductor.

As for Dr. Munch, he flies for France tonight for a between-season holiday, after which he will return this fall as one of two conductors with the Orchestre de la Radio-diffusion Française on a nationwide tour.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 25 1962

Page Ten

MONTEUX GIVEN RISING TRIBUTE ON APPEARANCE

Orchestra and Audience Honor Conductor at 4th Tanglewood Concert

By WILLARD M. CLARK

LENOX—The eminent French conductor and octogenarian, Pierre Monteux, made his 4th appearance of the season with the Boston Symphony Orchestra Friday night.

Brilliant Career

When the square, squat figure appeared on stage, orchestra members and audience rose to do him honor.

It was a magnificent tribute to a long and brilliant career. He offered a program of solid worth, opening with the overture to "Euryanthe" by Weber, following that with Hindemith's symphony, "Mathis Der Maler," and closing with a gigantic performance of Brahms' Symphony No. 1, in C minor, Op. 68.

It is a wonderful experience to watch this man so full of years lead his men. He conducts without score, and brings everything he plays a highly personal touch.

Joyous Notes

The joyous notes of the overture flowed like diamonds, and the equally joyous music written by Hindemith danced its way through a tapestry so clear and enlightening that it spoke for itself.

What power is this that makes music spring to life?

I think it is years of experience culminating in breadth of vision which only profound study can accomplish.

Certainly Monteux's studies

See MONTEUX GIVEN Page Ten

formances of music which needed all it could get in this manner to burst into full bloom. What more can one say?

The audience response was tremendous. Round after round of applause drew Monteux back to the stage, and this applause he in turn shared with the orchestra.

It was a joyous occasion for everyone, and it must have been a heartwarming occasion for Monteux.

We hope he returns to Tanglewood again and again.

Herald Tribune NEW YORK
D. 355,898 S. 451,270
AUG 27 1962

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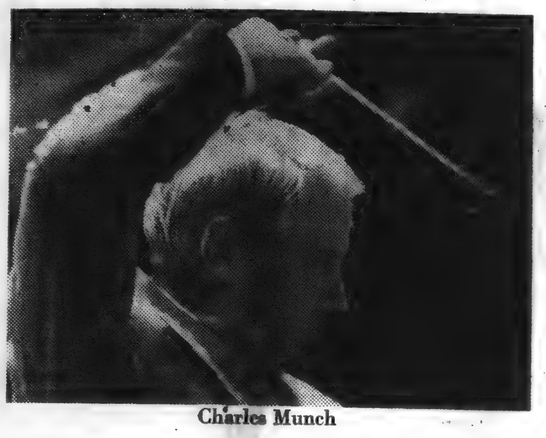

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MINNEAPOLIS, MINN.
STAR
D. 294,496
AUG 27 1962

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AL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
OMPLETE NEW YORK STATE SERVICE
UFFALO EVENING NEWS
Monday, August 27, 1962

15,300 at Tanglewood Give Munch Big Tribute, Farewell

By JOHN DWYER
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THE AUDIENCE extended itself in applause for the orchestra in its closing festival program, the chorus and soloists. But, in truth, their eyes and hearts were turned, first and last, to the quiet, introspective Alsatian maestro on the podium.

Dr. Munch came back again

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
AUG 27 1962

Tanglewood

Audience Hails Munch Finale

By Louis Chapin
Staff Correspondent of The Christian Science Monitor

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A young man said to his friend, as they walked up to where you can see out across Lake Mahkeenac to the hills, "You know why I like him? I like him . . . because he conducts the way I would conduct."

SAD BUT TRUE

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26. WINS not wine. The clue assumes that the effect will be to some degree "exciting," in any case. WINS is, therefore, the better answer since wine may actually be soporific.

CLUES DOWN

2. FEARS not years. Psychia-

have made him aware of much that still eludes the younger conductors. The orchestra was in splendid form, and its members played their hearts out for this grand old man of music.

Their response to his every direction was instantaneous. There is something less than beautiful sound throughout this work, but every note in meaningful.

Even if the story eluded many listeners, they knew something was up and being accomplished. This was music-making in the grand manner.

Blinding Beauty

Brahms' First Symphony, perhaps the greatest first written by any composer, is something very special to both listener and conductor.

Many have sought to probe its depths without more than superficial success, but when a man with years of experience and study assumes such a task, one finds within this music a blinding beauty.

So it was Friday night as Monteux took charge. From the first gallant phrases of the opening movement to those more tender episodes of the second movement, to the tremendous finale, Monteux was the undisputed master.

Revealing Concert

I seem to remember performances of greater decibel rating, but seldom have I listened to a performance which so honestly presented the composer's message. There was never a ponderous moment or slacking of tempi or minimizing of phrase.

The music was well served. I think this has been one of the most revealing concerts of the entire season, a season which has been notable for finely prepared, magnificently played performances of music which needed all it could get in this manner to burst into full bloom. What more can one say?

The audience response was tremendous. Round after round of applause drew Monteux back to the stage, and this applause he in turn shared with the orchestra.

It was a joyous occasion for everyone, and it must have been a heartwarming occasion for Monteux.

We hope he returns to Tanglewood again and again.

164

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 27 1962

MUNCH HAILED AT LAST CONCERT—A swirling, cheering whistling audience of 15,300 crowds toward platform of Music Shed at Tanglewood to give ear-splitting ovation to Charles Munch, left, following closing selection of 1962 Festival season yesterday, marking his retirement as music director of Boston Symphony Orchestra. Sharing plaudits with him are Jacobus Langendoen, center, cellist, and Richard Burgin, concertmaster, both 42-year veterans of orchestra who also are retiring. (Story on Page Seven).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
AUG 28 1962

Dr. Munch Acclaimed

The eighth and final week-end of the Berkshire Festival at Tanglewood closed Sunday afternoon to repeated, tumultuous roars from the 15,300 devotees who had gathered to pay their affectionate and appreciative respects to Dr. Charles Munch, the retiring music director, for 13 years, of the Boston Symphony Orchestra.

For his last concert Dr. Munch had chosen Aaron Copland's "Quiet City," scored for trumpet, English horn and strings, and Beethoven's Ninth Symphony. In the former, especially, conductor and performers were joined in a most touching and evocative performance, as if saying farewell to what has been a musically and personally reciprocal association, with supreme and unforgettable moments.

In many minds and hearts nostalgic reminiscences began at Saturday evening's concert of French composers, including Berlioz' Fantastique Symphony, Debussy's La Mer and Ravel's Daphnis and Chloe, Ballet Suite No. 2. Programmatic and impressionistic, a dream-like quality pervaded all the interpretations. In the Fantastique Symphony, again one heard the themes that would inspire future composers, and shivered at the macabre parody of the Dies Irae in the Witches Sunday.

Esthetically impassioned heights were attained with each work, the Debussy delineated without exaggeration, the audience of 10,330 matching their applause for La Mer with its final tones. Dr. Munch and his men drew each nuance of the Pan and Syrinx story mimed by Daphnis and Chloe with opaque finesse, from the first calm expansiveness to the final joyous abandon. How utterly youthful is that first tentative theme from Pan's reed-fashioned flute!

For his final adieu, Dr. Beethoven's massive Ninth Symphony, the lovely and magnificently capable voices of Adele Addison, soprano, and contralto Florence Kopleff, formed the necessary quartet with John McCollum, tenor, and baritone Donald Gramm. The excellent sounding chorus comprised the Festival Chorus, prepared by Alfred Nash Patterson and the University of Montreal Chorus, trained by its director, Fernand Gratton, a former student at the Berkshire Music Center.

For his final adieu, Dr. Munch chose a work he has presented at the Festival's termination many times, but perhaps, never inspiring quite as splendidly integrated a performance. The tears of approval and applause were spontaneous and justified, all of which, in his usual warm manner, he shared with the soloists, the retiring concertmaster and cellist. A handsome laurel wreath, gathered from the Berkshire Hills, was given him in appreciation for what he has achieved during his 13 years. Among these were all the works of Berlioz, except for "Les Troyens," and an ever changing but deep penetration that went beyond the music, straight to the composer's heart whatever the period. It is said that no position ever was played in the same period of time with Dr. Munch's direction, a small proof of his desire to avoid formal and expected interpretations.

This memorable [illegible] was video taped by several cameras, seen on stage and left and right stage and [illegible] on the central support of the Big Shed. It is expected that the program will be [illegible] from Boston soon and [illegible] New York later in the season. One hopes that [illegible] will gain a wider exposure before his farewell appearances here and at [illegible]

ROCHESTER, N.Y.
TIMES-UNION
D. 128,581
AUG 27 1962

Ends Boston Tenure

15,000 Cheer Munch In Farewell Concert

CHARLES MUNCH

Lenox, Mass. — Charles Munch ended his 13 years as conductor and musical director of the Boston Symphony here yesterday afternoon as the blue Berkshires echoed to the farewell cheers of some 15,000 gathered in the Music Shed at Tanglewood for the season's final concert.

Mr. Munch, who lets his music talk for him, made no farewell speech. But he was obviously moved by the great crowd's tumultuous ovation and by the presentation of a large laurel wreath from members of the orchestra. On it was inscribed, "To Charles Munch, with thanks."

• • •

FOR HIS FINAL appearance as director of the orchestra, Mr. Munch chose Beethoven's Ninth Symphony as his principal work.

The Alsatian-born maestro left today for Europe where he will make a few guest appearances with major orchestras of the continent.

• • •

ON SEPT. 17, when the Boston Orchestra meets for its first rehearsal of the 1962-63 season, Erich Leinsdorf will take over the podium as permanent conductor and musical director. The former Rochester conductor also will be director of the 1963 Berkshire Festival which will open July 5 and continue for eight weeks.

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 27 1962

Munch Cheered by 15,000 As He Retires From BSO

(Photo on Page One)

The baton of conductor Charles Munch fell expressively, the final swell of Beethoven's Ninth faded into the Berkshire Hills, and the 70-year-old conductor stepped from the podium into retirement after 13 years as music director for the world-famed Boston Symphony Orchestra at Tanglewood yesterday.

Cheering Audience

But a swirling, cheering and whistling audience of 15,300 recalled the white-haired French conductor six times in an emotional 10-minute ovation punctuated by repeated roars of "Bravo" which reverberated through the Music Shed.

The audience of 15,300 was the largest in five years. Mr. Munch's retirement and the tidal flood of homage highlighted the closing concert of the Berkshire Music Festival season.

Mr. Munch, looking damp and rumpled after the exacting choral work, was visibly moved by the reception. Just before he was called back for the last time, a laurel wreath on a stand was taken to the stage. The ribbon was emblazoned with "To Charles Munch. Thank you." It came from the orchestra trustees.

Erich Leinsdorf takes command of the orchestra in the fall but Mr. Munch has been invited to return for four weeks as guest conductor.

Also Retiring

Also retiring and taking bows with Mr. Munch were Richard Burgin, concertmaster, and Jacobus Langendoen, cellist, both 42-year veterans of the orchestra.

In the 13 years under Mr. Munch's charge, the Boston Symphony Orchestra won two American International Music Fund Awards and six New York Music Critics Circle Awards for compositions first performed in New York, and nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

Mr. Munch was awarded the National Academy of Recording Arts and Sciences prize.

During his tenure Mr. Munch presented performances of 168 contemporary works, 97 first Boston performances, 58 United States premieres and 39 world premieres.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 27 1962

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Whitestone

FINAL TRIBUTE is paid to Dr. Charles Munch in the Music Shed by members of the Boston Symphony Orchestra, the Festival Chorus and largest crowd of Tanglewood season (15,300) following Sunday's performance of Beethoven's Ninth Symphony, which coincidentally was heard in the Shed for first time when it was opened in 1938. Audience gave Dr. Munch 15-minute ovation, recalled him 10 times to the stage.

Munch's Leaving Mitigated By 8-Week Season's Success

By JOHN G. W. MAHANNA

TANGLEWOOD — When Dr. Charles Munch put down his baton Sunday afternoon at the closing 1962 Berkshire Festival concert of the Boston Symphony Orchestra before an audience of 15,300, the largest of the season, he was both happy and sad.

The 71-year-old conductor of the BSO was happy because his strong belief in an extended season at Tanglewood proved its worth, but was saddened at leaving an orchestra which ranks among the greatest in the world.

His face was animated with a smile each time he was recalled to the stage to acknowledge the ovations of the huge crowd which turned out for the final concert, but a veil of sadness fell over him as he left Tanglewood for the last time after 13 years as musical director of the BSO.

Attendance Up 7,000

This season's total attendance for all activities at the Berkshire Festival, exclusive of the Berkshire Music Center events, was about 7,000 more than last year.

It was Dr. Munch who suggested a few years ago that the Berkshire Festival season be extended. He felt an operation such as Tanglewood, with a summer school operated by the BSO, should devote more time to help mold the great musicians of tomorrow and at the same time provide for the public performances of masterpieces of the past as well as contemporary works. This, he felt, could not be done in a few weeks.

Defending his programming of contemporary works at Tanglewood, Mr. Munch has always felt it his duty to devote, when possible, part of a concert to the music written "in our time."

"We must make heard the music that represents the artistic expression of the time we live in, music that may at the same time prepare for the future," he said.

During his tenure with the BSO he has presented performances of 168 contemporary works, 97 first Boston performances, 58 United States premieres and 39 world premieres.

Although attendance was down about 9,000 for the 15 major concerts by the full BSO in the Music Shed, it jumped for the Bach-Mozart series held early in the season. This season the Berkshire Festival concerts drew to Tanglewood 117,035, compared to 138,871 last year, but the overall attendance for the season, covering eight weeks, was 217,642 compared to 210,438 last year for a seven-week season. Ticket sales this year totaled $546,894.50 compared to last year's total o $533,136.

The eight-week season of the Festival will be repeated again next year. While it is difficult t make comparisons with former years, Thomas D. Perry Jr., manager of the Boston Symphony Orchestra feels the eight week season is worthwhile because "i has proven to us this is what the people want."

Last March when the BSO announced a 50-week season for the orchestra, Henry B. Cabot, president of the orchestra's trustees explained that the orchestra exists as a public institution, supported by the public with a responsibility to perform before the public as often as possible without impairing its musical standards.

A month later, Dr. Munch announced his retirement as conductor of the BSO because of the "great burden" imposed by one of the world's most prestigious posts. In 1958 Dr. Munch suffered a mild heart seizure and following a rest he returned to his conducting duties. Two years ago, toward the end of a busy Tanglewood season, he was ordered to slow down and this summer he was again instructed by his physicians to take off a weekend from his conducting duties in order to conserve his energy for the final weeks of the Festival season.

For many summers in the Berkshires, his favorite pastime on Mondays—his day off—was golf, but this season he was able to play only three or four rounds because of his health.

But in spite of the rigorous life of a conductor, Dr. Munch has ahead of him after a rest in France, a schedule which would tax anyone twice as young.

Flying to Paris

When he left his summer home in Richmond last night, he drove to New York for a two-day visit. Then he will fly to his home near Paris to prepare a United States tour as conductor of the French National Orchestra. He plans to conduct at the Montreaux, Vienna, Prague and Santander Festivals. He has been invited to conduct concerts of the Brussels Philharmonic, the Madrid Orchestra, Japan Philharmonic, London Philharmonic, the Orchestra of Radio Rome, Radio Turin and Radio Florence, the Buenos Aires Orchestra, the Berlin Philharmonic, the Suisse Romande and do a tour for the Australian Broadcasting Commission.

Whether he will make all of these engagements is uncertain at the moment, but he has agreed next season to return at the invitation of the BSO trustees and his successor, Erich Leinsdorf, as guest conductor of the Boston Symphony at concerts in Boston, Cambridge and Providence. And in addition to these, he has agreed to conduct concerts of the Chicago Symphony, the National Symphony, the Pittsburgh Symphony and the Philadelphia Symphony.

He was unable to accept two invitations to the White House from President and Mrs. Kennedy in the past year, but hinted he may conduct the French National Orchestra at a diplomatic reception to be given in Washington by the Kennedy's next year, and if time permits he may even drop into the Berkshires to see how th ngs are going along at Tanglewood.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 27 1962

Mitchell

FINAL BOW was taken Sunday afternoon in the Music Shed at Tanglewood by these men who retired from the Boston Symphony Orchestra with the closing concert of the 1962 Berkshire Festival season. Left to right, Richard Burgin, concertmaster, Dr. Charles Munch, and Jacobus Langendoen, a cellist.

Music Review

Finale at Tanglewood

By JAY C. ROSENFELD

EVERY ONE of the 15,300 in the audience at Tanglewood yesterday afternoon will long remember Charles Munch's farewell.

For the close of the 1962 Berkshire Festival and the termination of his 13-year tenure as musical director of the Boston Symphony Orchestra Munch chose a program of Aaron Copland's "Quiet City" and the Beethoven ninth symphony.

No athletic head nor political candidate ever got a more frenzied manifestation of approval, for the moment skyrocketing to worship, than Munch yesterday.

The orchestra, in both concerts of the final weekend, was in superb fettle and the French program, Berlioz, Debussy, and Ravel, Saturday night had been on the same lofty level of brilliance as that of yesterday.

* * *

IT WAS to be expected that Munch would choose his favorites for his valedictory. Every conductor has his personal preferences, and a survey of any director over a long period will show a leaning in certain directions. Indeed, the invitation to guest conductors during a season usually has the dual purpose of giving the permanent director a short relief and also, hopefully, to extend the repertory in some otherwise neglected area.

For the close of the 1957 Berkshire Festival Munch chose the same program as yesterday with the identical soloists. Roger Voisin was trumpet and Louis Speyer English horn soloists in the Copland, and Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, baritone, the soloists in the baritone, the soloists in the Beethoven choral symphony. The Festival Chorus, prepared by Alfred Nash Patterson, assisted by Le Choeur des etudiants de l'universite de Montreal, prepared by [illegible] Graton, infused an element of majesty at the moment Beethoven finally calls upon them, and Munch graciously brought both leaders to the stage to share in the acknowledgement of the tumultuous demonstration.

* * *

THE QUARTET of vocal soloists was superb. Gramm announced his initial declamation with dominating conviction and as the opportunities ensued, each one of the other singers upheld his individual allotment with distinguished vocal, ensemble, dramatic and muscial attributes.

There was a spirit of some special impending event as the huge crowd assembled under ideal weather conditions, and as the Beethoven was revealed in ever broadening grandeur, a tension was silently accumulating. At the concluding bars of the symphony the impatient flood of enthusiasm burst its restraints with a frenzy comparable to the response reported to us of old dictators' harangues.

* * *

SATURDAY NIGHT there was a premonition of what was to be expected. The "Fantastic" by now must have the hyphenated names of Berlioz-Munch in many minds, so often and so enjoyable have been its readings these last baker's dozen years. On every repetition it has been Munch's good luck to have the assistance on English horn of Louis Speyer in the "Scenes in the Country." Munch called the distinguished musician to the front as usual to allow the audience to see whence had come the dulcet-inflected phrases.

It becomes a little redundant at this point to speak of "La Mer" of Debussy and the second suite from Ravel's "Daphnis et Chloe" as performed by the Boston orchestra. There need be no qualifying reservation in the speculation of what a brilliant orchestra can do with a mediocre conductor, or of the reverse, a mediocre orchestra with a brilliant conductor. But when both are so incontestably able, and the current of inspirations flows both ways, it is inevitable that heights of grandeur will be reached which will remain vivid in the memories of all who are present on such occasions.

* * *

EVEN IF the day had not been one of special significance the outbursts of applause would have been in order, for the orchestra had never been in a more virtuosic and zestful humor. Both programs were phenomenally prosperous voyages over terrains which they all had traversed innumerable times, but these had the spark to raise them that last degree to incandescence.

In the demonstration which marked the end of yesterday afternoon one of the most touching incidents was the retirement from the post of concertmaster of Richard Burgin, who came to the orchestra during the regime of Pierre Monteux and remained during the 25 years of Koussevitzky and the 13 of Munch. A more inspiring participating leader an orchestra never had, nor a more able one. Burgin's musical scholarship raised him above the ordinary run of musicians and yet he always remained voluntarily a primus inter pares.

How many times he may have played the various symphonies of Beethoven, Brahams, Tchaikovsky and all the others he surely must have lost count, but he always played each new reading with a vivacious freshness which raised the spirit of the whole orchestra to that of a new adventure, no matter how jaded may have become their opinion of the well-worn music. No concertmaster was ever more respected and regarded with more affection.

Also sharing the honors of the afternoon was Jacobus Langendoen who was leaving, too, after 42 years in the cello section. Munch linked arms with him and Burgin in a spirit of genuine esteem.

Mitchell

'THANK YOU' read the inscription on the ribbon of this wreath presented to Dr. Charles Munch by the Boston Symphony Orchestra at the close of Sunday afternoon's concert, which ended his career as musical director of the BSO. At right is stage manager Al Robison.

Times (e)
HARTFORD, Conn.
Circ. 126,440

AUG 27 1962

Munch, Boston Symphony In Finale at Tanglewood

By GEORGE W. STOWE

Lenox, Mass. — Charles Munch made his final Saturday night appearance as permanent conductor of the Boston Symphony Orchestra here at Tanglewood before an audience of more than 10,000.

It was a gala occasion in more ways than one. Munch had chosen an all-French program and in works by Berlioz, Debussy, and Ravel he was gloriously in his element. Never have I heard quite as stirring a performance of the Berlioz "Symphonie Fanstastique."

If a Von Karajan can sometimes give a more poetic orientation to the first two movements, there is no question that Munch brings the "March to the Scaffold" and the "Witches' Sabbath" to a pitch of excitement unmatched by any other conductor. And the Boston Orchestra Saturday night played with a fire and intensity seldom heard at these Summer concerts.

* * *

THE AUDIENCE seemed to sense that this was the climax of the evening and gave the conductor a standing ovation that threatened to last for the duration of the intermission. I was not a witness at Koussevitsky's final concerts with the orchestra but I doubt that the acclamation could have been more prolonged.

In Debussy's "La Mer," I prefer more emphasis on string tone than Munch favors. To my mind, this interpretation lingers too long on coloristic details without producing the tonal confluence that a Stokowski or an Ormandy obtains. However, this is more a matter of taste than a criticism.

* * *

THE RAVEL "Daphnis and Chloe" Suite No. 2 aroused no such ambivalence of feeling in this reviewer. It is no accident that Munch's recent recording of the complete ballet score won the Grand Prix du Disque in France.

The great brass section of the Boston Orchestra was in prime form and Doriot Anthony Dwyer's flute solos were floated on the evening air with gossamer effect. It was a richly gratifying conclusion to one of Tanglewood's memorable concerts.

It is reported that Munch will be a guest conductor with the Boston Orchestra for four weeks next season and that he will also conduct a French orchestra in its tour of this country.

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Times (e)
WOBURN, Mass.
Circ. 7,200

AUG 27 1962

Symphony's Munch Given Rousing Ovati

LENOX—Dr. Charles Munch ended his 13-y
ton Symphony Orchestra leadership amid an en
ovation. At the final concert of the Berkshire Fest
Tanglewood in the Berkshires, a 10 minute ovation b
the 80-year-old conductor on stage six times. The F
born Munch was visibly affected by the heartfelt
enthusiasm.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 27 1962

Retirement at Tanglewood

Retiring with the Boston Symphony's Charles Munch Sunday at Tanglewood were Concertmaster Richard Burgin, left, and Cellist Jacobus Langendoen, right, both with the orchestra 42 years. Above, Munch presents the two men to share in the applause at the close of Sunday's concert.

Memorable Day in Lenox for Conductor and Critic

A wildly cheering audience called Charles Munch, left, repeatedly back to the stage after his final performance as conductor of the Boston Symphony Orchestra. The occasion also marked the retirement of Willard M. Clark, The Union's music critic the past 41 years. Right, Clark chats with Adele Addison, of this city, soprano soloist at Sunday's concert. Clark has written admiringly of Miss Addison's work for many years.

Munch Given Ovation, Faces Busy Future

By A STAFF REPORTER

LENOX — Charles Munch stepped down from the podium into retirement Sunday at Tanglewood.

Munch, who has been the conductor of the Boston Symphony Orchestra for 13 years left the stage, tears in his eyes, through waves of thunderous applause.

His career with the orchestra ended on a peak of triumph as, once again, he fused the members of the orchestra into a single instrument for a performance of the Ninth Symphony by Beethoven.

He received an ovation as he entered, but it was insignificant compared to the ovation at the end of the symphony. As he brought the orchestra and chorus to a close, the crowd swept in toward the stage, applauding and yelling wildly. The orchestra rose and joined in the applause.

They called him back again and again with sustained and rhythmic applause and greeted him, each time he reentered, with a huge roar of "Bravo!"

Persons in the crowd beneath him, pressed close to the stage, were packed into a tight mass. They stepped on each other's toes and elbowed each other as they cheered and clapped.

Munch, his white hair rumpled by the exertions of directing, smiled and bowed. He was obviously moved by the reception.

In his curtain calls he presented the orchestra and the soloists and two performers who were retiring with him. He received a wreath from the festival's trustees decorated with a simple ribbon reading "Charles Munch, thank you."

Finally, with his head bowed, he left the stage for the last time and the applause dwindled and stopped.

See RETIREMENT Page Seven

Record Attendance

The audience for Munch's final performance and the closing concert of the Berkshire Music Festival's season, was a record for recent years: 15,800 persons. A festival representative said it was the largest in the last five years.

The Music Shed itself was completely filled. Hundreds more stood, baking in the hot sun, three or four deep against the rope barriers outside the shed, and many more sat or lay on the grass around the shed.

The road leading from the center of Lenox contained a long traffic jam starting about an hour before the performance, according to the police.

Day for Retirements

It was a day for retirements. Richard Burgin, concertmaster, and Jacobus Langendoen, cellist, both with the orchestra 42 years, also stepped down Sunday. Munch presented them on the stage at the close during his ovation.

The Union has recorded the retirement, effective Sept. 1, of Willard M. Clark, its music critic the past 41 years. Clark dictated his last review of a Music Festival performance immediately after the concert, and then ran a gauntlet of handclasps from his friends at the festival. He left sadly, but vowing to return for next year's season. His review appears elsewhere in this paper.

Munch is stepping into a busy retirement. His successor, Erich Leinsdorf, has already invited him to conduct the orchestra for several performances next season. He has agreed to these and several other conducting dates in this country and has many invitations to conduct from other nations.

In his 13 years conducting the Boston Symphony, the orchestra received two American International Music Fund Awards. Six New York Music Critics Circle Awards were given to compositions first performed in New York by the orchestra.

He was awarded the National Academy of Recording Arts and Sciences awards for his recordings with the orchestra and the orchestra has received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

During his tenure, he presented performances of 168 contemporary works, 97 first Boston performances, 58 United States premieres and 39 world premieres.

Sunday's concert included Copland's "A Quiet City" besides the Beethoven work. The soloists in the Copland work were Roger Voisin, trumpet, and Louis Speyer, English horn.

The soloists in the Beethoven symphony were Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, baritone. The University of Montreal Chorus joined the Festival Chorus for the work.

Part of Large Crowd at Tanglewood

The largest crowd in recent years attended the season's final performance in the Berkshire Music Festival at Tanglewood Sunday. The performance by the Boston Symphony Orchestra, marked the retirement of Conductor Charles Munch. The crowd of 15,300 crowded the Music Shed and spilled out to the walks and lawns surrounding the shed.

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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
AUG 27 1962

Cheers, Tears at Farewell

Rousing Salute to Munch

By CYRUS DURGIN

LENOX — Dr. Charles Munch ended his 13-year career as music director of the Boston Symphony Orchestra at the final concert of the Berkshire Festival at Tanglewood yesterday afternoon.

From a near record audience of 15,300 came cheers, and some tears, after a performance of Beethoven's Ninth Symphony that can be described only as magnificent.

This tumultuous ovation was the peak and climax of an emotional tension which had been building the entire week-end.

At the Saturday morning open rehearsal, Munch's last as head of this orchestra; at the Saturday night concert and again yesterday afternoon, audience as well as orchestra rose spontaneously in greeting.

At the end of each of the last two concerts, the public surged toward the apron of the stage, cameras flashing by the score.

Bedlam broke loose. People stood applauding, cheering, yelling, whistling.

Yesterday's ovation went on for nearly 10 minutes, and upon each of Munch's six returns to the stage, the voice of the public burst again in a hoarse roar of enthusiasm.

Where Dr. Munch had seemed chipper and smiling after Saturday night's concert, he was visibly affected yesterday.

MUNCH *Page Twelve*

stage which he had graced, often most brilliantly.

He departed for New York late in the afternoon, and is due to fly to Paris today.

Dr. Munch's last two concerts each had a special quality, unique to itself. Yesterday afternoon it was the great Ninth Symphony, the work that had dedicated the Tanglewood Music Shed in 1938, which Koussevitzky had conducted upon his farewell in 1949 and which Munch presented at his final concerts in Symphony Hall last April.

Saturday night represented a choice selection of the French music in which Dr. Munch had excelled — Berlioz' "Fantastic Symphony," perhaps the culmination of the conductor's power, passion and interpretive distinction; "La Mer," by Debussy, and the orchestrally lyrical finesse and interpretive response.

As one close to the orchestra expressed it, "This was their gift to Munch at the end of 13 years."

Obviously himself excited by the finale of the "Fantastic," Munch galloped up the tempo until it seemed the instruments, winds especially, could hardly articulate their notes. But they did, and beautifully, and that last plangent chord, with the marvelous crash of cymbals, left one weak and a little dazed.

So, too, with the Ninth Symphony yesterday afternoon. The orchestra gave a stupendous account of the work; the slow movement sang with a beauty that set at least one woman in tears; and the choral finale was, for all its inhuman demands upon human voices, gloriously eloquent.

Able Soloists

The soloists again were that individually able and well balanced foursome, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass.

The Berkshire Festival

The 1962 Berkshire Festival has ended its increased season of eight weeks with a total attendance of 217,290 persons (210,438 in 1961) and total ticket sales of $546,894.50 against $533,136 a year ago.

And so an era for the Boston Symphony and for Tanglewood has ended. Next year the new music director, Erich Leinsdorf, will be in command.

To be sure, this is not adieu to Dr. Munch, for he has been invited to be guest conducto four weeks in Boston next se son. But it will not be qu the same.

TROY, N.Y.
TIMES RECORD
D. 40,554
AUG 29 1962

AN ELOQUENT TRIBUTE

Possibly it is just as well Charles Munch neither made nor permitted any speeches to mark his farewell appearance as regular conductor of the Boston Symphony Sunday at Tanglewood. Every word that needed to be was spoken when the orchestra presented Mr. Munch a laurel wreath on which were emblazoned the words "To Charles Munch With Thanks."

The audience of 15,300, third largest in Berkshire Music Festival history, has given conductor Munch a farewell surpassing those tendered him during the year in Boston and New York in emotional intensity. Thirteen years as director of the Boston Symphony and 12 as music director of the Berkshire Festival gave Charles Munch an opportunity to bring musical enrichment to many of our neighbors. The opportunity did not go unused.

Now 70, Conductor Munch will take a European vacation before returning to the United States and several appearances as guest conductor. He hands the baton of the Boston Symphony and the directorship of the Berkshire Festival to Erich Leinsdorf, who will need a combination of his great skill and good luck to successfully replace the departed leader.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 27 1962

A Rousing Finale

By WILLARD M. CLARK

LENOX — Every available space on the huge lawns of Tanglewood and every seat in the great shed was filled by 15,300 people Sunday afternoon.

Special Occasion

This was a very special occasion. It marked the close of the termination of 13 years of music making with the Boston Symphony Orchestra on the part of Charles Munch.

I don't think Munch will ever forget the tumultuous greeting

See FINALE Page Twelve

— four superb soloists, Donald Gramm, John McCollum, Adele Addison and Florence Kopleff; the Boston Symphony Orchestra, and the finest chorus that the Music Center has produced in years.

Soaring Tones

To hear Adele Addison's pure tones soar over an ensemble was a joy to the ear. She was in superb voice and spirits.

Miss Kopleff's gorgeous instrument was shown to full advantage, and her supreme musicianship caused this contralto role to sound more meaningful than it often does.

I don't know how many times Donald Gramm has opened the Ninth Symphony, but I do know that each time I have heard him sing, he has shown a greater vocal command and musical approach to this music.

Brisk Pace

John McCullum, another veteran, is probably the best tenor of his ilk in this neck of the woods. There were a few moments of throaty singing, but for the most part the voice was free and projected clearly.

What is there to say about the Munch reading of this symphony that has not been said? He does not indulge in histrionics nor force the chorus and soloists beyond their vocal abilities.

To some this might mean a dull reading, but Munch takes a brisk pace which keeps the music moving. The tremendous build-up to the "Ode to Joy" is accomplished through skillful handling of dynamics, and it proved Sunday to be an awesome thing.

Fresh and Viril

To the members of the Boston Symphony Orchestra this music must seem old hat, but they played Sunday with a freshness, virility and enthusiasm, as if playing it for the first time.

I don't know what prompted Munch to open the program with Aaron Copland's "Quiet City." Although Copland has been coupled with the greatest of composers, "Quiet City" did not seem to fit in.

It's not a very quiet city anyway, but unlike many of the Copland works, it has some melodic virtue.

Whatever the virtues of much of the music that has been heard here this season, it has drawn a total audience of 217,290 and a total box office receipt of $546,894.50, approximately $13,000 more than the seven-week season last year.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,367
SEP 2

Charles Munch Conducts Last Performance

At Tanglewood last week, on an occasion distinguished by honest sentiment and by a sincere and long ovation by the capacity audience, Charles Munch brought to an end his long career as conductor of the Boston Symphony Orchestra.

At the end of the ovation, a large laurel wreath was brought to the stage. White-haired, tall Mr. Munch placed his hand on his heart and said a final farewell to his orchestra by shaking hands with concertmaster Richard Burgin and cellist Richard Langendoen, who is also retiring.

Appropriately enough, Dr. Munch ended his 13-year Boston career with a rousing performance of Beethoven's "Symphony No. 9," which ends, as all music-lovers know, with Schiller's "Ode to Joy." In this thrilling ode, Beethoven joins with Schiller to call for the brotherhood of all men under God. We suspect that Dr. Munch had a purpose in this final selection; he knows that never before in the history of the world has such a message been more needed.

For us, the departure of Dr. Munch, to be succeeded this month by Erich Leinsdorf, is like the loss of an old and valued friend. We have reviewed many of his concerts during his 13 year tenure and have always been impressed by his dedication and by his particular affinity for French music, notably that of Debussy and Berlioz.

We have always been impressed, too, by his kindliness: more than one Boston Symphony player has told us that Dr. Munch is an ideal man for whom to work—sympathetic, understanding, compassionate.

During Dr. Munch's 13 years with the orchestra, he presented 168 contemporary works, including 39 world premieres and 58 U. S. premieres. In addition, under Dr. Munch the Boston Smyphony became the first American orchestra to visit Russia. Dr. Munch also led the Boston Symphony on tours of other European countries and of Japan. During Dr. Munch's tenure the orchestra received two American International Music Fund awards, honors from the American Academy of Recording Arts and Sciences, nine Grand Prix des Disques, and the medal of the Vienna Mozartgemeinde.

Although he is retiring from the Boston Symphony, Dr. Munch will not be idle. He will return next season to Boston as a guest conductor and he will also appear in Chicago, Pittsburgh, Philadelphia, and Washington, D. C. He will also direct the French National Orchestra on its guest-conducting assignments in Montreux, Prague, Vienna, Brussels, Madrid, Tokyo, London, Rome, Florence, Turin, Berlin, Buenos Aires and Australia. It is good to know that he will continue to make music.

HERE AND THERE—Vincent Sheehan will edit a portion of the late Dorothy Thompson's letters and diaries dealing with her marriage to Sinclair Lewis . . . Kathryn Grayson is being sought to take over the female lead in the Broadway edition of "Camelot," beginning Oct. 22 . . . Magaret Leighton is leaving the cast of "Night of the Iguana" to co-star with Anthony Quinn in "Tchin-Tchin."

The New York Woodwind Quartet is touring Southeast Asia under State Department auspices . . . Bobby Vinton's recording of "Roses Are Red" has just passed the 1,000,000 mark in sales . . . Bill Cullen, Cleveland Amory, and Everett B. Morris (formerly of New Bedford) will narrate the NBC-TV news special on Sept. 22 on America's Cup . . . NBC owns 25 percent of the forthcoming Richard Rodgers-Alan Jay Lerner Broadway musical . . . Rodgers, incidentally, will be paid $150,000 for writing the score for the new film, "Lawrence of Arabia" . . . Top film at the box office at present is "Wonderful World of Brother Grimm" . . . The screen version of Gore Vidal's play, "The Best Man," will be produced by United Artists.

Dr. Munch Magnificent Leading Farewell 'Ninth'

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SPRINGFIELD, Mass.
Circ. 83,057
AUG 27 1962

A Rousing Finale

By WILLARD M. CLARK

LENOX — Every available space on the huge lawns of Tanglewood and every seat in the great shed was filled by 15,300 people Sunday afternoon.

Special Occasion

This was a very special occasion. It marked the close of the termination of 13 years of music making with the Boston Symphony Orchestra on the part of Charles Munch.

I don't think Munch will ever forget the tumultuous greeting

See FINALE Page

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,367
SEP

Charles Munch Conducts Last Performance

At Tanglewood last week, on an occasion distinguished by honest sentiment and by a sincere and long ovation by the capacity audience, Charles Munch brought to an end his long career as conductor of the Boston Symphony Orchestra.

At the end of the ovation, a large laurel wreath was brought to the stage. White-haired, tall Mr. Munch placed his hand on his heart and said a final farewell to his orchestra by shaking hands with concertmaster Richard Burgin and cellist Richard Langendoen, who is also retiring.

Appropriately enough, Dr. Munch ended his 13-year Boston career with a rousing performance of Beethoven's "Symphony No. 9," which ends, as all music-lovers know, with Schiller's "Ode to Joy." In this thrilling ode, Beethoven joins with Schiller to call for the brotherhood of all men under God. We suspect that Dr. Munch had a purpose in this final selection; he knows that never before in the history of the world has such a message been more needed.

For us, the departure of Dr. Munch, to be succeeded this month by Erich Leinsdorf, is like the loss of an old and valued friend. We have reviewed many of his concerts during his 13 year tenure and have always been impressed by his dedication and by his particular affinity for French music, notably that of Debussy and Berlioz.

We have always been impressed, too, by his kindliness; more than one Boston Symphony player has told us that Dr. Munch is an ideal man for whom to work—sympathetic, understanding, compassionate.

During Dr. Munch's 13 years with the orchestra, he presented 168 contemporary works, including 39 world premieres and 58 U. S. premieres. In addition, under Dr. Munch the Boston Smyphony became the first American orchestra to visit Russia. Dr. Munch also led the Boston Symphony on tours of other European countries and of Japan. During Dr. Munch's tenure the orchestra received two American International Music Fund awards, honors from the American Academy of Recording Arts and Sciences, nine Grand Prix des Disques, and the medal of the Vienna Mozartgemeinde.

Although he is retiring from the Boston Symphony, Dr. Munch will not be idle. He will return next season to Boston as a guest conductor and he will also appear in Chicago, Pittsburgh, Philadelphia, and Washington, D. C. He will also direct the French National Orchestra on its guest-conducting assignments in Montreux, Prague, Vienna, Brussels, Madrid, Tokyo, London, Rome, Florence, Turin, Berlin, Buenos Aires and Australia. It is good to know that he will continue to make music.

HERE AND THERE—Vincent Sheehan will edit a portion of the late Dorothy Thompson's letters and diaries dealing with her marriage to Sinclair Lewis . . . Kathryn Grayson is being sought to take over the female lead in the Broadway edition of "Camelot," beginning Oct. 22 . . . Magaret Leighton is leaving the cast of "Night of the Iguana" to co-star with Anthony Quinn in "Tchin-Tchin."

The New York Woodwind Quartet is touring Southeast Asia under State Department auspices . . . Bobby Vinton's record of "Roses Are Red" has just passed the 1,000,000 mark in sales . . . Bill Cullen, Cleveland Amory, and Everett B. Morris (formerly of New Bedford) will narrate the NBC-TV news special Sept. 22 on America's Cup . . . NBC owns 25 percent of the forthcoming Richard Rodgers-Alan Jay Lerner Broadway musical.

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MUNCH

Continued from the First Page

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Earlier in the concert, after the introductory "Quiet City" by Aaron Copland, Dr. Munch had saluted solo trumpeter Roger Voisin and Louis Speyer, that great English horn virtuoso.

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A last bow, a last smile, a touching of his heart, a word to concert master Burgin (no doubt an instruction for the musicians to disperse), and Charles Munch had left the stage which he had graced, often most brilliantly.

He departed for New York late in the afternoon, and is due to fly to Paris today.

Dr. Munch's last two concerts each had a special quality, unique to itself. Yesterday afternoon it was the great Ninth Symphony, the work that had dedicated the Tanglewood Music Shed in 1938, which Koussevitzky had conducted upon his farewell in 1949 and which Munch presented at his final concerts in Symphony Hall last April.

Saturday night represented a choice selection of the French music in which Dr. Munch had excelled — Berlioz' "Fantastic Symphony," perhaps the culmination of the conductor's power, passion and interpretive distinction; "La Mer," by Debussy, and the orchestrally jewelled second suite from Ravel's "Daphnis and Chloe."

Anyone in these audiences—10,336 Saturday night—would have sensed the concerts to have been extraordinary music-making.

But an old hand with the Boston Symphony knew that these were occasions among occasions, Munch at his finest and most fiery, the orchestra giving its all in tonal richness, technical finesse and interpretive response.

As one close to the orchestra expressed it, "This was their gift to Munch at the end of 13 years."

Obviously himself excited by the finale of the "Fantastic," Munch galloped up the tempo until it seemed the instruments, winds especially, could hardly articulate their notes. But they did, and beautifully, and that last plangent chord, with the marvelous crash of cymbals, left one weak and a little dazed.

So, too, with the Ninth Symphony yesterday afternoon. The orchestra gave a stupendous account of the work; the slow movement sang with a beauty that set at least one woman in tears; and the choral finale was, for all its inhuman demands upon human voices, gloriously eloquent.

Able Soloists

The soloists again were that individually able and well balanced foursome, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass.

The Berkshire Festival Chorus, superbly prepared by Alfred Nash Patterson, was augmented by the mixed voices of the University of Montreal Chorus, Fernand Graton, director.

The sound in the Music Shed incidentally, showed yet further improvement by the addition of three more rows of triangular panels to the excellent Talbot acoustical canopy.

The 1962 Berkshire Festival has ended its increased season of eight weeks with a total attendance of 217,290 persons (210,438 in 1961) and total ticket sales of $546,894.50 against $533,136 a year ago.

And so an era for the Boston Symphony and for Tanglewood has ended. Next year the new music director, Erich Leinsdorf, will be in command.

To be sure, this is not adieu to Dr. Munch, for he has been invited to be guest conductor four weeks in Boston next season. But it will not be quite the same.

— four superb soloists, Donald Gramm, John McCollum, Adele Addison and Florence Kopleff; the Boston Symphony Orchestra, and the finest chorus that the Music Center has produced in years.

Soaring Tones

To hear Adele Addison's pure tones soar over an ensemble was a joy to the ear. She was in superb voice and spirits.

Miss Kopleff's gorgeous instrument was shown to full advantage, and her supreme musicianship caused this contralto role to sound more meaningful than it often does.

I don't know how many times Donald Gramm has opened the Ninth Symphony, but I do know that each time I have heard him sing, he has shown a greater vocal command and musical approach to this music.

Brisk Pace

John McCullum, another veteran, is probably the best tenor of his ilk in this neck of the woods. There were a few moments of throaty singing, but for the most part the voice was free and projected clearly.

What is there to say about the Munch reading of this symphony that has not been said? He does not indulge in histrionics nor force the chorus and soloists beyond their vocal abilities.

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TROY, N.Y.
TIMES RECORD
D. 40,554
AUG 29 1962

AN ELOQUENT TRIBUTE

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The audience of 15,300, third largest in Berkshire Music Festival history, has given conductor Munch a farewell surpassing those tendered him during the year in Boston and New York in emotional intensity. Thirteen years as director of the Boston Symphony and 12 as music director of the Berkshire Festival gave Charles Munch an opportunity to bring musical enrichment to many of our neighbors. The opportunity did not go unused.

Now 70, Conductor Munch will take a European vacation before returning to the United States and several appearances as guest conductor. He hands the baton of the Boston Symphony and the directorship of the Berkshire Festival to Erich Leinsdorf, who will need a combination of his great skill and good luck to successfully replace the departed leader.

INFORMATION OBSCURED

Dr. Munch Magnificent Leading Farewell 'Ninth'

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

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MUNCH

Continued from the First Page

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...sing Finale

...termination of 13 years of ...making with the Boston ...ny Orchestra on the part ...Munch.

...Munch will ever ...ltuous greeting ...

...Bailey of 9 Oakland St. ...

...Mccormack's Springfield concert. The ...sponsored by Springfield ...ay included stops in Chicopee ...

which he received stepped on stage or the fanatic applause which followed his great reading of the Beethoven Ninth Symphony.

He had at his command everything that anyone could ask for — four superb soloists, Donald Gramm, John McCollum, Adele Addison and Florence Kopleff; the Boston Symphony Orchestra and the finest chorus that the Music Center has produced in years.

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... DEMOCRAT CHRONICLE
... August 27, 1962

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Morning Eagle-Tribune
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AUG 27 1962

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Journal (e)
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AUG 27 1962

PHOENIX, ARIZ.
ARIZONA JOURNAL
D. 50,000 S. 50,000
AUG 27 1962

PHILADELPHIA, PA.
NEWS
D. 283,195 SAT. 206,930
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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 44,471
AUG 27 1962

Cheers as Munch Ends Career With Boston Symphony

LENOX, (UPI) — Charles Munch's baton lay silent today.

The master ended a 13-year career as music director of the Boston Symphony Orchestra yesterday.

With the vitality of a man half his years, the white-haired Munch conducted the orchestra through a rousing reading of Beethoven's Ninth Symphony. Then he touched his heart and walked off the stage.

A crowd of 15,000 music lovers at Tanglewood swarmed down the aisles and stood before the conductor's platform. They cheered and applauded for a full 10 minutes.

Munch returned for a bow, waved softly, and then was gone.

Only Serge Koussevitsky, who conducted the Boston Symphony for 25 years, had led the orchestra longer than Munch.

As music director, Munch presented 168 contemporary works, including 39 world premieres and 58 United States premieres.

Munch will be succeeded by Erich Leinsdorf, former conductor of the Rochester Philharmonic and the Metropolitan Opera. Leinsdorf will begin rehearsals Sept. 17.

Munch will return next season as guest conductor in Boston but his long reign on the conductor's platform has ended.

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Bulletin (e)
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Circ. 143,970
AUG 27 1962

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News (e)
NEWPORT, R. I.
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AUG 27 1962

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AUG 27 1962

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Times (e)
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Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Circ. 12,755

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Herald News (e)
FALL RIVER, Mass.
Circ. 40,610
AUG 27 1962

Munch Is Hailed At Final Concert

LENOX, (AP) — An audience of 15,300 gave Charles Munch an emotional 10-minute ovation yesterday in his final appearance after 13 years as music director of the Boston Symphony Orchestra.

The audience, cheering, yelling and whistling, recalled the 70-year-old conductor six times after a Tanglewood Festival performance of the Beethoven Ninth Symphony.

Munch, looking damp and rumpled after the exacting choral work, was visibly moved by the reception. Just before he was called back for the last time, a laurel wreath on a stand was brought to the stage. The ribbon was marked "To Charles Munch. Thank You." The wreath came from the orchestra trustees.

Erich Leinsdorf takes command of the orchestra in the fall but Munch has been invited to return for four weeks as guest conductor.

Munch left for New York after the concert to fly to Paris today.

BUFFALO, N.Y.
NEWS
D. 285,024 SAT 293,178
AUG 27 1962

15,300 at Tanglewood Give Munch Big Tribute, Farewell

By JOHN DWYER
Buffalo News Staff Reporter

TANGLEWOOD, Mass., Aug. 27—A standing audience of 15,300 shouted and applauded, waved handkerchiefs and wept in an extraordinary tribute to conductor Charles Munch Sunday afternoon in the Berkshire Music Festival shed.

Dr. Munch's baton came to rest on the closing chord of the great Beethoven Ninth "Choral" Symphony, and with it he closed his 13-year directorship of the Boston Symphony Orchestra.

* * *

THE ORCHESTRA, in an unusually keyed-up and dramatic mood, the festival choir and singers of Montreal University, soprano Adelle Addisson, contralto Florence Kopleff, tenor John McCollum and bass Donald Gramm put their all into the monumental work.

Preceded by a sensitive reading of Aaron Copland's "Quiet City," with its mystic horn and woodwind episodes, the Beethoven symphony seemed to have even more size and grandeur, in contrast with the allusive and impressionistic opening piece.

On any other occasion, with any other ensemble on stage, one might have quarreled with the reckless drive and rush of the scherzo and the pace of the choral finale.

* * *

BUT EVERYONE'S PULSE was running high on this occasion, a moving valedictory for a distinguished world musician. He will make guest appearances in the major music capitals, of course, and even return to Tanglewood for concerts. But with this concert, his directorship ceased and an era passed. It was an intense and touching moment.

The combined choruses shared the emotional charge and sang out the declamatory, joyous phrases of the Schiller "Ode to Joy" with unusual drive and rhythmic impact.

The quartet of soloists, given the most difficult, least singable roles in the whole Beethoven work, performed their ungrateful task with valor.

* * *

THE AUDIENCE extended itself in applause for the orchestra in its closing festival program, the chorus and soloists. But, in truth, their eyes and hearts were turned, first and last, to the quiet, introspective Alsatian maestro on the podium.

Dr. Munch came back again and again in company of the soloists, but the audience would not leave until he appeared, also time and again on his own.

The gray, patrician conductor carried it off with great calm and charm. But on his final long walk from center stage to the side door, the handkerchief that had been gently patting his brow went to his eyes.

It was an historic chapter ending in the history of a great orchestra. Erich Leinsdorf will succeed Dr. Munch.

WARREN, PA.
OBSERVER
D. 8,479
AUG 28 1962

End of An Era For The Boston Symphony

By RAYMOND ERICSON
(c) New York Times Service

LENOX, Mass.—The 1962 Berkshire Music Festival came to an end Sunday afternoon, and with it the end of an era for the Boston Symphony orchestra. The occasion was the final appearance of Charles Munch as conductor of the orchestra, a post he has held for 13 years.

Munch, who has won the great affection of Bostonians and of the crowds who come each summer to Tanglewood for the Berkshire Festival, has been receiving tributes and ovations from audiences ever since the beginning of the orchestra's season last fall, when it was learned that he was leaving. But the loudest cheers and applause to greet the conductor must have come from Sunday afternoon's audience if only because of its size—15,300 people.

The cheers grew in intensity each time Munch came out for a bow at the end of the concert. A large laurel wreath, a tribute from the orchestra, was brought to the center of the stage. On the ribbon was the simple inscription: "To Charles Munch With Thanks." As is his custom, the conductor made no speeches and allowed none. But he was obviously moved by the audience reaction.

Despite the size of the audience, it was not a record-breaking one. Two concerts led by Munch in 1951 and 1955 have drawn larger crowds, of 15,800 and 15,600 respectively. The total attendance for the eight weeks of the 1962 festival was approximately 217,500, as opposed to 210,400 for seven weeks in 1961.

Sunday afternoon's concert was devoted primarily to Beethoven's Ninth Symphony, the work with which Munch ended the season in Boston. The soloists were almost identical with those he had used earlier; Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, baritone. The chorus was that of the Berkshire Festival, prepared by Alfred Nash Patterson, augmented by the University of Montreal chorus, which is directed by Fernand Graton.

The symphony was prefaced by Aaron Copland's "Quiet City," in which Roger Voisin was the trumpet soloist and Louis Speyer the English horn soloist.

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Herald (m)
BOSTON, Mass.
Circ. 177,889

AUG 27 1962

15,300 Say Farewell at Lenox

Munch Gets Vast Ovation

By ROBERT TAYLOR

LENOX—With the shouts of an audience of 15,300 swirling against the Berkshire Hills, Charles Munch Sunday appeared before the Boston Symphony Orchestra for the last time as its Music Director.

CHARLES MUNCH

Emotion-Crammed Occasion

In an emotion-crammed farewell reminiscent of the great French conductor's goodbye to Boston last April, Dr. Munch, 70, conducted the Beethoven Ninth, charged with youthful dynamism. The vast audience gave him a 10-minute ovation.

It swarmed down the aisles of the Berkshire Music Shed and stood densely packed before the conductor's platform. People climbed on chairs and waved handkerchiefs.

A tidal flood of homage engulfed the orchestra, the chorus and the soloists. And each appearance of Dr. Munch touched off a crescendo of applause.

He was visibly moved by the demonstration. Once again he shared the applause with Richard Burgin, the concertmaster, and the cellist, Jacobus Langendoen who are retiring simultaneously after nearly a half century of service. Once again an immense wreath bearing the inscription: "Charles Munch-Thank You," was trundled forth. Once again the audience's tumult proved deafening.

(Continued on Page Eight)

On this soft Berkshire afternoon, paying heed to the musical

Munch

values of the concert was difficult; yet even in the galvanic atmosphere of parting these projected vividly. Perhaps Dr. Munch has conducted better Ninths from a detached point of view, but none so intimately filled with his lifetime experience and imprint.

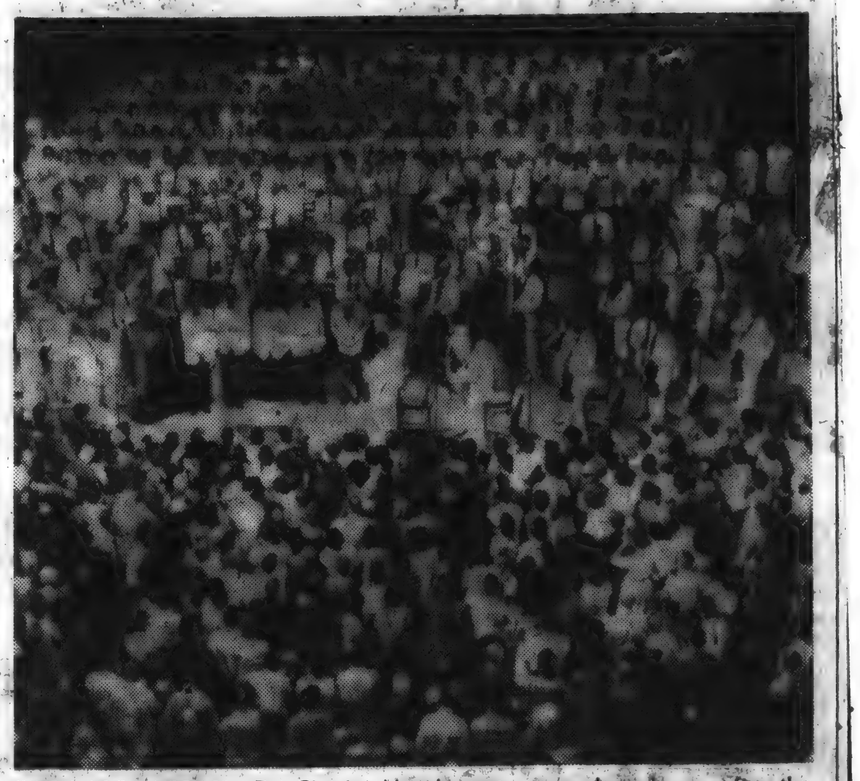
The orchestra played, as usual, splendidly. The soloists, Adele Addison, soprano, John McCollum, tenor, Florence Kopleff, contralto and Donald Gramm, baritone, sang with commendable ensemble and solo distinction. The Festival Chorus, prepared by Alfred Nash Paterson, and the University of Montreal Chorus, prepared by Ferdinand Grafon, mustered an impressive volume and their tonal quality was excellent.

Throughout the reading, however, flickered the personality of Dr. Charles Munch. He obviously conceived the Ninth as an exciting affair, but the detail of the performance was precise and luminous. One particularly liked the preparation of the slow movement and the graphic contrast of the finale. For this was a Ninth into which the conductor poured his heart; the score transpired on this edge of rhetoric. It had grandeur and force, and few who heard Dr. Munch in his finale concert will forget its climax.

NOTABLE SOLO

The concert began with Aaron Copland's "Quiet City", a score created at the Berkshire Center and which featured the silvery vibrato of Roger Voisin's trumpet and the smoothly-payed tone of the English horn of Louis Speyer. Theirs was a notable solo contribution.

"Quiet City" seemed chosen for its melancholy and plaintive contrast to the Ninth. The wistful lyricism in a way summed up one's feelings; but so did the heroic Beethoven. The Munch years are over. They will not be forgotten.



THE LAST HURRAH—Dr. Charles Munch, center stage, bows in accepting the final applause from 15,300 enthusiasts at Tanglewood yesterday. Munch ended 13 years as conductor of the Boston Symphony amid much adulation.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

AUG 27 1962

Munch Retires With Tanglewood Finale

TANGLEWOOD CROWD SWARMS AFTER MUNCH—With the last bars of Beethoven's Ninth Symphony Sunday afternoon, a record crowd poured into the vast music shed at Tanglewood to pay tribute to retiring conductor Charles Munch with a 10-minute ovation. A few of the very persistent congregated outside his dressing room door for a last glimpse before aides ushered him to his car. Smiling, waving, and saying "Thank you" to the die-hard cheering section, he disappeared into the back seat to begin the trip to his home in France, ending 13 years as conductor of the Boston Symphony Orchestra. Just behind is the special travel van of WGBH-TV (Channel 2, Boston) which recorded the weekend's concerts.

Vast Ovation Is Given Munch

(Continued from First Page)

But this occasion was different: the end of 13 years, which have included four global tours and 12 Tanglewood seasons. Although Dr. Munch will return as guest conductor next year at the invitation of his successor, Eric Leinsdorf, although he will be heard as the guest conductor of the French Radio Diffusion Orchestra during its national tour next season, an era of glory reached ultimate conclusion this afternoon.

From the vibrant air of intensity that marked his slightest movement, Dr. Munch seemed conscious of this fact, too. When the final swell of Beethoven's Ode to Joy faded from the air, he turned to the audience, wiped his eyes, then stalked quickly to the wing only to be recalled by the churning cheers and the clapping.

On this soft Berkshire afternoon, paying heed to the musical values of the concert was difficult; yet even in the galvanic atmosphere of parting these projected vividly. Perhaps Dr. Munch has conducted better Ninths from a detached point of view, but none so intimately filled with his lifetime experience and imprint.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
AUBURN CITIZEN ADVERTISER
Monday, August 27, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
AUBURN, N.Y.
CITIZEN-ADVERTISER
D. 12 226
PAGE ONE
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AUG 27 1962

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AUG 28 1962

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Gazette (e)
TAUNTON, Mass.
Circ. 12,431
AUG 27 1962

Crowd Sad At Farewell For Munch

LENOX, Mass. (UPI) — Charles Munch's baton lay silent today.

The master ended a 13-year career as music director of the Boston Symphony Orchestra Sunday.

With the vitality of a man half his years, the white-haired Munch, who will be 71 next month, conducted the orchestra through a rousing reading of Beethoven's Ninth Symphony. Then he touched his heart and walked off the stage.

A crowd of 15,000 music lovers at Tanglewood swarmed down the aisles and stood before the conductor's platform. They cheered and applauded for a full 10 minutes.

Munch returned for a bow, waved softly, and then was gone.

Only Serge Koussevitsky, who conducted the Boston Symphony for 25 years, had led the orchestra longer than Munch.

As music director, Munch presented 168 contemporary works, including 39 world premieres and 38 United States premieres.

Munch will be succeeded by Erich Leinsdorf, former conductor of the Rochester Philharmonic and the Metropolitan Opera. Leinsdorf will begin rehearsals Sept. 17.

Munch will return next season as guest conductor in Boston but his long reign on the conductor's platform has ended.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON
Mass.
Weekly Circ. 2,580
AUG 30 1962

Boston Symphony Made New Records

Attendance And Income At All-Time High

Dr. Charles Munch Retires As Music Director After 13 Years.—Full Orchestra Presented 15 Concerts On Five Week Ends.—Eleven Members Appeared As Soloists.

During its 27th season at Tanglewood in Lenox, which closed Sunday night, the Boston Symphony Orchestra set a number of new records. It played to an attendance of 217,642 patrons during the eight-week season and ticket sales totaled $546,894. This compared with an attendance of 210,438 and ticket sales of $533,136 during the seven-week 1961 season.

The Sunday night concert also marked the end of the 13-year career of Dr. Charles Munch as music director of the Boston Symphony.

The full Boston Symphony Orchestra presented 15 concerts on five week ends; a chamber orchestra of members of the Boston Symphony presented three concerts of the music of Bach and six of the music of Mozart on the first three week ends of the Berkshire Festival. Dr. Munch conducted the nine Bach-Mozart concerts with the full orchestra. Among his guest conductors were Pierre Monteux (four concerts), Eugene Ormandy (two concerts), and William Steinberg. Three composers, Irving Fine, Lukas Foss, and Leon Kirchner, conducted their own compositions.

Dr. Munch, in a personal tribute to the orchestra, invited 11 players of the Boston Symphony to appear as soloists. These included: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, Samuel Mayes, Joseph Silverstein, Louis Speyer, James Stagliano, Roger Voisin and Sherman Walt.

Other soloists who appeared at the 1962 Berkshire Festival concerts in-

New Records Turn to page 10

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Union (m)
SPRINGFIELD, Mass.
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AUG 27 1962

Conductor, Critic Retire

Charles Munch, left, conductor of the Boston Symphony Orchestra for 13 years, and Willard M. Clark, right, music critic for The Union the past 41 years, retired together Sunday after the closing performance of the Berkshire Music Festival at Tanglewood. The picture was taken at a retirement dinner for Munch Saturday.

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 27 1962

Notes and Footnotes

SMALL TALK: Such a crush a Tanglewood after Charles Muncl led his final concert as Bosto Symphony Orchestra director tha Mr. Munch himself was caught i traffic jam in the parking lo yesterday afternoon. His chauf feured Lincoln sedan becalme in a line of cars, and bevy of girl about to board a bus marke "University of Montreal" clus tered round him for autographs chattering in French. He obliged seemed pleased to hear his nativ tongue, but finally had to clos car window or be mobbed . . .

SCHENECTADY, N.Y.
GAZETTE
D. 45,522
SEP 4 1962

* * *

THE BERKSHIRE Music Festival, which concluded on Aug. 26 at Tanglewood, Lenox, Mass., drew a total attendance at the festival concerts of 174,563 for the eight-week season.

In addition 28,080 persons attended the open rehearsals for the benefit of the orchestra's pension fund and another 15,099 persons attended the Berkshire Music Center benefits.

The grand total attendance added up to 217,642 with ticket sales for the season coming to $546,894.50.

There were 3,533 Friends memberships this year with Friends contributions totaling $25,240.

Alumni contributions to the Berkshire Music Center's Tanglewood Revolving Scholarship Fund totaled $5,110 from 106 alumni.

CHICAGO, ILL.
TRIBUNE
D: 954,085 S. 1,157,232
SEP 2 1962

Attendance at the Boston Symphony orchestra concerts at Tanglewood, Lenox, Mass., dropped from an average of 30,057 a week last season to 27,187 this season. This season's eight weeks of concerts drew about 217,500; last year's seven weeks drew 210,400. Charles Munch's final concert last week-end drew 15,300, third highest gate in festival history.

Charles Munch

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Charles Munch

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 165,682
SEP 2 1962

The Lively Arts —

Tanglewood '62

By T. H. Parker

When the Berkshire Music Festival and the tenure of Charles Munch as conductor of the Boston Symphony Orchestra came to a roaring close at Tanglewood last Sunday, the BSO press staff was on the job gathering news right up to the bitter end.

The last nickel had hardly been rung up in the box office, and the last ticket stub torn at the gate, before the boys in PRO had complete summaries of the 1962 festival, and a comparison with 1961, run off and in the hands of the reviewers and other newsmen.

Such mettlesome service cannot be filed in Deep 6, though statistics are sometimes dull and their interpretation tricky. Before examining them, it should be remembered that the festival season was extended to eight weeks this year over 1961's seven. The number of main concerts in the Shed remained at 15, but the chamber-orchestra performances rose from six to nine and the Wednesday chamber music events gained by one.

★

What the figures seem to show is that attendance at the main concerts slid off from last year's 126,000 to 117,000. On the other hand, the Bach and Mozart concerts — roughly 13,000 for each of the two series in 1961 — drew 14,000 and 15,000 for the first two series this year, and practically 17,000 for the additional series.

One might conclude from this that interest in the smaller forms of music (and at Tanglewood identifiable with the more esoteric) is drawing ahead of symphonic fare at the festival.

This is of course to the good in that it probably demonstrates a corresponding expansion in the musical horizons of audiences. This is a new maturity devoutly to be wished. It will perhaps appear to the entrenched music fancier that music is music whether played by a quartet or the full 110 musicians of the Boston Symphony. The facts of life are however that less experienced esthetes incline to imagine a difference.

And in all fairness let us admit that comparatively speaking there was twice as much contemporary music played at the Wednesday chamber performances as in the main, Shed events. Eleven modern numbers were given at each series, except that there were only eight ensemble programs compared to 15 full orchestra.

But that these more abstruse programs, together with Bach and Mozart, continue to draw larger audiences is certainly a most heartening inference to be drawn from the 1962 Festival summary.

The programing for the big symphony series is still not adventurous. Of 44 works performed, 33 were from the standard repertoire (to use the term loosely) and 11 were described as contemporary. This averages about one so-called modern work per program. This is not bad, but it sounds better than it is. For most of the contemporary works listed were by now almost as familiar as the standard compositions. In a sense it is now difficult to consider Hindemith's "Mathis der Maler," Copland's "Quiet City," a Bartok Concerto for Orchestra, or the symphonies of Honegger and Prokofiev new adventures in music.

This observation is in no way to decry the grandeur of the great composers of the past, or the brilliance with which the Boston Symphony Orchestra can perform them. Nevertheless, it still would be stimulating if the orchestra would premiere more works at Tanglewood, instead of contenting itself with contemporary offerings from which the newness has evaporated.

There is one changing aspect at Tanglewood that is out-and-out distressing, and it has to do with the people who attend. The stuffy, dowager days and the era of the bon-ton have long since passed at the festival. One does not deny that these fancier folk probably liked music, but it is agreeable enough that informality has replaced the former aura of social eclat.

★

By the same token, one must allow that those thousands of persons who now attend in shorts with shirttails out doubtless like music also. But it would be nice if they listened to it, too, instead of incessantly wandering over the lawns while the orchestra is playing, gabbling together, and imparting an aspect of Coney Island to the Sunday afternoon concerts.

Most of all, the festival management should put a stop to the litterbugging. When the crowds had departed last week the magnificent lawns had been turned into a pig pen. There was rubbish as far as the eye could see — programs, newspapers, lunch cartons, remnants of food, cigarette litter, ice cream boxes, potato-chip bags all strewn about ankle deep. It was disgusting not only to look at, but to contemplate as public manners. The price of admission may include a certain sloppiness of costume. That sloppiness at least disappears with the wearer. The mess of litter remains behind not only to be laboriously cleaned up, but to cast a melancholy suspicion on the mentality of those who created it under pretensions of being one with the refinement of a musical experience.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 93,451
AUG 29 1962

Maestro, Farewell and Hail

AN ERA CLOSED at Tanglewood when Dr. Charles Munch brought down his baton for the last time as permanent conductor of the Boston Symphony Orchestra.

But a new era will open shortly when Erich Leinsdorf assumes direction of the great orchestra. Leinsdorf, who has conducted the Rochester Philharmonic, the Cleveland Symphony, the New York Metropolitan, the New York City Center, the Salzburg, and other famed orchestras on both sides of the Atlantic, is a distinguished successor to Dr. Munch and the late Serge Koussevitsky.

IT WILL BE exciting to watch Leinsdorf in action in one of the music world's choicest and most challenging posts. Critics say that he is "equally at home" with Mozart, Beethoven, Wagner, Strauss, Stravinsky, and the modern composers. According to reports, he plans to conduct eight or nine contemporary concertos during his first season in Boston.

There is always a thrill of anticipation when an old king steps down to be followed by a new one. But the

Charles Munch

13 years that Dr. Munch spent in Boston will not be soon forgotten. His leonine mane, and his tender gestures as he presided over some soft passage from Debussy, Ravel, or Berlioz, all of which he interpreted to perfection, marked him as a true maestro.

The New York Times
D. 680,265 S. 1,306,418
AUG 25 1962

Music: Sun Sets, and Tanglewood Is Transformed

Avant-Garde Yields to Standard Program

By RAYMOND ERICSON
Special to The New York Times.

LENOX, Mass., Aug. 24— As the Berkshire Music Festival entered its final week-end of concerts today, two events took place on the grounds of Tanglewood that illustrated the range and emphasis of musical activity here.

This afternoon avant-garde chamber works were played in the Theatre-Concert Hall before a small audience, a concert that would not have been possible without outside sponsorship. This evening a huge audience filled the Music Shed to hear the superb and glamorous-sounding Boston Symphony Orchestra play standard repertory works.

The evening concert included Weber's Overture to "Euryanthe"; Hindemith's "Mathis der Maler" Symphony, a twentieth-century work that has become a familiar concert item, and Brahms' First Symphony.

●

The 87-year-old Pierre Monteux, who was guest conductor of the evening, toddled briskly to the podium in his inimitable fashion to lead performances that sounded as spry and youthful as if he were one-third his age. The Weber overture was bristling with vigor, and the orchestra played it for all it was worth, the acoustical shell adding to the booming effect of the whole.

M. Monteux's way with the Hindemith was less sober than the composer's, but the brilliance and élan he brought to the score did it no harm. In fact it enhanced it by adding a degree of sensuousness to the orchestral colors. The "angelic concert" has probably never sounded so happy, and the sonorous gleam that the Boston Symphony gave to the music was properly seraphic.

The performance of the Brahms symphony continued in the style M. Monteux had set for the German-Austrian program. The flow of the music was steady and natural, the textures of the orchestra was clear, all possible ponderousness was elminated.

The interpretation was further testimony to the conductor's reasonable, yet joyous, view of music.

Pierre Monteux

As satisfying and inspiring as the evening concert was, it could not erase memories of the afternoon concert, with its emphasis on microscopic sounds and its investigation of the new and strange. Keeping up with contemporary composition movements is a necessary function of a place like Tanglewood, where young musicians come to study every summer; one wonders if this afternoon's program was not more important in the long run than what took place in the evening.

Certainly, it is encouraging that such avant-garde music was heard here, and yet it forms a less important part of the schedule than it should. And it must be remembered that without the sponsorship of the Fromm Music Foundation, a Chicago-based organizatoin, the event probably would not have taken place.

MUSIC MAGAZINE
MUSICAL COURIER
EVANSTON, ILL.
MONTHLY 10,000
OCT 1962

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 100,849
AUG 26 1962

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By RAYMOND MORIN
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Balance of the works were by composers in front of the "avant garde" movement. In all cases, there seemed to be a forfeiture of form and every phase of tradition, in the interest of sound.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 194,917
SEP 1 1962

Whitestone Photo

Charles Munch acclaimed following his farewell concert at Tanglewood

Munch Farewell Crowns Tanglewood Season

By Louis Chapin

Lenox, Mass.

Tanglewood, in its 27th year since the Boston Symphony first participated, is quite pleased with itself, in the face of some previous criticism, because of a distinct stiffening of its contemporary repertoire.

But the achievement for which this summer could well become historic has been, as the climax of Charles Munch's leave-taking as Boston Symphony conductor, the free ring of Beethoven's voice. The 15,000 in the final Sunday audience who rose to applaud the Ninth Symphony for 12 minutes may not have been quite the number that Schiller and Beethoven envisioned, but one had the feeling, even so, that the "millionen" were being conceptually embraced.

The final week of the Berkshire Festival saw 40,077 ticketholders cross the spacious greensward, out of the summer's eight-week total of 217,000. Dr. Munch was gratefully and abundantly seen off.

Guest conductors this summer were Pierre Monteux (four times), Eugene Ormandy (twice), and William Steinberg, who came Aug. 4 to repeat — even transcend—his triumph of the previous Boston season with the eighth symphonies of Beethoven and Bruckner. Dr. Munch himself conducted the balance of 17 concerts.

Chamber Music

Activity was strong in the field of chamber music, both at the Wednesday evening guest performances and in programs by student groups. Appearing among the former were the New York Pro Musica, the Marlboro Orchestra under Alexander Schneider (with Rudolf Serkin as piano soloist in the Fourth Concerto of Beethoven), the Beaux Arts and Nova Arte trios, and the Kroll Quartet.

A notable chamber music event was the final Friday afternoon Aspects of Music, in which Lukas Foss introduced an all-out contemporary sampling as "the kind I've always wanted Tanglewood to give." Music by such as Ralph Shapey, Morton Feldman, Karlheinz Stockhausen, and Earl Brown was performed both by guests and students, among them the Fromm Fellowship Players. Mr. Brown introduced and conducted his own "Available Forms No. 3."

The Coda from Irving Fine's Partita for Wind Quintet was played to open the concert, in honor of its composer, earlier participant in the Festival and former Tanglewood teacher, who had passed away the day before in Boston.

Noticeably successful with this audience (including Dr. Munch) was "For Franz Kline" by Morton Feldman, who was also present to comment on his music. Written for violin, horn, cello, bells, piano, and a wordless soprano (Linda Sanford), it offered each performer a score on which pitches and an overall slow-moving pianissimo were specified, but no actual time-values. The result, with its subdued, floating consistency, sounded restful and at peace with itself—a rare phenomenon in the afternoon's repertoire.

Such interesting and enjoyable ventures as this, however, and indeed Tanglewood's whole summer, seemed suddenly reduced behind the extraordinary stature of Dr. Munch's final two concerts as music director of the Boston Symphony. Their contents were familiar enough —Berlioz, Debussy, and Ravel as Saturday night's composers, and Beethoven's Ninth, on Sunday, prefaced by Copland. But at their best they were dealt with not in terms of repetition, but of revelation.

Original Berlioz

Dr. Munch is well known, and sometimes apologized for, as a Berlioz specialist. His performance, met by a brilliantly responsive orchestra, of the "Fantastic" Symphony, bared a dramatic sting in this work which had seemed wrapped in purple romantic mannerism. The original Berlioz product stood up, with no more communicative consequence than before, but as a vital musical entity, a tonal tour de force whose colors shimmered, whose pace, at times, veered towards infinity.

Debussy's "La Mer" and Ravel's "Daphnis et Chloé" Suite No. 2, somewhat repetitive of each other, would still have been sonorously remarkable on any other program. But on Saturday night the Berlioz image was hard to erase.

Aaron Copland's "Quiet City," slenderly proportioned, served well to open Dr. Munch's final concert on Sunday afternoon. Originally composed as incidental music for an Irwin Shaw play, it was shaped into its present form by Mr. Copland "in a barn-studio two miles down the road from Tanglewood." He describes it as "evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity."

Against its wistful questions, associable with Walt Whitman's "Noiseless, patient spider," the towering protestations of Beethoven appeared as statements of incalculable and tender import. The Festival Chorus, prepared by Alfred Nash Patterson, was joined by the University of Montreal Chorus, Fernand Graton, director, and the soloists were Adele Addison, Florence Kopleff, John McCollum, and Donald Gramm. They and the orchestra followed Dr. Munch in a performance whose power and compassion beggar description.

The Scherzo, for instance, was in its trio subject a precipitous chase which tested the digital resources of even these string players, without losing the line's requisite flow. This, in turn, related it to the Adagio's wonderful deliberations.

Ode to Freedom

As we came to the choral Finale, it seemed apt to remember that Schiller's Ode, providing the text, was originally written not to joy, but to freedom. Europe's political uncertainties at the end of the 18th century made the earlier form dangerously controversial. Today, it seems virtually indispensable.

Charles Munch so utterly dedicated himself and his forces to articulating this symphonic cry of freedom, that it seemed empowered to speak to victims of enslavement anywhere. To have achieved this, when he was required only to take his leave with a fine festive flourish, places him, it may be, among the great men of his time.

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CHAMBER CONCERTS.

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FIRST CONCERT OF THE CHAMBER MUSIC SERIES

The Boston Arts String Quartet

JOSEPH SILVERSTEIN, *Violin* — EUGENE LEHNER, *Viola*
HARRY DICKSON, *Violin* — RICHARD KAPUSCINSKI, *Cello*
assisted by
JOSEPH DE PASQUALE, *Viola*

PROGRAM

MOZART Quintet in B flat major, K. 174

I. Allegro moderato
II. Adagio
III. Menuetto ma Allegretto
IV. Allegro

MOZART Quintet in C Major, K. 515

I. Allegro
II. Menuetto
III. Andante
IV. Allegro

INTERMISSION

MOZART Quintet in G minor, K. 516

I. Allegro
II. Menuetto: Allegretto
III. Adagio ma non troppo
IV. Adagio; Allegro

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 2 1962

Boston Quartet To Perform At Tanglewood Wednesday

TANGLEWOOD — The Boston Arts Quartet with Joseph de Pasquale, first viola with the Boston Symphony Orchestra, will give the first chamber music concert in the theater concert hall here Wednesday evening at 8, replacing the Budapest String Quartet. A member of the Budapest Quartet was taken ill over the weekend and thus the concert change was made this morning.

The Boston Arts Quartet was originally scheduled to give a chamber music performance in the theater on July 18.

Friday evening at 8 the Boston Symphony Orchestra will open the Bach series in the Music Shed with Dr. Charles Munch conducting. Saturday morning at 10 there will be an open rehearsal of the BSO in the Shed and that evening at 8, and Sunday afternoon at 2:30, Dr. Munch will conduct the orchestra in the concluding Bach concerts.

Friends Events

Friday afternoon at 3:15 a seminar in contemporary music will be held in the chamber music hall for Friends of the Berkshire Music Center and another Friends event scheduled over the weekend will be a chamber music program in the chamber music hall Sunday morning at 10.

The following weekends in the Shed will be devoted to works [illegible].

New England Newsclip Agency, Inc.
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News (e)
BANGOR, Me.
Circ. 78,016

JUL 5 1962

PINCH HITS

LENOX, Mass. (UPI)—The Boston Arts Quartet appeared at the Berkshire Music Festival Wednesday night in substitution for the announced Budapest String Quartet because of illness of one of the Budapest players. The Boston group presented an all-Mozart program.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64 387

JUL 6 1962

Chamber Music Opens Festival

By EDWARD SWIETNICKI

An over-capacity audience of 1,400 turned out for the opening night chamber music concert in Tanglewood's small shed Wednesday evening.

And the first nighters were treated to a pleasant, though chilly, evening of an all-Mozart program and the occasional sound of a Fourth of July firecracker or two from the nearby Berkshire mountains.

The audience had reason for some disappointment. Due to the sudden illness of one of its members, the Budapest Quartet was forced to cancel its scheduled performance of the Berkshire Festival. A program of Mozart, Debussy and Beethoven had been scheduled.

Members of the Boston Arts String Quartet, with Joseph de Pasquals assisting, were called in as last minute replacements. And Mozart's Quintets in B flat major, C Major and G Minor formed the new program.

But if any audience member had been disappointed it didn't show when the quintet received "bravos" and a tremendous ovation at the end of the famous G Minor string quartet. The exquisite, bittersweet third movement, said to have brought tears to the eyes of Tchaikovsky, and the gay, rhythmic allegro proved the piece d' resistance of the evening.

Tonight, however, is still the "big" opening night at the 1962 Berkshire Festival. Charles Munch, the Boston Symphony Orchestra, and an all-Bach program will be featured.

CHAMBER CONCERTS.

157 P5

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Circ. 28,717
JUL 2 1962

Boston Quartet To Perform At Tanglewood Wednesday

TANGLEWOOD — The Boston Arts Quartet with Joseph de Pasquale, first viola with the Boston Symphony Orchestra, will give the first chamber music concert in the theater concert hall here Wednesday evening at 8, replacing the Budapest String Quartet. A member of the Budapest Quartet was taken ill over the weekend and thus the concert change was made this morning.

The Boston Arts Quartet was originally scheduled to give a chamber music performance in the theater on July 16.

Friday evening at 8 the Boston Symphony Orchestra will open the Bach series in the Music Shed with Dr. Charles Munch conducting. Saturday morning at 10 there will be an open rehearsal of the BSO in the Shed and that evening at 8, and Sunday afternoon at 2:30, Dr. Munch will conduct the orchestra in the concluding Bach concerts.

Friends Events

Friday afternoon at 3:15 a seminar in contemporary music will be held in the chamber music hall for Friends of the Berkshire Music Center and another Friends event scheduled over the weekend will be a chamber music program in the chamber music hall Sunday morning at 10.

The following weekends in Shed will be devoted to works

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
BANGOR, Me.
Circ. 78,016
JUL 5 1962

PINCH HITS

LENOX, Mass. (UPI)—The Boston Arts Quartet appeared at the Berkshire Music Festival Wednesday night in substitution for the announced Budapest String Quartet because of illness of one of the Budapest players. The Boston group presented an all-Mozart program.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387
JUL 6 1962

Chamber Music Opens Festival

By EDWARD SWIETNICKI

An over-capacity audience of 1,400 turned out for the opening night chamber music concert in Tanglewood's small shed Wednesday evening.

And the first nighters were treated to a pleasant, though chilly, evening of an all-Mozart program and the occasional sound of a Fourth of July firecracker or two from the nearby Berkshire mountains.

The audience had reason for some disappointment. Due to the sudden illness of one of its members, the Budapest Quartet was forced to cancel its scheduled performance of the Berkshire Festival. A program of Mozart, Debussy and Beethoven had been scheduled.

Members of the Boston Arts String Quartet, with Joseph de Pasquals assisting, were called in as last minute replacements. And Mozart's Quintets in B flat major, C Major and G Minor formed the new program.

But if any audience member had been disappointed it didn't show when the quintet received "bravos" and a tremendous ovation at the end of the famous G Minor string quartet. The exquisite, bittersweet third movement, said to have brought tears to the eyes of Tchaikovsky, and the gay, rhythmic allegro proved the piece d' resistance of the evening.

Tonight, however, is still the "big" opening night at the 1962 Berkshire Festival. Charles Munch, the Boston Symphony Orchestra, and an all-Bach program will be featured.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 5 1962

Music Review

Boston Arts Quartet at Tanglewood

By JAY C. ROSENFELD

THE FIRST program of the 1962 Tanglewood season was played by the Boston Arts Quartet last night in the theater-concert hall. The quartet — Joseph Silverstein and Harry Dickson, violins, Eugen Lehner, viola, and Richard Kapuscinski, cello —was assisted by guest viola Joseph de Pasquale in three Mozart quintets. It had been announced that this first concert would be played by the Budapest String Quartet, but the illness of cellist Mischa Schneider necessitated a checkers play that brought the Boston Arts last night with the program they had been listed to give on the third of the eight Wednesday chamber concerts scheduled for the season.

* * *

THE SAME ensemble played three of the Mozart quintets last year. The three last night nearly complete the repertory Mozart provided in that category. There were the two big ones, C major (K515) and the great G minor (K516) and an early one, B flat (K174).

Incidentally, this is the centennial anniversary of the publication of the catalogue of Mozart's opera complied by the Austrian naturalist Ludwig Koechel, whose residence in Salsburg for a dozen years, starting in 1850, incited his interest and gave him the opportunity to work on and compile a chronological and thematic listing of that composer's total output. Mozart, without Koechel, would be difficult to identify so far as place and time of composition are concerned. Thus the "K" followed by a number distinguishes every Mozart work.

* * *

THE B FLAT quintet (K174), with which the evening started, is remarkable as the work of a 17-year-old boy, but it was far removed in content, as well as in years, from the other two of the evening. Indeed, Mozart neglected this combination for 14 full years before returning to it at the mature age, for him, of 30, when his command of tonal texture and of dramatic contrast was at its peak. Thus the early quintet has mainly, and only, the facility which was one of the early distinguishing marks of the young genius and the grace with which he endowed everything he touched.

The addition of a second viola to the basic string quartet fortifies the lovely quality and compounds the pleasure that register of strings affords. All five of the artists played with a tonal quality and the cachet of refinement which the first violinist and Boston orchestra concertmaster - designate Silverstein set as the standard of the evening. Indeed, an inflexible adherence to this polished attitude at times deprived certain movements of their individuality. For instance, by taking the uninhibited gaiety and ebullience from the finale of the C major quintet and inserting only a modicum of pathos in the first movement of the tragic, ensuing G minor, the ensemble brought both near a common denominator of expressiveness.

* * *

VERY FEW indications of Mozart's ideas of tempo come down to us, but he seemed to want to differentiate between the two adagios of the G minor. He marked the first one "ma non troppo." Our sense of tempo couud not distinguish between the paces of both these superb movements. There seemed to be an infatuation with tone per se, and we must agree that it was round and warm, though restrained, without exception.

Mozart was never in a more fecund mood than in these quintets. His imagination provided themes of ineffable beauty, modulations of unexpected but deeply gratifying juxtaposition, rhythmic variety and, above all, distinctive character. The opening statement of the C major quintet is a jewel of simple but effective contrast. The cello, obviously the suitor, ascends the arpeggioed ladder to the balcony where the demure damsel, the first violin, replies with a wonderfully apt, enchanted and graceful turn. This was fine and graphic playing.

* * *

BUT MOZART goes on to a minuet where a different set of ingredients are patently called for. A shake or two from a saliere of vulgarity would have added the spice which would have established the contrast Mozart may have had in mind. He himself both wrote and personally performed with a vast palette. The final allegro is music ready-made for a ballet after Jordaens or Teniers. "Drink and be merry" must have been erased from the legend for this movement. Mozart was by no means above a crude humour in many instances, and to apply a gloss of cultivation to such episodes is to abstract from them their proper hilarity, and, at a minimum, their cheerfulness.

An audience of 1,542 filled the hall and the fringe of the adjacent lawns, and gave the artists explosive salvos of enthusiastic appreciation.

CAPITAL CITY NEWS BUREAU
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NEWSPAPER
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STATE SERVICE

SCHENECTADY GAZETTE
Friday, July 6, 1962

SCHENECTADY, N.Y.
GAZETTE
D. 45,522

JUL 6 1962

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 5 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

JUL 5 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

JUL 5 1962

Series Begins Friday At Tanglewood

At the initial session of the Aspects of Music Series on Friday afternoon at 4 in the Chamber Music Hall, Tanglewood, Lenox, the topic "What do the next 25 years promise for the musical profession in America?" will be dicussed by a panel of three men associated with the Berkshire Music Center and the Berkshire Festival.

Representing orchestra management will be Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra. Lukas Foss will speak for the composers and Seymour Lipkin, pianist and conductor, will represent his field of the music world. Ralph Berkowitz, dean of the Berkshire Music Center, will be the moderator.

The Aspects of Music Series is presented each Friday afternoon during the Tanglewood season for the purpose of discussing current musical topics, the work of contemporary composers and the playing of their music.

* * *

SECOND CONCERT OF THE CHAMBER MUSIC SERIES

The New York Pro Musica

NOAH GREENBERG, *Director*

SHEILA SCHONBRUN: *Soprano*
CAROLYN BACKUS: *Soprano*
JOHN FERRANTE: *Countertenor*
CHARLES BRESSLER: *Tenor*
GORDON MYERS: *Baritone*

BRAYTON LEWIS: *Bass*
LANOUE DAVENPORT: *Recorder, krummhorn, alto sackbut*
SHELLEY GRUSKIN: *Flute, recorder, krummhorn, schryari*
JUDITH DAVIDOFF: *Bass viol*
PAUL MAYNARD: *Harpischord, portative organ*

Instrumental consort rehearsed under the direction of LaNoue Davenport

PROGRAM

Early Baroque Music of Italy and Germany

	I	
CLAUDIO MONTEVERDI (1567-1643)	Cantate Domino	Ensemble
	Laetaniae della Beata Vergine	Ensemble
	II	
CLAUDIO MONTEVERDI	Entrata and Balletto	Vocal trio with instruments
	Baci, soavi e cari	Voices
	Ah, dolente partita	Voices
	Dolcissimo uscignolo	Voices with harpischord
	Hor ch'el ciel e la terra	Ensemble
	III	
GIROLAMO FRESCOBALDI (1583-1643)	Canzon quinta	Instruments
	Two Correnti Toccata settima	Harpischord
RICCARDO ROGNIONO (fl. ca. 1600)	Anchor che col partire (ornamented version)	Recorder and harpischord
GIROLAMO FRESCOBALDI	Canzon terza	Instruments
	IV	
CLAUDIO MONTEVERDI	Nisi Dominus (Psalm 127)	Ensemble
	INTERMISSION	
	V	
HEINRICH SCHÜTZ (1585-1672)	Das ist je gewisslich wahr	Ensemble
	Anima mea liquefacta est	Vocal duo with instruments
	Der Herr ist mein Hirt	Vocal duo with instruments
	VI	
MICHAEL PRAETORIUS (1571-1621)	A suite of dances	Instruments
	Ballet des coqs	
	Galliarde	
	Ballet and Volte	
	Spagnoletta	
	Courante	
	VII	
JOHANN HERMANN SCHEIN (1586-1630)	Wende dich, Herr	Ensemble
	Da Jakob vollendet hatte	
	Zion spricht: der Herr hat mich verlassen	

wEngland Newsclip Agency, Inc.
:2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL 5 1962

THAM[illegible] MUSIC AT TANGLEWOOD . . . The New York Pro Musica group will present a concer[t] of earl[y] baroque vocal and instrumental chamber music in the Theater at Lenox, Mass., at 8 p.m. o[n] July [illegible] part of the 1962 Berkshire Festival.

Next Week

[illegible] second Wednesday night [illegible]ber Music Concert to be [illegible] at Tanglewood this sea[illegible] will be performed by the [illegible] York Pro Musica group at [illegible] on July 11 in the Theater. [illegible] will play early baroque [illegible] and instrumental chamber [illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 12 1962

Music Review

New York Pro Musica

By JAY C. ROSENFELD

THE SECOND of the Wednesday evening chamber music programs at Tanglewood brought back the exceptionally popular New York Pro Musica, Noah Greenberg, director.

Confining itself completely to baroque music, Greenberg's ensemble consists of six vocalists, four male and two female voices, and four performers on an assortment of keyboards, stringed and wind instruments.

He inserted an instrumental group in each half of the program, but all the rest enlisted the participation of the voices in a widely contrasted and varied catalouge of music from the pre-Bach era. The vocal numbers from the first half were all chosen from the works of Claudio Monteverdi, the renowned maestro di cappella at St. Mark's in Venice. After intermission, music by German composers of that period, was played: Heinrich Schuetz, Michael Praetorius, the most celebrated of the composers of that name, and Johann Schein.

* * *

THE EVENING was characterized by such a joyous and fresh spirit in the performances that one might have been unaware of the deep and vast research which had undoubtedly preceded the preparation of such a gratifying program. The basic distinction of the Pro Musica is its personality and unity. Greenberg has not deviated from what is agreed and conceded are the characteristic features of music of three centuries ago. Yet he has not made it a museum display but rather something vital and vivacious, where appropriate, and reverentially moving where it is called for.

* * *

THE RECORDERS and other wind instruments were played by LaNoue Davenport and Shelley Gruskin, the bass viol, so-called but more recognizably a viola da gama, by Judith Davidoff, and the harpsichord by Paul Maynird. These instruments could be curiously quaint, but by employing them in normal usage a remarkable authenticity as well as tonal balance was achieved. They were so fittingly used and provided such a perfect balance that the thought of substituting a piano or a stringed instrument played with a bow gripped to produce a more incisive tone, or present day winds would not only have been anachronistic but thoroughly out of place, and would have disturbed the relationship which the evening conveyed so truly.

Sheila Schonbrunn and Carolyn Backus were the sopranos, John Ferrante, counter-tenor, Charles Bressler, tenor, Gordon Myers, baritone and Brayton Lewis, bass. The close-knit homogeneity of the vocal ensemble was one of the features of the evening. All had solo opportunities, and there were duos and larger ensembles but all were discharged with such fresh buoyancy and radiant tone that the evening passed swiftly.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 12 1962

Concert Review

Pro Musica Group Presents Program At Tanglewood

NEW YORK PRO MUSICA at the Theater-Concert Hall, Tanglewood, Lenox, Noah Greenberg, director. Early Baroque Music of Italy and Germany by Claudio Monteverdi (1567-1643), Girolamo Frescobaldi (1583-1643), Riccardo Rogniono (1600), Heinrich Schutz (1585-1672), Michael Praetorius (1571-1621), and Johann Hermann Schein (1586-1630).

By FRANK N. PATTERSON

Glancing forward of today's music, there is an occasional impression that something weird may occur to our children's ears. However, following last night's exquisite concert of the New York Pro Musica, there possibly grew an impression that prior to, say, 1900 and after 1800 the ear had softened and the mind gone limp in a mire of mental marshmallows. No doubt we are climbing out of that state with the leadership of such men as Stravinsky, Hindemith, Foss and their ilk, but back when psychiatrists were philosophers and trombones sackbuts, composers lived 'til they were 80, and it was a wonderful, wonderful day for music.

Greenberg Directs

Noah Greenberg, a recent winner of a Ford grant, who is also a summer resident of Williamstown, directed a concert of this amazing early baroque music that was, though limited by range, tone and color of the early instruments, and restrained by the severe counterpoint of that day, devoid of any sense of academic exercise or musical stagnancy. Soloists of the highest calibre distinguished the music far beyond the idea of accuracy with sensitive balance and natural dignity.

The handsome contributions were made by Shelia Schonbrun, whose half voice is somewhat sweeter than her full voice; and Carolyn Backus, a gentle, but on proper occasion, very full and vibrant voice. Charles Bressler, and excellent tenor with marvelous and sensitive control, plus Gordon Myers, baritone; Brayton Lewis, bass and a countertenor (which is akin to an alto in pitch) of great strength and reserve named Charles Bressler, formed the men's voices.

The band of instrumentalists, which is rehearsed under the direction of LaNoue Davenport, was generally not much less talented than the voices. Granted one found a few selections for instruments alone that mirrored a rather flat reflection for the music they produced, however, the variance of tone color engendered by such instruments as the krummhorn, the alto sackbut, recorder and schryari is enough to shake the inventor of the electronic synthesizer.

One Small Complaint

One small complaint might be found in the written program which paid no attention to the public's translation problems. Though copious program notes of text in English and foreign tongue are often a cumbersome bore, title translations would, I feel, do little to damage the aspect of listening.

The next Theater-Concert Hall program at Tanglewood is on Wednesday, July 18, and will be the Marlboro Orchestra directed by Alexander Schneider with Rudolf Serkin, pianist.

SECOND CONCERT OF THE CHAMBER MUSIC SERIES

The New York Pro Musica

NOAH GREENBERG, *Director*

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Instrumental consort rehearsed under the direction of LaNoue Davenport

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	Laetaniae della Beata Vergine	Ensemble

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	Baci, soavi e cari	Voices
	Ah, dolente partita	Voices
	Dolcissimo uscignolo	Voices with harpischord
	Hor ch'el ciel e la terra	Ensemble

III

GIROLAMO FRESCOBALDI (1583-1643)	Canzon quinta	Instruments
	Two Correnti Toccata settima	Harpischord
RICCARDO ROGNIONO (fl. ca. 1600)	Anchor che col partire (ornamented version)	Recorder and harpischord
GIROLAMO FRESCOBALDI	Canzon terza	Instruments

IV

CLAUDIO MONTEVERDI	Nisi Dominus (Psalm 127)	Ensemble

INTERMISSION

V

HEINRICH SCHÜTZ (1585-1672)	Das ist je gewisslich wahr	Ensemble
	Anima mea liquefacta est	Vocal duo with instruments
	Der Herr ist mein Hirt	Vocal duo with instruments

VI

MICHAEL PRAETORIUS (1571-1621)	A suite of dances	Instruments
	Ballet des coqs	
	Galliarde	
	Ballet and Volte	
	Spagnoletta	
	Courante	

VII

JOHANN HERMANN SCHEIN (1586-1630)	Wende dich, Herr	Ensemble
	Da Jakob vollendet hatte	
	Zion spricht: der Herr hat mich verlassen	

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL 5 1962

CHAMBER MUSIC AT TANGLEWOOD . . . The New York Pro Musica group will present a concert of early baroque vocal and instrumental chamber music in the Theater at Lenox, Mass., at 8 p.m. on July 11, as part of the 1962 Berkshire Festival.

Next Week

The second Wednesday night Chamber Music Concert to be given at Tanglewood this season will be performed by the New York Pro Musica group at 8 p.m. on July 11 in the Theater. They will play early baroque vocal and instrumental chamber music.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 12 1962

159 " P 6

Music Review

New York Pro Musica

By JAY C. ROSENFELD

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JUL 12 1962

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160

THIRD CONCERT OF THE CHAMBER MUSIC SERIES

Music from Marlboro

Marlboro Orchestra

Directed by ALEXANDER SCHNEIDER

PROGRAM

VIVALDI Concerto in C major, "Per la solennita di S. Lorenzo"
Largo — Allegro molto — Largo e cantabile — Allegro
MICHAEL TREE and SHMUEL ASHKENASI, *Violins*
DAVID SOYER, *'Cello*

VIVALDI Concerto in D minor, for Two Violins, and Strings, with Figured Bass
Allegro non molto — Adagio — Allegro molto
MICHAEL TREE and SHMUEL ASHKENASI, *Violins*

HAYDN Symphony in F minor, No. 49, "La Passione"
Adagio
Allegro di molto
Menuetto
Finale: Presto

INTERMISSION

VIVALDI Sinfonia in B minor, for Strings ("Al Santo Sepulchro")
Adagio molto — Allegro ma poco

VIVALDI Concerto in E minor, for Strings and Figured Bass
Allegro moderato — Andante — Allegro

VIVALDI Concerto in E major, for Violin and Strings ("Il Riposo")
Allegro molto moderato — Adagio — Allegro
ALEXANDER SCHNEIDER, *Violin*

MOZART Piano Concerto in A major, K. 414
Allegro
Andante
Allegretto
RUDOLF SERKIN, *Piano*

Steinway Piano — Columbia Records

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 12 1962

Marlboro Festival Orchestra At Tanglewood Wednesday

TANGLEWOOD — Charles Munch, musical director of the Boston Symphony Orchestra, has extended an invitation to Rudolf Serkin, music director of the Marlboro Festival, for a performance by the Marlboro Festival Orchestra at the Wednesday night chamber music concert, July 18.

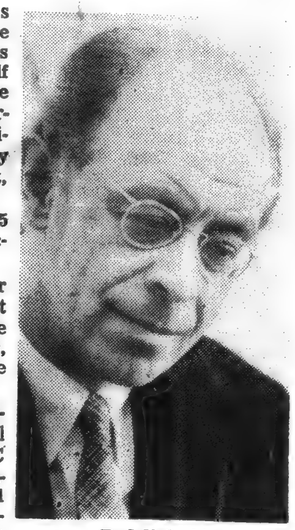
The Marlboro Orchestra of 35 players will be under the direction of Alexander Schneider.

The sudden illness of a member of the Budapest String Quartet prompted the change in the Wednesday chamber music series, enabling Mr. Munch to invite the Marlboro group to Tanglewood.

Beginning at 8 in the Tanglewood Theater, the concert will open with the Concerto in C major for Two Violins and Violoncello by Vivaldi, with Michael Tree, Samuel Ashkenasi, violinists, and David Soyer, cellist, as the soloists. This is to be followed by Vivaldi's Concerto in D minor for Two Violins and Figured Bass, with Mr. Ashkenasi and Mr. Tree as soloists. The concluding work prior to the intermission will be Symphony No. 49, "La Passione," by Haydn.

Mozart's Piano Concerto

The second half of Wednesday's program will consist of three more works of Vivaldi: the Sinfonia in B minor for Strings, the Concerto in E minor for Strings and Figured Bass, the Concerto in E major for Violin and Strings with Alexander Schneider as soloist. Rudolf Serkin will be soloist in the final portion of the concert, Mozart's Piano Concerto in A major, K. 414.



Rudolf Serkin
Piano soloist

Tickets for this concert are available at the Berkshire Festival box office at Tanglewood.

Music of Mozart will feature the second weekend of concerts by the Boston Symphony Orchestra in the Music Shed, opening tomorrow night at 8. Dr. Munch has invited Claude Frank to be soloist with the BSO in a performance of the Piano Concerto, K. 503. Also to be heard tomorrow will be the Serenade for Thirteen Winds, K. 361, and Symphony No. 38, "Prague."

Following an open rehearsal Saturday at 10 a.m., the evening concert at 8 will consist of the Mozart Divertimento for Strings, K. 136; Sinfonia Concertante for Violin and Viola, in E-flat, K. 364, with Ruth Posselt, violinist, and Joseph de Pasquale, principal viola of the Boston Symphony Orchestra, as soloist; Ein Musikalischer Spass ('A Musical Joke") for Strings and Horns, K. 522; Symphony No. 39, K. 543.

Vitya Vronsky and Victor Babin, duo-pianists, will make their second appearance of the Tanglewood season Sunday at 2:30 p.m. With Charles Munch and the Boston Symphony Orchestra, Miss Vronsky and Mr. Babin will perform the Mozart Concerto in E-flat Major for Two Pianos. The concert will include Eine kleine Nachtmusik, K. 525, Les Petits Riens, Ballet Suite, K. 299b, and the Symphony in G minor, K. 550.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 17 1962

Whitestone

MUSIC FROM MARLBORO will be on the chamber music program in the theater concert hall at Tanglewood Wednesday night at 8. Rudolf Serkin, right, will perform a piano solo with the Marlboro Festival Orchestra, directed by Alexander Schneider, left.

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Morning Globe
BOSTON, Mass.
Circ. 192,118
JUL 16 1962

Marlboro Artists Play Wednesday At Tanglewood

Rudolf Serkin, music director of the Marlboro, Vt., Festival, and the Marlboro Festival Orchestra will perform at the chamber music concert Wednesday at Tanglewood.

The Marlboro Orchestra of 35 players will be under the direction of Alexander Schneider. Beginning at 8 p.m. in the Tanglewood Theater, the concert will include the Concerto in C major for Two Violins and Cello by Vivaldi with Michael Tree, Samuel Ashkenasi, violinists, and David Soyer, cellist, soloists; Vivaldi's Concerto in D minor for Two Violins; Symphony No. 49, "La Passione" by Haydn; and three more works of Vivaldi: the Sinfonia in B minor, the Concerto in E minor, and the Concerto in E major, with Alexander Schneider as soloist. Serkin will be soloist in Mozart's Piano Concerto in A major (K. 414.).

The New York Times
D. 680,265 S. 1,306,418
JUL 15 1962

NEIGHBORS: Marlboro, Vt., is eighty miles north of Lenox, Mass. This proximity gave officials of the Berkshire Festival a suggestion for a way out of a pinch. The difficulty arose just before the Tanglewood season opened, when the Budapest String Quartet had to cancel its July 4 program because one of its members was ill. The Boston Arts Quartet jumped in to fill the breach. But this left an opening on July 18, when the Boston Arts was to have played the program it gave on July 4. The saving idea was to get the Marlboro Festival to help its larger neighbor out. Charles Munch put the matter to Rudolf Serkin. The pianist said Marlboro would gladly lend not just a string quartet, but a whole chamber orchestra. What is more, Mr. Serkin would come along as a soloist. Accordingly, next Wednesday's concert will be "Music from Marlboro." Mr. Serkin will play a Mozart concerto, and there will be Vivaldi concertos featuring some of the Marlboro instrumentalists.

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THIRD CONCERT OF THE CHAMBER MUSIC SERIES

Music from Marlboro

Marlboro Orchestra

Directed by ALEXANDER SCHNEIDER

PROGRAM

VIVALDI Concerto in C major, "Per la solennita di S. Lorenzo"
Largo — Allegro molto — Largo e cantabile — Allegro
MICHAEL TREE and SHMUEL ASHKENASI, *Violins*
DAVID SOYER, *'Cello*

VIVALDI Concerto in D minor, for Two Violins, and Strings, with Figured Bass
Allegro non molto — Adagio — Allegro molto
MICHAEL TREE and SHMUEL ASHKENASI, *Violins*

HAYDN Symphony in F minor, No. 49, "La Passione"
Adagio
Allegro di molto
Menuetto
Finale: Presto

INTERMISSION

VIVALDI Sinfonia in B minor, for Strings ("Al Santo Sepulchro")
Adagio molto — Allegro ma poco

VIVALDI Concerto in E minor, for Strings and Figured Bass
Allegro moderato — Andante — Allegro

VIVALDI Concerto in E major, for Violin and Strings ("Il Riposo")
Allegro molto moderato — Adagio — Allegro
ALEXANDER SCHNEIDER, *Violin*

MOZART Piano Concerto in A major, K. 414
Allegro
Andante
Allegretto
RUDOLF SERKIN, *Piano*

Steinway Piano — Columbia Records

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 12 1962

Marlboro Festival Orchestra At Tanglewood Wednesday

TANGLEWOOD — Charles Munch, musical director of the Boston Symphony Orchestra, has extended an invitation to Rudolf Serkin, music director of the Marlboro Festival, for a performance by the Marlboro Festival Orchestra at the Wednesday night chamber music concert, July 18.

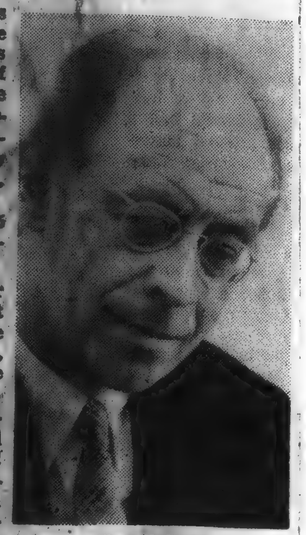
The Marlboro Orchestra of 35 players will be under the direction of Alexander Schneider.

The sudden illness of a member of the Budapest String Quartet prompted the change in the Wednesday chamber music series, enabling Mr. Munch to invite the Marlboro group to Tanglewood.

Beginning at 8 in the Tanglewood Theater, the concert will open with the Concerto in C major for Two Violins and Violoncello by Vivaldi, with Michael Tree, Samuel Ashkenasi, violinists, and David Soyer, cellist, as the soloists. This is to be followed by Vivaldi's Concerto in D minor for Two Violins and Figured Bass, with Mr. Ashkenasi and Mr. Tree as soloists. The concluding work prior to the intermission will be Symphony No. 49, "La Passione," by Haydn.

Mozart's Piano Concerto

The second half of Wednesday's program will consist of three more works of Vivaldi: the Sinfonia in B minor for Strings, the Concerto in E minor for Strings and Figured Bass, the Concerto in E major for Violin and Strings with Alexander Schneider as soloist. Rudolf Serkin will be soloist in the final portion of the concert, Mozart's Piano Concerto in A major, K. 414.



Rudolf Serkin
Piano soloist

Tickets for this concert are available at the Berkshire Festival box office at Tanglewood.

Music of Mozart will feature the second weekend of concerts by the Boston Symphony Orchestra in the Music Shed, opening tomorrow night at 8. Dr. Munch has invited Claude Frank to be soloist with the BSO in a performance of the Piano Concerto, K. 503. Also to be heard tomorrow will be the Serenade for Thirteen Winds, K. 361, and Symphony No. 38, "Prague."

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PITTSFIELD, Mass.
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JUL 17 1962

Whitestone

MUSIC FROM MARLBORO will be on the chamber music program in the theater concert hall at Tanglewood Wednesday night at 8. Rudolf Serkin, right, will perform a piano solo with the Marlboro Festival Orchestra, directed by Alexander Schneider, left.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
JUL 16 1962

Marlboro Artists Play Wednesday At Tanglewood

Rudolf Serkin, music director of the Marlboro, Vt., Festival, and the Marlboro Festival Orchestra will perform at the chamber music concert Wednesday at Tanglewood.

The Marlboro Orchestra of 35 players will be under the direction of Alexander Schneider. Beginning at 8 p.m. in the Tanglewood Theater, the concert will include the Concerto in C major for Two Violins and Cello by Vivaldi with Michael Tree, Samuel Ashkenasi, violinists, and David Soyer, cellist, soloists; Vivaldi's Concerto in D minor for Two Violins; Symphony No. 49, "La Passione" by Haydn; and three more works of Vivaldi: the Sinfonia in B minor, the Concerto in E minor, and the Concerto in E major, with Alexander Schneider as soloist. Serkin will be soloist in Mozart's Piano Concerto in A major (K. 414.).

The New York Times
D. 680,265 S. 1,306,418
JUL 15 1962

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New York Herald Tribune
D. 355,898 S. 451,270

JUL 14 1962

Serkin Soloist In Berkshire Music Festival

LENOX, Mass.

The Marlboro Festival Orchestra will play at Tanglewood next Wednesday night, July 18, in the third concert of the Berkshire Music Festival's chamber music series with Alexander Schneider conducting and Rudolf Serkin as soloist in Mozart's Piano Concerto in A major, (K. 414). The program also includes works by Vivaldi and Haydn. This orchestra was invited to come from Marlboro, Vt., to Tanglewood after the Budapest Quartet had to withdraw from the chamber music series owing to the illness of one of its members.

In the Boston Pops Orchestra's annual Tanglewood concert under Arthur Fiedler's direction for the benefit of the Berkshire Music Center on Thursday night, Aug. 2, Earl Wild will be the soloist in Gershwin's Piano Concerto. The program will also offer works by Sousa, Massenet, Josef Strauss, Respighi and Leonard Bernstein.

CAPITAL CITY NEWS BUREAU
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ALBANY TIMES UNION
July 18, 1962

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917

JUL 14 1962

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News-Times (e)
DANBURY, Conn.
Circ. 20,636

JUL 14 1962

New England Newsclip Agency, Inc.
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Record-American (m) (e)
BOSTON, Mass.
Circ. 535,565

JUL 17 1962

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010

JUL 18 1962

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 177,889

JUL 14 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 162,363

JUL 14 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY UNION STAR
July 16, 1962

Lenox Calls On Orchestra For Festival

LENOX, Mass., July 16—The Marlboro Festival Orchestra of 35 players, conducted by Alexander Schneider, will give the Berkshire Chamber Music Festival program Wednesday night in place of the Budapest String Quartet. The change was made because of the illness of a member of the quartet.

Beginning at 8:30, the concert will open with Vivaldi's "Concerto in C Major for Two Violins and Cello," the same composer's "Concerto in D Minor for Two Violins and Figured Bass" and Haydn's "Symphony No. 49." Three more Vivaldi works and a Mozart number will conclude the program. They are "Sinfonia in B Minor for Strings," "Concerto in E Major for Violin and Strings" and "Concerto in E Minor for Strings and Figured Bass" by Vivaldi and "Piano Concerto in A Major, K. 414" by Mozart.

Tanglewood Offers Marlboro Festival Group Tomorrow

In a unique joining of musical hands, Charles Munch, music director of the Boston Symphony Orchestra, has extended an invitation to Rudolf Serkin, music director of the Marlboro Festival, for a performance by the Marlboro Festival Orchestra at the Wednesday chamber music concert at Tanglewood tomorrow night. The Marlboro Orchestra of 35 players will be under the musical direction of Alexander Schneider. The sudden illness of a member of the Budapest String Quartet prompted the realigning of the Wednesday chamber music series, enabling Charles Munch to invite the Marlboro Festival Orchestra to Tanglewood.

Beginning at 8 p.m. in the Tanglewood Theater, the concert will open with the Concerto in C Major for Two Violins and Violoncell by Vivaldi with Michael Tree, Shmuel Ashkenasi, violinists, and David Soyer, cellist, as the soloists. This is to be followed by Vivaldi's Concerto in D minor for two Violins and Figured Bass with Mr. Ashkenasi and Mr. Tree as soloists. The concluding work prior to the intermission will be the Symphony No. 49, "La Passione" by Haydn.

The second half of Wednesday's program will consist of three more works of Vivaldi: The Sinfonia in B minor for Strings; the Concerto in E minor for Strings and Figured Bass; the Concerto in E major for Violin and Strings with Alexander Schneider as soloist. Rudolf Serkin will be soloist in the final portion of the concert, Mozart's Piano Concerto in A major, K. 414.

Tickets for this concert are available at the Berkshire Festival Box Office, Tanglewood, Lenox, Massachusetts.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

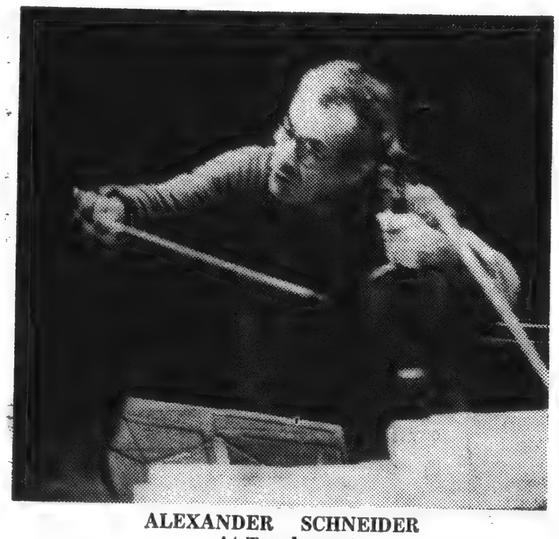
Albany Knickerbocker News
July 18, 1962

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387

JUL 18 1962

The Aisle Seat

Berkshire Offers Marlboro Music



ALEXANDER SCHNEIDER
At Tanglewood

By TED STRONGIN

TIED-in-the-wool Tanglewoodians may be due for a pleasant surprise at tonight's concert on the Berkshire Music Festival Chamber Music Series.

Mischa Schneider, cellist for the Budapest String Quartet, was ill for the opening Tanglewood concert of the season, July 4. And so the Budapest had to withdraw.

Diplomatic Relations

A resulting complex series of shifts and shuffles has landed the Marlboro Music Festival Chamber Orchestra tonight in Tanglewood. This is the first formal act of diplomatic relations between the two festivals. But many individual musicians have shuttled back and forth between Tanglewood and Marlboro in pursuit of their own causes. The last such was Friday night when Claude Frank, summering at Marlboro, played a Mozart piano concerto with the Boston Symphony at Tanglewood.

In any case, having heard music at both festivals this summer, I have a feeling that the regular Tanglewood audience tonight is going to be swept off its feet by what the dedicated Marlborians' offer.

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NEW YORK, N.Y.
MANHATTAN EAST
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JUL 26 1962

Music

The Welcome Guests

By Leila Siegel

BERKSHIRE MUSIC FESTIVAL. At Tanglewood, Lenox, Mass.

The management of the Berkshire Festival had a happy idea to invite the Marlboro Orchestra from nearby Vermont to play at one of its Wednesday chamber music evenings. The visitors came last week on July 18.

The program was devoted to five works by Vivaldi, a Haydn Symphony and the **A major piano concerto, K. 414** by Mozart, with Rudolph Serkin, artistic director of the Marlboro School and Festival, as soloist.

Unlike the Berkshire Festival's regular orchestra, the Boston Symphony Orchestra — the Marlboro Orchestra, conducted by Alexander Schneider, is composed of young musicians who only play together during the summer. They do not have the smoothness of the mighty Boston, but they make up for it with their obvious passion and youthful enthusiasm for the music they play. They started to play diffidently but, encouraged by the audience's extremely friendly reception, they warmed up as the evening progressed. Mr. Schneider, who plays his violin with the orchestra as was done in the 18th century, is justified in his evident pride in the group.

Michael Tree and Shmuel Ashkenasi, solo violins, and David Soyer, 'cello, played Vivaldi at the beginning of the program with authentic style and infectious charm. Special mention should be made of the nameless continuo player who blended his piano with the orchestra in all the Vivaldi concerti in true unobstrusive support.

The **Symphony in F minor, No. 49,** which was later surnamed **La Passione,** is a very moving, intense work which Haydn wrote in 1768. Its mood, however, presages the Romantic Era rather than the sunnier, assured and optimistic mood of much of Haydn's music.

In the second half of the concert, Vivaldi's **Sinfonia in B minor for Strings** (Al Santo Sepulchro) was played with the intimacy of a quartet rather than an orchestra. The pianissimo sustained throughout the **Concerto in E minor, for Strings and Figured Bass,** was impeccable and very moving. The last of the Vivaldi concerti was one for violin and strings in **E major (Il Riposo).** Mr. Schneider played it, as was to be expected, with great distinction and beauty of tone.

The evening ended with Mr. Serkin playing Mozart. One of the greatest pianists of our, and any, time playing a masterpiece by one of the greatest composers of all time is music at its superlative best.

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUL 22 1962

Second Thoughts On Music

Marlboro Orchestra Has Young, Talented Players

Mozart Concerto Rendered Delightfully by Clever, Refreshing Vermont Group

By WILLARD M. CLARK

Our first concert in the current chamber music series here at the Berkshire Festival was our first hearing of the Marlboro Orchestra from the Marlboro School in Vermont. The school is conducted by the eminent pianist Rudolf Serkin and to make our joy complete, Mr. Serkin appeared with the orchestra playing a Mozart concerto. There is something very refreshing in listening to a group of young people who speak the same musical language. These young people, although students, were extremely clever. In fact, I do not remember a student group that played with greater technical ease and who were apparently so embued with the culture of their conductor Alexander Schneider, one of the truly great ensemble musicians of this generation.

Artfully Designed

The program was artfully designed to show these young musicians at their best. Five works by Vivaldi allowed tremendous play of color as well as an opportunity for discreet humor. These works were admirably matched by a Sonata in F minor by Haydn. The final number on the program was the Piano Concerto in A major, K. 414, by Mr. Mozart.

Therefore, on this program there was really something for everybody. What impressed us most in the ensemble playing was the clever use of dynamics and a consistently beautiful tone. Mr. Schneider conducted and joined in the ensemble. He seemed as proud of the results obtained as the listening audience. There was much handshaking after each work.

As usual this chamber music concert drew a most discriminating audience. We were told that the 1655 was the largest chamber music audience in two years.

In 12th Season

The Marlboro Music School and Festival, whose artistic director is Rudolf Serkin, is now now holding its 12th session. Through seven weeks there are 22informal concerts by fellow participants'' and week-end Festival concerts. There are special programs of Bach Cantatas and others with emphasis upon the works of Mozart, Haydn, Mendelssohn and Dvorak. Pablo Casals has been conducting master classes through the first two weeks.

Alexander Schneider is one of an impressive list of practicing artists. The school began in 1950 when the facilities of Marlboro College were offered to the late Adolf Busch, his brother Hermann, Rudolf Serkin, Marcel Moyse, and his son and daughter-in-law Louis and Blanche Moyse to start a summer music program.

The next chamber music concert will be given by the Boston Arts Quartet on Wednesday. The program will consist of works by Schoenberg, Webern and Berger, which may be an answer to those members of the Festival audience who are continually clamoring for contemporary works. We hope they enjoy them.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

JUL 19 1962

JOY TRIUMPHS IN CONCERT AT TANGLEWOOD

Marlboro Orchestra Program Dispels Gloom Of Lenox Skies

By WILLARD CLARK

TANGLEWOOD, Lenox—No sun, no moon, no stars pierced the murky gray of this Wednesday, July 18. However, in the theater at Tanglewood there was plenty of joy and sunshine for the young musicians of the Marlboro Orchestra under the diection of Alexander Schneider were playing the third concert in the current chamber music series of the Berkshire Festival.

Long Anticipated

We had looked forward a long time to hearing these talented students but the result far exceeded our fondest expectations. Here is a group of young people speaking the same musical language with an eloquence which we have heard few ensembles attain.

As everyone knows, Alexander Schneider is one of the great ensemble players of this generation and a musician to whom other musicians look up. He conducted from his chair and joined the ensemble occasionally. We have not seen this conductor-performer combination used for many years but that it can be accomplished successfully was clearly shown.

The program was devoted to three composers, Vivaldi, Haydn and Mozart. The final number on the program was the Mozart piano concerto in F major, K.414, which brought to the stage as soloist Rudolf Serkin. One found in the music of Vivaldi a host of moods, exquisite harmonies and melodies, and innumerable cute devices to attract and hold the attention of the listeners.

Among the Cleve soloists were Michael Tree, Samuel Ashkenasi, violinists, and David Soyer, cellist. Mr. Schneider was the eloquent soloist in the concerto in A major for violin and strings.

What impressed us most in these Vivaldi performances and indeed in all the performances was the technical exactness of the playing, the beauty and variety of tone, and the disciplined dynamic range. This perhaps is the reason so many students are going to Marlboro to study ensemble playing. The results we heard were almost fantastic. The audience appeared perfectly happy and occasionally burst into applause before the music ended.

Familiar Magic

Mr. Serkin exerted his familiar magic playing Mozart with the exquisite tone colorations he can evoke and blending his playing quite perfectly into the orchestral whole. Modest and unassuming as ever, he still dominated the performance and seemed to give an added inspiration to the orchestra which played with him even better than it had played the Vivaldi works.

We almost forgot to mention Papa Haydn, not because his music was every whit as beautiful and original as Vivaldi, but because it was so much like it. There was the rough humor to which we have become accustomed as well as the elephantine grace of the more romantic episodes.

All in all this was a concert to cherish. Not only because of its performance but because these young people are continuing a tradition which some have feared would vanish. String players are difficult to get and good ones well nigh impossible.

Forever Grateful

While we may well be disappointed at missing the famed Budapest Quartet, scheduled for this series, the opportunity to hear the Marlboro Orchestra was one which we will be forever grateful to the powers that be who arranged it.

The next program in the Chamber Music series will be by the Boston Arts Quartet playing works by Webern, Berger and Schoenberg. Let no one say that the avant garde music is absent from the Tanglewood programs. This should be a program to satisfy the most exacting.

Incidentally, the attendance Wednesday – was the largest chamber music audience in two years, with a total of 1655. I have some doubts that the program next week will draw that many.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

JUL 19 1962

Tanglewood

Marlboro Group Gives Concert, Schneider Directs

Third Wednesday Chamber Music Concert—Marlboro Orchestra directed by Alexander Schneider with Rudolf Serkin, pianist. Theater-Concert Hall, Tanglewood, Lenox.

Concerto in C major Vivaldi
Soloists: Michael Tree and Shmuel Ashkenasi, violins, David Soyer, cello
Concerto in D minor Vivaldi
Soloists: Michael Tree and Shmuel Ashkenasi, violins
Symphony No. 49 Haydn
Sinfonia in B minor for Strings Vivaldi
Concerto in E minor Vivaldi
Concerto in E major Vivaldi
Soloist:
Alexander Schneider, violin
Piano Concerto in A major K. 414 Mozart
Soloist:
Rudolf Serkin, piano

By FRANK N. PATTERSON

The Marlboro Music School and Festival is composed of a group of professional musicians of the highest caliber who study and practice chamber music in Marlboro, Vermont. Last night, to fill an unavoidable cancellation at Tanglewood's regular Chamber Music Series, the Marlboro Orchestra provided a most magnificient substitute. The program, mainly Vivaldi, was directed entirely by Alexander Schneider who played as he conducted seated in a chair facing the orchestra.

Sensitive Playing

The director soloed, as well, in the most exquisite and sensitive playing this reviewer has heard in a very long time. It was not the perfect playing of a virtuoso that took one's attention, but rather the fidelity of intent to express warmly the excellence of the music of Vivaldi to the auditor's intimate enjoyment. It was not only here that such results were successful, it was throughout the entire concert that one felt a rare and generous participation in the music. A relaxed and informal atmosphere created by the musicians closed only when they performed, and even then a smile (as rare during concerts as rain) would occur occasionally at the musical happenings on stage. The frank, personal modesty of the performers and the respect for their director verged on the hilarious when Mr. Schneider resorted to constant tugging (frequently unavailing) to induce members to share in applause.

Exciting Music

But again, the superb performances, such as the short Mozart Piano Concerto played so ably by Rudolf Serkin (but why so short a cadenza?) was music to judge Mozart by. The bright and bubbling sound supported as it is by the genius of his subtle musical ideas was here clearly the secret of the natural frolic that the A major concerto creates throughout. The vigorous performance that the Concerto in D for two violins provided was perhaps, despite a small lack of string intonation, as exciting as most music probably ever became whether early 1700 or, frankly in many ways, 1962.

The Haydn "La Passione" Symphony in F minor is not, to my mind, characteristic of the composer; it appears personal rather than the fresh musical beauty of the majority of his other works. The music, however, after the lugubrious adagio, did get into flight in the allegro and presto — though no unveering orbit seemed to be achieved as it was in most of the other numbers. The orchestra's detailed care of line and richness of individual tone that prescribes musical taste for such delicate music made this a concert to be long remembered.

On next Wednesday, July 25th the Boston Arts Quartet will again perform in the Theater-Concert Hall.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 19 1962

163

Music Review

Marlboro Orchestra at Tanglewood

By JAY C. ROSENFELD

THE CHAMBER orchestra from Marlboro (Vt.) summer school supplied the third program in the Wednesday evening series in the theater-concert hall at Tanglewood. An ensemble of 30 musicians traveled the 60-odd miles to present a program selected from works they had prepared and presented on their own stage since the beginning of the current season.

This was an extraordinary concert. The guiding spirit of the school and participant in the final work of the evening was Rudolph Serkin, a pianist of world eminence and an artist who is almost unique in the manner in which he divides his time between concert stage and teaching studio. (Serkin made his American debut in Washington when the chamber music group of which his father-in-law, Adolph Busch, was first violin, was invited to appear in a concert under the auspices of the late Mrs. Elizabeth Sprague Coolidge.)

* * *

TO THE Marlboro hills is attracted each summer a special coterie of young artists, somewhat older than the students at the Berkshire Music Center, and, hence, farther advanced on the practical and established side. Yet they are willing to come back to student status for the seven weeks of the term for the benefits that individual and communal application afford.

Rudolph Serkin

The seating of the string sections is no indication of the degree of advancement of the performers. The actual placement of the musicians seemed almost to be in inverse order to their status and "advanced to the rear."

The result of this exceptional situation was to assemble a group of unusually talented and equipped young aspirants, with even a few young artists with their feet well beyond the threshhold, who played with the immersion of amateurs and the tension of converts.

* * *

THE PROGRAM was all chosen from one period, starting and mainly from Vivaldi, up through Haydn and Mozart who were each represented only once. Vivaldi, a slight predecessor of Bach, wrote voluminously for string ensembles and primarily for the violin with an especial intuition for effects. There were five of his little concertos listed, all for varying instrumental requirements, and several calling for soloists.

In the opening two, the violin soloists were Michael Tree and Shmuel Ashkenasi, and the cello David Soyer. The violinists are recent contestants and place winners in some international competitions. The spirit of the evening was one full of vigor and zest, youthful speed, and an intense drive in which suavity was not considered of importance.

The conductor of the little orchestra was Alexander Schneider, known first as a violinist in the Budapest quartet but probably more widely recognized as the entrepreneur of several festivals on a global basis. Schneider conducted seated with his back to the audience, in this case a relationship true to the custom of the day of the music. He held his violin, now bowing vigorously, now swinging his bow, half-rising, leaning, doing everything but cram his contagiously zealous vim into the fingers of all his fellow-performers.

THE MUSIC produced was ardent and exhilarating. Schneider urged them to many Mannheim crescendos and never allowed the perusal to become becalmed for an instant. His own solo concerto, Vivaldi's "Il Riposo" in E flat, was played entirely with muted strings yet his solo carried remarkably and its sublime spell left the large audience hushed and breathless for long after the final note had ceased to sound, like the quiet luminescence which fans out behind a sailboat at night.

Vivaldi has come to be recognized and appreciated only in recent years. The wealth of his pages seem limitless. There is a basic similarity to much he wrote yet the opening adagio of the Sinfonia in B minor, "Al Santo Sepulchro," has an harmonic progression very much like the "shocking" beginning of Mozart's "Dissonante" quartet of 75-years later.

* * *

THE PROGRAM closed with Serkin playing the Mozart's piano concerto in A major, K414. This was Mozart at his most amiable (is the Italian 'amabile' more expressive?) and found Serkin on a plane in which he is rarely equalled. To discipline his tremendous resources to the lovable nature and smaller dimensions of this particular concerto is music-making at it's most lofty. The brilliance of the shorter idioms and the melting tone of the adagio are but two of the virtues of his playing which, to signalize, is to draw our focus from the great overall comprehension of this master.

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Stravinsky Music To Be Featured At Seminar

TANGLEWOOD — In keeping with the 80th birthday celebration of Igor Stravinsky, the Berkshire Music Center's seminar in contemporary music Friday will be devoted to the performance and discussion of aspects of the composer's music.

The program has been arranged by Lukas Foss with the close personal advice of Stravinsky. Paul Jacobs, Fromm instructor in composition, wil present the program, and music will be provided by the Fromm Fellowship Players, assisted by instrumentalists from the Berkshire Music Center. The concert will be given at 3:15 Friday afternoon in the Theater Concert Hall.

The program will be divided into three parts. The first part will include: In Memoriam Dylan Thomas (1954) for tenor, string quartet and four trombones, Robert Newell, tenor, Serge Fournier, conductor; In Memoriam Raoul Dufy (1959) for string quartet; Epitaphium for Count Max Egon von Furstenberg (1959) for clarinet, flute and harp.

Linda Sanford Soloist

The second portion of Friday afternoon's program will consist of Three Pieces (1914) and the Concertino for String Quartet (1920). The final part of the concert will include two poems by Balmont (1911, orchestrated 1947); three Japanese lyrics (1913, orchestrated 1947) for string quartet, two flutes, two clarinets and piano, with Patricia Kirby, soprano soloist, and Serge Fournier, conductor; Berceuse du Chat (1915-1916) for three clarinets, Janet Pollitt, alto soloist; three songs from William Shakespeare (1953) for flute, clarinet and viola; four Russian songs (orchestrated 1954) for flute, harp, and guitar, Linda Sanford, soprano soloist, Stanley Silverman, conductor; four Pribaoutki songs (1914) for flute, oboe, English horn, clarinet, bassoon, violin, viola, cello, and bass, Louis Forner, baritone soloist, and Joel Lazar, conductor.

The Fromm Fellowship Players are Nancy Cirillo Ruggiero and Kenneth Goldsmith, violins, Jesse Levine, viola, Edgar Fischer, cello.

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JUL 17 1962

and Andrew Wyeth.

First Concert By Students Tonight at 8

TANGLEWOOD — The first concert by the student orchestra of the Berkshire Music Center, wil be given tonight at 8 in the Music Shed at Tanglewood. Seymour Lipkin, co-head of the department of orchestral conducting, will conduct the students in the "Incidental Music to Shakespeare's Mid summer Night's Dream," Op. 6 by Mendelssohn, and Richard Bu gin, associate conductor of th Boston Symphony, will conduc the student orchestra in a perfo mance of Shostakovich's Sym phony No. 5, Op. 47.

Friday's Aspects of Music sem inar will present a talk by Witol Lutoslawski, composer in res dence at Tanglewood this summe on the topic, "A Personal View o the History of Contemporary Mu sic."

Each of these events is open t the Friends of the Berkshire Music Center. The Friends' office, adja cent to the Tanglewood box office, accepts contributions for the sup port of the Music Center's schol arship funds.

TIGHT BINDING

164

FOURTH CONCERT OF THE CHAMBER MUSIC SERIES

The Boston Arts Quartet

JOSEPH SILVERSTEIN, *Violin* — EUGENE LEHNER, *Viola*
HARRY DICKSON, *Violin* — RICHARD KAPUSCINSKI, *Cello*

PROGRAM

WEBERN — Five Quartet Pieces, Op. 5

I. Heftig bewegt; Ruhig
II. Sehr langsam
III. Sehr bewegt
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BERGER — String Quartet (1958)

Toccata: Preciso; Cantabile; Leggiero e sotto voce
Tranquillo; Intermezzo; Coda: Grave

INTERMISSION

SCHOENBERG — String Quartet No. 3, Op. 30

I. Moderato
II. Adagio
III. Intermezzo: Allegro moderato
IV. Rondo: Molto moderato

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JUL 26 1962

Music Review

The 12-Note School at Tanglewood

By JAY C. ROSENFELD

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The music played stretches a little over 50 years. That of Webern, his "five movements for string quartet," opus 5, dates from 1909; the choice from Schoenberg, his third quartet, opus 30, from 1927; and Berger's his second quartet, from 1958. The two composers from the previous generation had important Berkshire contacts many years ago through the great musical patron, Mrs. Elizabeth Sprague Coolidge, who gave them both commissions which were performed at the chamber music festivals she sponsored at that time on South Mountain in Pittsfield.

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The members of the Boston Arts quartet are, with Mr. Lehner, Joseph Silverstein and Harry Dickson, violins, and Richard Kapuscinski, cello. This was a labor of deep dedication. For any or all whose receptive capacity is as limited as that of this reviewer there is no sensuous reward to such an evening. It is an intellectual adventure and the devotion the artists of the quartet displayed deserves complete ratification.

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IT MIGHT even be argued that they tried too valiantly to put into the short phrases and measures a spirit either not intended or for which their instruments have been superseded by the content of the score. They immediately revealed in the five short sketches of Webern the careful preparation in which they had drilled themselves. Webern explores the stratospheric limits of the instruments in the new paths in which it pleased him to search.

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THE BOSTONIANS gave a remarkably clear reading to the intricacies of their evening, and faithfully followed the indications of the involvements they were assigned to pursue. At the outset, in the Webern, accuracy was achieved, no small detail, be it understood. In addition to the rhythmic pitfalls there are traps of intonation, dynamics, not only from triple "forte" to "scarcely audible" but to effects produced by bowing on the bridge, bowing with the wood, and, of course, the more routine, but here uncommonly applied, harmonics, pizzicatos, mutes and other instrumental artifices.

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BUT THESE are only the means. What did the music say or convey? Paradoxically, there was more a semblance of cohesion in the music of the oldest composer represented on last night's program than on that of his followers. Webern's pieces at least had the virtue of brevity. The longest has only 55 measures; the others between 13 and 25. And while they have general admonitions for tempo and for "forcible" and "delicate" and other guides, the listening requires a concentration especially when not relieved by a more conventional interlude which leaves at least a part of the audience exhausted and drained, we can attest.

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Press (e)
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by JAY C. ROSEN

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AUG 2 1962

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FIFTH CONCERT OF THE CHAMBER MUSIC SERIES

The New York Chamber Soloists

CHARLES BRESSLER, *Tenor*
SAMUEL BARON, *Flute*
MELVIN KAPLAN, *Oboe*
GERALD TARACK, *Violin*
YNEZ LYNCH, *Viola*
ALEXANDER KOUGUELL, *Cello*
JULIUS LEVINE, *Bass*
HARRIET WINGREEN, *Piano and Harpsichord*
assisted by
PAUL JACOBS, *Piano*

PROGRAM

CARTER — Sonata for Flute, Oboe, Cello and Harpsichord
I. Risoluto (un poco rubato)
II. Lento
III. Allegro
Messrs. Baron, Kaplan, Kouguell, Miss Wingreen

STOCKHAUSEN — Klavierstücke V, VII
Mr. Jacobs

POWELL — Miniatures for Baroque Ensemble
Moderato
Mosso
Giusto
Brioso
Freely, but very slow
Allegro ritmico
Moderato
Energico
Messrs. Baron, Kaplan, Tarack, Kouguell, Miss Lynch and Miss Wingreen

INTERMISSION

BABBITT — Partitions for Piano
Mr. Jacobs

SCHULLER — Six Renaissance Lyrics
(First complete performance)
1. Sonnet 87: Shakespeare (1564-1616)
"Farewell, Thou art too dear for my possessing"
2. Noche oscura: Juan Delacruz (1542-1591)
"En una noche oscura"
3. Under der Linden: Walther von der Vogelweide (c. 1160-1228)
"Under der Linden an der Heiden"
4. Sonnett 126: Francesco Petrarca (1304-1374)
"In qual parte del cielo"
5. La continuation des amours #33: Pierre de Ronsard (1524-1585)
"Je vous envoie un bouquet"
6. Sonnet: Michelangelo Buonarroti (1475-1564)
"O notte, o dolce tempo"
Messrs. Bressler, Baron, Kplan, Tarack, Kouguell, Levine, Miss Lynch and Miss Wingreen

BALDWIN PIANO

FIFTH CHAMBER CONCERT GIVEN IN TANGLEWOOD

N. Y. Soloists Perform Most Ridiculous Music Heard by Critic

By WILLARD CLARK

LENOX—The fifth concert of the current chamber music series of the Berkshire Festival brought forth a group of men and women who call themselves the New York Chamber Soloists and some of the most ridiculous music I have ever heard. Apparently members of the audience felt as I do because there were considerably fewer present after the intermission than before.

Audience Divided

The audience seemed to be divided into those who profess to understand and admire such contemporary music and those who go to listen because it's part of the festival.

Because the individual players were so excellent we list their names: Charles Bressler, tenor; Samuel Baron, flute; Melvin Kaplan, oboe; Gerald Tarack, violin. Inez Lynch, viola; Alexander Kougell, cello; Julius Levine, bass; Harriet Wingreen, piano and harpsichord; assisted by Paul Jacobs, piano.

The first number on the program was a sonata for flute, oboe, cello and harpsichord by Eliiot Carter. Mr. Carter is a graduate of Harvard, studied with Walter Piston and later with Nadia Boulanger in Paris. He has composed a considerable amount of music which has been performed.

The sonata here performed was composed for Sylvia Marlowe's harpsichord quartet in 1954, and won a Walter W. Naumberg Musical Foundation Award in 1956.

Not Appreciated

I cannot profess to have understood or appreciated this sonata. It sounded as though the composer had put it down on paper piecemeal with little or no regard for continuity and certainly none for melodic appeal.

Next on the program came two piano pieces by Karl Heinz Stockhausen played by Mr. Jacobs. Mr. Jacobs has a technique which apparently has been developed for this type of music. It served the music well, perhaps better than the music deserved. It appeared to be an excellent study in dynamics and pedal technique. Pretty it was not, although Mr. Jacobs got a good round of applause when it was over.

The third offering was eight miniatures for baroque ensemble by Mel Powell. It was first performed in 1959 in The Hague by the New York Chamber Soloists for whom it was written. I feel that this particular set of miniatures had more to commend it than, for example, Mr. Stockhausen's effusion. Anyway it sounded better.

Partitions for piano by Milton Babbitt was played skillfully by Mr. Jacobs. It is a stylized sort of piece, broken into many small fragments which somehow or other never seem to get together.

The final work was a song cycle by Gunther Schuller sung with considerable feeling and musicianship by tenor Charles Bressler. Vocally, the songs were challenging and I doubt if anyone with a less cultured background than Mr. Bressler could have gotten much out of them. This was the first complete performance. Each song was accompanied by a different combination of instruments.

The songs apparently pleased the audience for they were lavish with applause. Anyway those who knew what it was all about had a good time and those who didn't presumably satisfied their need for contemporary culture.

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Circ. 14,191

AUG 1 1962

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 1 1962

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
28,717

AUG 2 1962

Tanglewood Experiments

by JAY C. ROSENFELD

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Paul Jacobs was a guest of the society and played the piano solos of Karl Heinz Stockhausen and Milton Babbitt. Both these composers, at least in these compositions, place the onus on the listener. Jacobs played extremely well, but the music provides him little to project. In fact, Stockhausen gives the performer the liberty of improvising. Jacobs played numbers V and VIII. of his "Klavierstucke" In the first, there seemed to be a succession of spastic clusters out of which always lingered a single thread of tone, pedipulated by expert pedalling, like the extremely long stem which from a lily pad on the surface of a pond seeks the hidden depths. The antipodal leaps and contrasts lend a sort of bathos to the fragmentary progress.

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BABBITT'S "Partitions for piano" is more fluent than Stockhausen's but there were unusual and far-reaching changes in his short episode. The greater reliance on percussive necessary by the rejection of conventional harmonic processes. Indeed during the whole evening the instruments are used for their marginal effects and their true character is rarely if at all utilized. One can well wonder if the current instruments are adequate for the expression of the thoughts seeking outlet from these composers or if they will finally resort to new conveyances to express the content of their experiments.

* * *

ELLIOTT CARTER was represented by his sonata for flute, oboe, cello and harpsichord. The performances were excellent. Carter's instrumentation proved its justification and the homogeneity of the ensemble recommended itself highly. He achieves a patina within the tone attributes of the instruments he chooses: flute, oboe, cello and harpsichord, which was highly gratifying.

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The Berkshire Festival should be deeply indebted to the Fromm Foundation for the two programs they have furnished the Tanglewood season. They have brought expertly prepared and performed readings of music of a type which is not on display in any other public and paid endeavor of the season's schedule. It is controversial music, and just how firmly it will be established as the years go on we are not equipped to state, but it should be within the cognizance of all who have an interest in progress.

The New York Times
D. 680,265 S. 1,306,418

AUG 2 1962

Concert of Contemporary Music Attracts Many to Tanglewood

By ALAN RICH

Special to The New York Times.

TANGLEWOOD, Lenox, Mass., Aug. 1—The common image of Tanglewood — incomparable scenery framing a shrine to the musically familiar — dissipates somewhat between the festive week-ends. Then the audiences are pared down to the truly dedicated, and the musical fare becomes more adventurous.

A prime mover in this direction is the Fromm Foundation, which underwrites a great deal of the contemporary music activity at Tanglewood. This summer the foundation has sponsored seminars, forums, fellowships for performers and concerts.

Tonight the second of two concerts of contemporary music took place.

The program consisted of nothing but hard music, and it was heard with enthusiasm by a large and hardy audience that almost filled the 1,200-seat theatre-concert hall. Even a pair of barn swallows, sporting high above the stage during most of the concert, seemed unusually peppy.

The program opened with the acidulous but high-spirited Sonata for Flute, Oboe, 'Cello and Harpsichord by Elliot Carter. This was also the one familiar work on the program, thanks to a recent recording. It is a work that grows lovelier on repeated hearings, and especially as it was played tonight.

The performers, members of the New York Chamber Soloists, were Samuel Baron, Melvin Kaplan, Alexander Kouguell and Harriet Wingreen.

Then came two of Karlheinz Stockhausen's earliest piano works using elements of musical chance, the Klavierstuecke 5 and 7, punched out with enormous vigor by Paul Jacobs, one of this summer's Fromm Fellowship players. Mr. Jacobs, very much a man of his age, seems to have the technical and intellectual ability to approach this music with the facility that men of other ages applied to Czerny études.

Mel Powell's eight miniatures for baroque ensemble were charming bits of color and shade, again set forth with authority by the same players that had illuminated the Carter work, plus Gerald Tarack, violinist, and Ynez Lynch, violist.

Mr. Jacobs returned after the intermission with another tense and compact work, Milton Babbitt's "Partitions." Mr. Babbitt's music does not yield its secrets readily, but the energy contained in this piece seemed on one hearing rather stunning. And, as with all his scores, the composer writes with a remarkable sense of color and shape.

The one truly new work on the program was Gunther Schuller's Six Renaissance Lyrics, which received its first complete performance.

Mr. Schuller has set antique poetry by French, German, Italian and English authors in a highly dissonant style. At the same time, he has accomplished a striking feat in preserving in his music a sense of the old. Textures, in particular, have a way of looking back as well as forward, and there are touches in the melodic line of the kind of flourish common in old music.

It is an exotic and quite beautiful work that Mr. Schuller has produced here. The vocal line seems especially strong, clearly and logically shaped, and the interweaving of voice and instruments is constantly fascinating.

Charles Bressler sang the words with his accustomed fine artistry, and once again the Chamber Soloists, with Miss Wingreen this time at the piano and with Julius Levine, bassist, completing the ensemble, made wonderful sounds.

FIFTH CONCERT OF THE CHAMBER MUSIC SERIES

The New York Chamber Soloists

CHARLES BRESSLER, *Tenor*
SAMUEL BARON, *Flute*
MELVIN KAPLAN, *Oboe*
GERALD TARACK, *Violin*
YNEZ LYNCH, *Viola*
ALEXANDER KOUGUELL, *Cello*
JULIUS LEVINE, *Bass*
HARRIET WINGREEN, *Piano and Harpsichord*
assisted by
PAUL JACOBS, *Piano*

PROGRAM

CARTER — Sonata for Flute, Oboe, Cello and Harpsichord
I. Risoluto (un poco rubato)
II. Lento
III. Allegro
Messrs. Baron, Kaplan, Kouguell, Miss Wingreen

STOCKHAUSEN — Klavierstücke V, VII
Mr. Jacobs

POWELL — Miniatures for Baroque Ensemble
Moderato
Mosso
Giusto
Brioso
Freely, but very slow
Allegro ritmico
Moderato
Energico
Messrs. Baron, Kaplan, Tarack, Kouguell, Miss Lynch and Miss Wingreen

INTERMISSION

BABBITT — Partitions for Piano
Mr. Jacobs

SCHULLER — Six Renaissance Lyrics
(First complete performance)
1. Sonnet 87: Shakespeare (1564-1616)
"Farewell, Thou art too dear for my possessing"
2. Noche oscura: Juan Delacruz (1542-1591)
"En una noche oscura"
3. Under der Linden: Walther von der Vogelweide (c. 1160-1228)
"Under der Linden an der Heiden"
4. Sonnett 126: Francesco Petrarca (1304-1374)
"In qual parte del cielo"
5. La continuation des amours #33: Pierre de Ronsard (1524-1585)
"Je vous envoie un bouquet"
6. Sonnet: Michelangelo Buonarroti (1475-1564)
"O notte, o dolce tempo"
Messrs. Bressler, Baron, Kplan, Tarack, Kouguell, Levine, Miss Lynch and Miss Wingreen

BALDWIN PIANO

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 2 1962

FIFTH CHAMBER CONCERT GIVEN IN TANGLEWOOD

N. Y. Soloists Perform Most Ridiculous Music Heard by Critic

By WILLARD CLARK

LENOX—The fifth concert of the current chamber music series of the Berkshire Festival brought forth a group of men and women who call themselves the New York Chamber Soloists and some of the most ridiculous music I have ever heard. Apparently members of the audience felt as I do because there were considerably fewer present after the intermission than before.

Audience Divided

The audience seemed to be divided into those who profess to understand and admire such contemporary music and those who go to listen because it's part of the festival.

Because the individual players were so excellent we list their names: Charles Bressler, tenor; Samuel Baron, flute; Melvin Kaplan, oboe; Gerald Tarack, violin. Inez Lynch, viola; Alexander Kougell, cello; Julius Levine, bass; Harriet Wingreen, piano and harpsichord; assisted by Paul Jacobs, piano.

The first number on the program was a sonata for flute, oboe, cello and harpsichord by Elliot Carter. Mr. Carter is a graduate of Harvard, studied with Walter Piston and later with Nadia Boulanger in Paris. He has composed a considerable amount of music which has been performed.

The sonata here performed was composed for Sylvia Marlowe's harpsichord quartet in 1954, and won a Walter W. Naumberg Musical Foundation Award in 1956.

Not Appreciated

I cannot profess to have understood or appreciated this sonata. It sounded as though the composer had put it down on paper piecemeal with little or no regard for continuity and certainly none for melodic appeal.

Next on the program came two piano pieces by Karl Heinz Stockhausen played by Mr. Jacobs. Mr. Jacobs has a technique which apparently has been developed for this type of music. It served the music well, perhaps better than the music deserved. It appeared to be an excellent study in dynamics and pedal technique. Pretty it was not, although Mr. Jacobs got a good round of applause when it was over.

The third offering was eight miniatures for baroque ensemble by Mel Powell. It was first performed in 1959 in The Hague by the New York Chamber Soloists for whom it was written. I feel that this particular set of miniatures had more to commend it than, for example, Mr. Stockhausen's effusion. Anyway it sounded better.

Partitions for piano by Milton Babbitt was played skillfully by Mr. Jacobs. It is a stylized sort of piece, broken into many small fragments which somehow or other never seem to get together.

The final work was a song cycle by Gunther Schuller sung with considerable feeling and musicianship by tenor Charles Bressler. Vocally, the songs were challenging and I doubt if anyone with a less cultured background than Mr. Bressler could have gotten much out of them. This was the first complete performance. Each song was accompanied by a different combination of instruments.

The songs apparently pleased the audience for they were lavish with applause. Anyway those who knew what it was all about had a good time and those who didn't presumably satisfied their need for contemporary culture.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 1 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,050
AUG 1 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
BRISTOL, Conn.
Circ. 14,191
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Boston Symphony

By JOAN RICH

Special to The New York Times

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SIXTH CONCERT OF THE CHAMBER MUSIC SERIES

The Beaux Arts Trio of New York

MENAHEM PRESSLER, *Piano*

DANIEL GUILET, *Violin*

BERNARD GREENHOUSE, *Cello*

•

PROGRAM

BEETHOVEN — Trio in D Major, Opus 70, No. 1

I. Allegro vivace
II. Largo assai e espressivo
III. Presto

DIAMOND — Trio

I. Poco allegro; maestoso; Adagio; Allegro vivo
II. Adagio meditativo; Poco andantino, quasi allegretto; Tempo I
III. Scherzo: Allegro aperto
IV. Adagio serio; Allegro animato

INTERMISSION

BRAHMS — Trio in C Major, Opus 87

I. Allegro
II. Andante con moto (Thema mit Variationen)
III. Scherzo: Presto
IV. Finale: Allegro giocoso

STEINWAY PIANO

CONCERTS TO FOLLOW:

August 15 . . . . . The Nova Arte Trio (with Gary Graffman, Piano, and Doriot Anthony Dwyer, Flute)

August 22 . . . . . The Kroll Quartet

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Music Review

The Beaux Arts Trio

By JAY C. ROSENFELD

THE BEAUX Arts Trio of New York, making what has become an annual event in the chamber music series at Tanglewood, last night played a well-constructed program of two of the great 19th century masterpieces with a contemporary work sandwiched in between.

The numbers of the trio are Menahem Pressler, piano, Daniel Guilet, violin, and Bernard Greenhouse, cello. Their conception of the Beethoven D major, opus 70, No. 1, and of the Brahms C major, opus 87, was on large and grand over-all patterns. The trio of David Diamond, written only 10 years ago, did not reward the audience even from the hands of the artists whose efforts in the other works earned them explosions of applause.

They violated the hitherto accepted rule of no encores by adding excerpts from two additional quartets at the conclusion of the printed list. There was no doubt that the audience demanded them and as well enjoyed them, but we wish they had departed at the conclusion of their original contract. No one withholds esteem from the scherzo of the Mendelssohn trio, opus 49, nor from the exhibit of the Dvorak Dumky trio, but they were played as sweetmeats after what they evidently considered an insufficiently satisfying display of their talents.

* * *

FEW PIANISTS adjust their keyboard to strings to equal Pressler, and the tonal splendor he can achieve in some of the most effective melodies approaches vocalism at its best. Greenhouse's tone is warm and powerful and complements the ensemble completely. Only the violinist plays his instrument as such. To hear Pressler do the second and tranquil theme of the Brahms with liquid symmetry and then to hear the violin mar the same theme, in turn, by audible slides is something we might tolerate if it were not for an audience composed in great part of students of the Berkshire Music Center and other students from many of the music camps in the vicinity, who might think this is a manner to be emulated.

Diamond's trio is in four restless movements, changing moods and colors repeatedly, and revealing an imagination which, on first hearing, lacks discipline. A rhapsodic phrase at the beginning of the first movement ushers in majestic, agitated and solemn episodes, and a variety of events which might well be a narrative or adaptable to choreography. Greenhouse played the cello theme in the second movement with vibrant sonority and Pressler scrambled over the piano with remarkable dexterity.

* * *

THE BRAHMS scherzo was a virtuoso feat to which all three members of the trio contributed in equal shares. The maintenance of a hushed, fairy-like, spider-web tonal texture at such fantastic speed was impressive. Pressler did the largo theme in the Beethoven with the utmost grace and taste, but we wonder if the "sotto voce" preceding idiom was intended to be played by the strings with such weary tonal stares. The cello insterted a degree of vibrato so that the piano had validity in its plaintive pathos, but the dialogue was scarcely sympathetic.

Few performances have evoked such spontaneous expressions of approval as the familiar parts of the program last night.

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Beaux Arts At Festival This Evening

Ormandy, Monteux Join Munch Over Weekend

TANGLEWOOD — The Beaux Arts Trio will be heard in a chamber music concert in the theater tonight at 8 for the benefit of the Berkshire Music Center scholarship fund. The trio, which has performed many times at these Wednesday night concerts, includes Menahem Pressler, pianist; Daniel Guilet, violinist; and Bernard Greenhouse, cellist. Their program will include Beethoven's Trio, Opus 70, No. 1; the Trio by Diamond; and Brahms' Trio, Opus 87.

BMC Events

Tomorrow afternoon at 4, a program of chamber music by the Berkshire Music Center students will be presented in the theater, and in the evening, also in the theater, the Tanglewood composers will present a composers' forum. The Aspects of Music seminar on Friday at 3:15 will consider New British music, with Iain Hamilton, composer in residence here, presiding. The regular BMC chamber music concert will take place Sunday morning at 10.

The sixth week of major concerts by the Boston Symphony Orchestra in the Music Shed will open Friday night at 8. Eugene Ormandy will conduct the BSO, opening the program with Beethoven's Egmont Overture. The balance of the program will include the Symphony No. 3 "Eroica," by Beethoven, and Bartok's Concerto for Orchestra.

Monteux Saturday

Pierre Monteux will return to the Music Shed Saturday evening at 8 for the second of three appearances this season as guest conductor of the BSO. Mr. Monteux has invited Leon Fleisher to be his guest in a performance of the Piano Concerto No. 2 in B flat major by Brahms. The piano concerto will be preceded by the prelude to "Die Meistersinger von Nurnberg," by Wagner, and Elgar's Variations on an Original Theme.

Prior to the evening concert, there will be an open rehearsal that morning at 10 for the benefit of the BSO pension fund.

Tanglewood Premiere

Dr. Charles Munch will conduct Sunday afternoon's concert at 2:30, presenting the Tanglewood premiere of Irving Fine's symphony, which had its world premiere by Dr. Munch and the Boston Symphony in Boston on March 23. Mr. Fine is a former member of the Berkshire Music Center faculty. He is currently on the faculty of Brandeis University.

Dr. Munch has chosen to open Sunday's concert with Rameau's Suite from the opera, "Dardanus," to be followed by Fine's symphony. The program will conclude with Tchaikovsky's Symphony No. 6 in B minor, "Pathetique."

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TRIO OFFERS PROGRAM AT TANGLEWOOD

Beaux Arts Group Plays Before 1227; Ormandy Conducts Friday

LENOX—The Beaux Arts Trio, which has appeared on numerous occasions at chamber music events at Tanglewood, performed Wednesday night in the Theater Concert Hall before an audience of 1227, compared with 1307 on the same night a year ago.

The trio—made up of Menahem Pressler, piano; Daniel Guilet, violin, and Bernard Greenhouse, cello—performed works by Beethoven, Diamond and Brahms. The program opened with Beethoven's "Trio in D Major, Opus 70," followed by Diamond's "Trio for Violin, Cello and Piano." The program closed with Brahms' "Trio in C Major, Opus 87."

Eugene Ormandy will be on the podium in the Music Shed Friday night at 8, conducting the Boston Symphony Orchestra. He will open the program with Beethoven's "Egmont Overture." The balance of the concert will include the Symphony No. 3, "Eroica, by Beethoven and Bartok's "Concerto for Orchestra."

Pierre Monteux will make his second appearance of the festival season Saturday night as guest conductor in the Shed. He has invited Leon Fleisher to be his guest in a performance of Brahms' "Piano Concerto No. 2 in B Flat Major." The concerto will be preceded by the Prelude to "Die Meistersinger von Nurnberg," by Wagner and Elgar's "Variations on an Original Theme."

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Tanglewood

Beaux Arts Trio Well Rewards Its Audience

By FRANK N. PATTERSON

The Beaux Arts Trio of New York with Menahem Pressler, piano; Daniel Guilet, violin and Bernard Greenhouse, cello, performed in the Theater-Concert Hall at Tanglewood in the sixth concert of the Chamber Music Series last night. The good sized audience, braving both strong, cool breezes and the veiled threat of rain, was most amply rewarded.

Though the trio is not a very popular idiom for modern day composers, David Diamond's Trio in four movements goes a long way toward making it amenable to contemporary style and spirit. Despite the natural dignity inherent in the better trios and the clumsy result of those which pursue high-flown effects, Diamond's trio gets away with murder. The third movement scherzo, like a wise bit of New York, while a contradiction of the group, is at the same time a startling success. He does not always have such good fortune as in the first poco allegro and maestoso, where the three instruments do not seem large enough to contain all his intended ideas.

The fine musicianship that bolstered the success of this concert was most notable in the contained sensitivity of Mr. Greenhouse's cello, whose prominent part in the Diamond adagio of the second movement and the constancy of intelligent musicianship in all of the glowing Brahms trio, made an impression that remained long after the concert was over. The pianist, Mr. Pressler, has a most magnificient sense of balance and blend, except where sforzandos become occasionally percussive marcato passages and overpower the sustaining tones of the strings.

The Beethoven Trio in D Major was slightly marred by some intonation difficulties, especially when the violin and cello were playing in octaves the theme of the second movement to the soft answering voice of the piano. However, the whole movement with its low piano rumblings was yet the expressive and dramatic impression of gloom and doom. The presto, though no doubt part by comparison to the second movement, appeared to disregard the delicate musical texture and results in a thin and rather pointless finale, despite very fine trio playing.

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Next Wednesday the Nova Arte Trio with Mr. Graffman, piano and Mrs. Dwyer, flute, will perform Prokofiev's Flute Sonata, Mozart's Divertimento, K 563, and the Brahms Piano Quartet, Opus 26.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 7 1962

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SIXTH CONCERT OF THE CHAMBER MUSIC SERIES

The Beaux Arts Trio of New York

MENAHEM PRESSLER, *Piano*

DANIEL GUILET, *Violin*

BERNARD GREENHOUSE, *Cello*

•

PROGRAM

BEETHOVEN — Trio in D Major, Opus 70, No. 1

I. Allegro vivace
II. Largo assai e espressivo
III. Presto

DIAMOND — Trio

I. Poco allegro; maestoso; Adagio; Allegro vivo
II. Adagio meditativo; Poco andantino, quasi allegretto; Tempo I
III. Scherzo: Allegro aperto
IV. Adagio serio; Allegro animato

INTERMISSION

BRAHMS — Trio in C Major, Opus 87

I. Allegro
II. Andante con moto (Thema mit Variationen)
III. Scherzo: Presto
IV. Finale: Allegro giocoso

STEINWAY PIANO

CONCERTS TO FOLLOW:

August 15 . . . . . The Nova Arte Trio (with Gary Graffman, Piano, and Doriot Anthony Dwyer, Flute)

August 22 . . . . . The Kroll Quartet

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PITTSFIELD, Mass.
Circ. 28,717
AUG 9 1962

Music Review

The Beaux Arts Trio

By JAY C. ROSENFELD

THE BEAUX Arts Trio of New York, making what has become an annual event in the chamber music series at Tanglewood, last night played a well-constructed program of two of the great 19th century masterpieces with a contemporary work sandwiched in between.

The members of the trio are Menahem Pressler, piano, Daniel Guilet, violin, and Bernard Greenhouse, cello. Their conception of the Beethoven D major, opus 70, No. 1, and of the Brahms C major, opus 87, was on large and grand over-all patterns. The trio of David Diamond, written only 10 years ago, did not reward the audience even from the hands of the artists whose efforts in the other works earned them explosions of applause.

They violated the hitherto accepted rule of no encores by adding excerpts from two additional quartets at the conclusion of the printed list. There was no doubt that the audience demanded them and as well enjoyed them, but we wish they had departed at the conclusion of their original contract. No one withholds esteem from the scherzo of the Mendelssohn trio, opus 49, nor from the exhibit of the Dvorak Dumky trio, but they were played as sweetmeats after what they evidently considered an insufficiently satisfying display of their talents.

• • •

FEW PIANISTS adjust their keyboard to strings to equal Pressler, and the tonal splendor he can achieve in some of the most effective melodies approaches vocalism at its best. Greenhouse's tone is warm and powerful and complements the ensemble completely. Only the violinist plays his instrument as such. To hear Pressler do the second and tranquil theme of the Brahms with liquid symmetry and then to hear the violin mar the same theme, in turn, by audible slides is something we might tolerate if it were not for an audience composed in great part of students of the Berkshire Music Center and other students from many of the music camps in the vicinity, who might think this is a manner to be emulated.

Diamond's trio is in four restless movements, changing moods and colors repeatedly, and revealing an imagination which, on first hearing, lacks discipline. A rhapsodic phrase at the beginning of the first movement ushers in majestic, agitated and solemn episodes, and a variety of events which might well be a narrative or adaptable to choreography. Greenhouse played the cello theme in the second movement with vibrant sonority and Pressler scrambled over the piano with remarkable dexterity.

• • •

THE BRAHMS scherzo was a virtuoso feat to which all three members of the trio contributed in equal shares. The maintenance of a hushed, fairy-like, spider-web tonal texture at such fantastic speed was impressive. Pressler did the large theme in the Beethoven with the utmost grace and taste, but we wonder if the "sotto voce" preceding idiom was intended to be played by the strings with such weary tonal stares. The cello insterted a degree of vibrato so that the piano had validity in its plaintive pathos, but the dialogue was scarcely sympathetic.

Few performances have evoked such spontaneous expressions of approval as the familiar parts of the program last night.

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AUG 8 1962

Beaux Arts At Festival This Evening

Ormandy, Monteux Join Munch Over Weekend

TANGLEWOOD — The Beaux Arts Trio will be heard in a chamber music concert in the theater tonight at 8 for the benefit of the Berkshire Music Center scholarship fund. The trio, which has performed many times at these Wednesday night concerts, includes Menahem Pressler, pianist; Daniel Guilet, violinist; and Bernard Greenhouse, cellist. Their program will include Beethoven's Trio, Opus 70, No. 1; the Trio by Diamond; and Brahms' Trio, Opus 87.

BMC Events

Tomorrow afternoon at 4, a program of chamber music by the Berkshire Music Center students will be presented in the theater, and in the evening, also in the theater, the Tanglewood composers will present a composers' forum. The Aspects of Music seminar on Friday at 3:15 will consider New British music, with Iain Hamilton, composer in residence here, presiding. The regular BMC chamber music concert will take place Sunday morning at 10.

The sixth week of major concerts by the Boston Symphony Orchestra in the Music Shed will open Friday night at 8. Eugene Ormandy will conduct the BSO, opening the program with Beethoven's Egmont Overture. The balance of the program will include the Symphony No. 3 "Eroica," by Beethoven, and Bartok's Concerto for Orchestra.

Monteux Saturday

Pierre Monteux will return to the Music Shed Saturday evening at 8 for the second of three appearances this season as guest conductor of the BSO. Mr. Monteux has invited Leon Fleisher to be his guest in a performance of the Piano Concerto No. 2 in B flat major by Brahms. The piano concerto will be preceded by the prelude to "Die Meistersinger von Nurnberg," by Wagner, and Elgar's Variations on an Original Theme.

Prior to the evening concert, there will be an open rehearsal that morning at 10 for the benefit of the BSO pension fund.

Tanglewood Premiere

Dr. Charles Munch will conduct Sunday afternoon's concert at 2:30, presenting the Tanglewood premiere of Irving Fine's symphony, which had its world premiere by Dr. Munch and the Boston Symphony in Boston on March 23. Mr. Fine is a former member of the Berkshire Music Center faculty. He is currently on the faculty of Brandeis University.

Dr. Munch has chosen to open Sunday's concert with Rameau's Suite from the opera, "Dardanus," to be followed by Fine's symphony. The program will conclude with Tchaikovsky's Symphony No. 6 in B minor, "Pathetique."

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AUG 9 1962

TRIO OFFERS PROGRAM AT TANGLEWOOD

Beaux Arts Group Plays Before 1227; Ormandy Conducts Friday

LENOX—The Beaux Arts Trio, which has appeared on numerous occasions at chamber music events at Tanglewood, performed Wednesday night in the Theater Concert Hall before an audience of 1227, compared with 1307 on the same night a year ago.

The trio—made up of Menahem Pressler, piano; Daniel Guilet, violin, and Bernard Greenhouse, cello—performed works by Beethoven, Diamond and Brahms. The program opened with Beethoven's "Trio in D Major, Opus 70," followed by Diamond's "Trio for Violin, Cello and Piano." The program closed with Brahms' "Trio in C Major, Opus 87."

Eugene Ormandy will be on the podium in the Music Shed Friday night at 8, conducting the Boston Symphony Orchestra. He will open the program with Beethoven's "Egmont Overture." The balance of the concert will include the Symphony No. 3, "Eroica," by Beethoven and Bartok's "Concerto for Orchestra."

Pierre Monteux will make his second appearance of the festival season Saturday night as guest conductor in the Shed. He has invited Leon Fleisher to be his guest in a performance of Brahms' "Piano Concerto No. 2 in B Flat Major." The concerto will be preceded by the Prelude to "Die Meistersinger von Nurnberg," by Wagner and Elgar's "Variations on an Original Theme."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
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Tanglewood

Beaux Arts Trio Well Rewards Its Audience

By FRANK N. PATTERSON

The Beaux Arts Trio of New York with Menahem Pressler, piano; Daniel Guilet, violin and Bernard Greenhouse, cello, performed in the Theater-Concert Hall at Tanglewood in the sixth concert of the Chamber Music Series last night. The good sized audience, braving both strong, cool breezes and the veiled threat of rain, was most amply rewarded.

Though the trio is not a very popular idiom for modern day composers, David Diamond's Trio in four movements goes a long way toward making it amenable to contemporary style and spirit. Despite the natural dignity inherent in the better trios and the clumsy result of those which pursue high-flown effects, Diamond's trio gets away with murder. The third movement scherzo, like a wise bit of New York while a contradiction of the group, is at the same time a startling success. He does not always have such good fortune as in the first poco allegro and maestoso, where the three instruments do not seem large enough to contain all his intended ideas.

The fine musicianship that bolstered the success of this concert was most notable in the contained sensitivity of Mr. Greenhouse's cello, whose prominent part in the Diamond adagio of the second movement and the constancy of intelligent musicianship in all of the glowing Brahms trio, made an impression that remained long after the concert was over. The pianist, Mr. Pressler, has a most magnificient sense of balance and blend, except where sforzandos become occasionally percussive marcato passages and overpower the sustaining tones of the strings.

The Beethoven Trio in D Major was slightly marred by some intonation difficulties, especially when the violin and cello were playing in octaves the theme of the second movement to the soft answering voice of the piano. However, the whole movement with its low piano rumblings was yet the expressive and dramatic impression of gloom and doom. The presto, though no doubt part by comparison to the second movement, appeared to disregard the delicate musical texture and results in a thin and rather pointless finale, despite very fine trio playing.

The Trio in C Major by Brahms was the major success of the evening. The darker harmonies and fuller compositions were, curiously enough, still more luminous than in either of the preceding works. The strong emotional rhythms of the second movement marked andante con moto, with its gypsy-sounding variations was paced and balanced throughout with a performance that comes only with a most practiced and intelligent musicianship. The careful contrasts of the five variations in shift of importance of accompaniment and main thematic content among the three instruments boosted the attention of the listener and enlivened his enjoyment.

Next Wednesday the Nova Arte Trio with Mr. Graffman, piano and Mrs. Dwyer, flute, will perform Prokofiev's Flute Sonata, Mozart's Divertimento, K 563, and the Brahms Piano Quartet, Opus 26.

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JOSEPH DE PASQUALE, *Viola*
SAMUEL MAYES, *Cello*
assisted by
DORIOT ANTHONY DWYER, *Flute*
GARY GRAFFMAN, *Piano*

PROGRAM

BRAHMS — Quartet for Piano and Strings, in A major, Op. 26

I. Allegro non troppo
II. Poco adagio
III. Scherzo: Poco allegro
IV. Finale: Allegro

PROKOFIEV — Sonata for Fute and Piano, Op. 94

I. Andantino
II. Allegretto scherzando
III. Andante
IV. Allegro con brio

INTERMISSION

MOZART — Divertimento for String Trio, K. 563

I. Allegro
II. Adagio
III. Menuetto: Allegro
IV. Andante
V. Menuetto. Allegretto
VI. Allegro

Mr. Graffman plays the Steinway Piano.

Herald (m)
BOSTON, Mass.
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Town Crier
WESTPORT, Conn.
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Press (e)
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Circ. 14,191
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Music for this concert will be provided by the Fromm Fellowship Players, and the program will consist of Evocations by Shapey, Hersch's Quartet, Morton Feldman's "For Franz Kline", Available Forms No. 3 by Earl Brown, Tropi by Castiglioni, and Goulez' Piano Sonata No. 3.

The piece by Earl Brown, Available Forms No. 3, was composed especially for this concert at Tanglewood and will be conducted by the composer. Mr. Brown, Morton Feldman, and Ralph Shapey will each give a short analysis of their works.

Earlier concerts in this new music series have included an all-Stravinskky program, and concerts of new Polish music presented by Witold Lutoslawski and new British music presented by Iain Hamilton. Mr. Hamilton and Mr. Lutoslawski are guest composers in residence at Tanglewood this summer.

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Circ. 83,057
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MUSIC LIFTED TO HEIGHTS AT TANGLEWOOD

Nova Arte Trio Plays Great String Works in Grand Manner

By WILLARD M. CLARK

LENOX — Great music for strings played in the grand manner was offered by the Nova Arte Trio at the weekly chamber music concert in the Theater at Tanglewood Wednesday night.

Virtuosi of BSO

Participants were Joseph Silverstein, violin; Joseph De Pasquale, viola, and Samuel Mayes, cello, assisted by Doriot Anthony Dwyer, flute, and Gary Graffman, piano. All are virtuosi of the Boston Symphony Orchestra except pianist Graffman, who on Sunday afternoon will appear as soloist with the Boston Symphony Orchestra.

This was an evening in which everyone had a good time or should have had a good time, for one listened to perfectly balanced performances and a meticulous musicianship which lifted the music to its very heights. There was no pounding, yet every point was made clear. It was one for all and all for one.

The opening number was the Brahms "Quartet for Piano and Strings in A Major," Op. 26, a work in which this master melodist was at his finest. Tune after tune flowed its melodious way without pause. Never for a moment was the melodic line allowed to lie dormant. It was perfectly evident that the performers were having as good a time as the listeners. They seemed almost introspective as they wound their way through the music. An introspection in public performance is not too often found. Therefore we had a feeling that this music came to us from the inside.

Perfect Balance

Graffman is a chamber pianist par excellence. He maintains a perfect balance and is always in the mood. He can also color his tone to match any in the ensemble. The other members of the quartet are old hands at this sort of music and they brought to it their prodigious musicianship and long experience, giving freely of their knowledge so that the Brahms of today might be as great as the Brahms of yesterday. He was.

Tanglewood audiences have always had their favorites among the soloists who appear before them. It would be a gross understatement if one should say Mrs. Dwyer was less than the favorite of all the festivals I have attended. Young, vastly attractive, modest and a musician to her dainty fingertips, she has about everything that an audience would want and she gives of her wares in abundance but not with abandon, for her musicianship is impeccable and her feeling for the music she plays very profound.

She offered, with the expert assistance of Graffman, a performance of the Prokofiev "Sonata for Flute and Piano," Op. 94. This is a joyous piece, loaded with intriguing dance rhythms and Russian tunes. Graffman maintained his usual discreet and sensitive collaboration and the result was both joyous to the ear and pretty good for the soul. Anyway, the audience seemed to like it for there were bravos all over the hall.

From the piquant beauties of Prokofiev we turned to one of the great masterpieces in chamber music — the "Divertimento for String Trio," K. 563, from the pen of Mozart. Divertmenti can sometimes be amusing, deft and attractive to the ear. This one was all of that.

Silverstein, De Pasquale and Mayes lavished their most beautiful tones upon this work and that means one listened to phrases so delicate, so finely spun and so clear that it seemed the epitome of Mozart's art. The audience loved it and so did the listener.

This kind of chamber music program we enjoy, the kind we much prefer to the melodic gyrations of the contemporary brotherhood. We have had too much of it this season. While it's very fine to realize there are musicians who can, will and do play such music, a little can go a long way, even as well as they play.

Next week, for example, we shall have the Kroll Quartet which has held its pinnacle of success for many years and which, if it is sometimes less than inspiring, always has the respect of

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Circ. 13,185
AUG 16 1962

Tanglewood

Chamber Music Performed In Superb Manner

By FRANK N. PATTERSON

Why 10,000 clamor for the sounds of a 100-piece orchestra, while a paltry 1,000 clamor when less than 10 musicians perform, has a more subtle solution than can be found in the application of a simple ratio.

One or two exposures to a chamber concert may only suggest that the small group effort is music for limited eggheads, squares or beatnicks. However, to those who had persisted to a little more exposure, as was evident in last night's enthusiastic audience, the symphony orchestra is a good idea but as a steady diet, a dish for the lush.

To most quartet buffs, chamber music can not only run circles around a concerto, it can make a very impressive score on its own. It can create a furious bustle that no orchestra can equal, three strings and a piano can produce more intricate rush and sudden dynamic change than a battery of orchestras, while the comparison of a full orchestra to the intimate clarity of a sonata for flute and piano is ludicrous.

Graffman Magnificent

If last night's Mozart was pure elegance, Prokofiev fresh brilliance, the Brahms Piano Quartet in A major, Op. 26, was uninhibited luxuriance. Garry Graffman's magnificent piano performance proved beyond any doubt that he can play either the big orchestral concerti (he is programmed for the Brahms Concerto, No. 1 with the BSO Sunday) or small chamber works with ease.

He has a remarkable grasp of balance and sensitivity. The pure but vitamin healthy romance of the first movement was played with enough eclat and gallant to waken the tired blood of a beatnick. The dry-eyed performance of the poco adagio was created with a strength that was only equalled by the respect that avoided inflation of moving music beyond logical proportions through immodest delivery. Throughout all, Mr. Graffman performed with finish and control in loud or soft passages despite the awkwardness of the rather formidable piano composition.

The Nova Arte Trio, which performed this work in the Theater-Concert Hall to so discriminating an audience, is composed of Joseph Silverstein, violin; Joseph de Pasquale, viola, and Samuel Mayes, cello. To make this trio a quartet, Mr. Graffman assisted at the piano. While Messrs. Mayes and de Pasquale are first-chair members of the Boston Symphony, Mr. Silverstein is to be the orchestra's concertmaster in the fall.

The spirit that Mrs. Dwyer and Mr. Graffman brought to the music of Prokofiev's Sonata for Flute and Piano, Op. 94, was fresh, pleasing and Prokofian. The pianist produced skillful and dynamic effects and tensions that underscored the good humor and sentiment of the work with but little overscoring to the low tones of the flute.

Mrs. Dwyer Magical

The tone of Mrs. Dwyer's flute which is quite proudly also that of the first flute of the Boston Symphony, is both incredible and magic. The lower register is especially noticable for a clarity that is suggestive of a fine contralto voice or viola. Most of the music of this work had quite a light and effervescent quality that seemed peculiarly akin to a bit of old world charm despite dissonances of modern flavor. One, perhaps, found some difficulty in warming up to the third movement, but where the better writing appeared to drop off, delightful and dulcet sound was still most graciously evident.

Mozart is to many the apogee of chamber music examples. What may be heard in his music through all its subtle intensity, its melancholy and humor, is a marvelous economy of tone. And, despite an orchestra's full throated sound in any symphony, there is very likely to be far more astir and unhampered flight in the powerful, but gossamar thin chamber works of Mozart.

Well Performed

The Divertimento for String Trio, K. 563 so well performed last night, was in itself a fine case in point. How so limited a group can, with such exquisite texture, delight the ear, charm the mind and provoke the heart is, one will humbly confess, unexplainable. Yet Mozart is no more a dim egghead, a dull square or a worn beatnik than is the Department of Agriculture, Venus or Caroline Kennedy.

Should you like to try again next Wednesday, the Kroll Quartet will perform Beethoven and Bartok, and for an early morning sensation there is also a quartet each Sunday at 10 a.m. in the Chamber Music Hall. Tonight is the Gala Event!

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Graffman is a chamber pianist par excellence. He maintains a perfect balance and is always in the mood. He can also color his tone to match any in the ensemble. The other members of the quartet are old hands at this sort of music and they brought to it their prodigious musicianship and long experience, giving freely of their knowledge so that the Brahms of today might be as great as the Brahms of yesterday. He was.

Tanglewood audiences have always had their favorites among the soloists who appear before them. It would be a gross understatement, if one should say Mrs. Dwyer was less than the favorite of all the festivals I have attended. Young, vastly attractive, modest and a musician to her dainty fingertips, she has about everything that an audience would want and she gives of her wares in abundance but not with abandon, for her musicianship is impeccable and her feeling for the music she plays very profound.

She offered, with the expert assistance of Graffman, a performance of the Prokofiev "Sonata for Flute and Piano," Op. 94. This is a joyous piece, loaded with intriguing dance rhythms and Russian tunes. Graffman maintained his usual discreet and sensitive collaboration and the result was both joyous to the ear and pretty good for the soul. Anyway, the audience seemed to like it for there were bravos all over the hall.

From the piquant beauties of Prokofiev we turned to one of the great masterpieces in chamber music — the "Divertimento for String Trio," K. 563, from the pen of Mozart. Divertment can sometimes be amusing, deft and attractive to the ear. This one was all of that.

Silverstein, De Pasquale and Mayes lavished their most beautiful tones upon this work and that means one listened to phrases so delicate, so finely spun and so clear that it seemed the epitome of Mozart's art. The audience loved it and so did the listener.

This kind of chamber music program we enjoy, the kind we much prefer to the melodic gyrations of the contemporary brotherhood. We have had too much of it this season. While it's very fine to realize there are musicians who can, will and do play such music, a little can go a long way, even as well as they play.

Next week, for example, we shall have the Kroll Quartet which has held its pinnacle of success for many years and which, if it is sometimes less than inspiring, always has the

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Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 16 1962

Tanglewood

Chamber Music Performed In Superb Manner

By FRANK N. PATTERSON

Why 10,000 clamor for the sounds of a 100-piece orchestra, while a paltry 1,000 clamor when less than 10 musicians perform, has a more subtle solution than can be found in the application of a simple ratio.

One or two exposures to a chamber concert may only suggest that the small group effort is music for limited eggheads, squares or beatnicks. However, to those who had persisted to a little more exposure, as was evident in last night's enthusiastic audience, the symphony orchestra is a good idea but as a steady diet, a dish for the lush.

To most quartet buffs, chamber music can not only run circles around a concerto, it can make a very impressive score on its own. It can create a furious bustle that no orchestra can equal, three strings and a piano can produce more intricate rush and sudden dynamic change than a battery of orchestras, while the comparison of a full orchestra to the intimate clarity of a sonata for flute and piano is ludicrous.

Graffman Magnificent

If last night's Mozart was pure elegance, Prokofiev fresh brilliance, the Brahms Piano Quartet in A major, Op. 26, was unInhibited luxuriance. Garry Graffman's magnificent piano performance proved beyond any doubt that he can play either the big orchestral concerti (he is programmed for the Brahms Concerto, No. 1 with the BSO Sunday) or small chamber works with ease.

He has a remarkable grasp of balance and sensitivity. The pure but vitamin healthy romance of the first movement was played with enough eclat and gallant to waken the tired blood of a beatnick. The dry-eyed performance of the poco adagio was created with a strength that was only equalled by the respect that avoided inflation of moving music beyond logical proportions through immodest delivery. Throughout all, Mr. Graffman performed with finish and control in loud or soft passages despite the awkwardness of the rather formidable piano composition.

The Nova Arte Trio, which performed this work in the Theater-Concert Hall to so discriminating an audience, is composed of Joseph Silverstein, violin; Joseph de Pasquale, viola, and Samuel Mayes, cello. To make this trio a quartet, Mr. Graffman assisted at the piano. While Messrs. Mayes and de Pasquale are first-chair members of the Boston Symphony, Mr. Silverstein is to be the orchestra's concertmaster in the fall.

The spirit that Mrs. Dwyer and Mr. Graffman brought to the music of Prokofiev's Sonata for Flute and Piano, Op. 94, was fresh, pleasing and Prokofian. The pianist produced skillful and dynamic effects and tensions that underscored the good humor and sentiment of the work with but little overscoring to the low tones of the flute.

Mrs. Dwyer Magical

The tone of Mrs. Dwyer's flute which is quite proudly also that of the first flute of the Boston Symphony, is both incredible and magic. The lower register is especially noticable for a clarity that is suggestive of a fine contralto voice or viola. Most of the music of this work had quite a light and effervescent quality that seemed peculiarly akin to a bit of old world charm despite dissonances of modern flavor. One, perhaps, found some difficulty in warming up to the third movement, but where the better writing appeared to drop off, delightful and dulcet sound was still most graciously evident.

Mozart is to many the apogee of chamber music examples. What may be heard in his music through all its subtle intensity, its melancholy and humor, is a marvelous economy of tone. And, despite an orchestra's full throated sound in any symphony, there is very likely to be far more astir and unhampered flight in the powerful, but gossamer thin chamber works of Mozart.

Well Performed

The Divertimento for String Trio, K. 563 so well performed last night, was in itself a fine case in point. How so limited a group can, with such exquisite texture, delight the ear, charm the mind and provoke the heart is, one will humbly confess, unexplainable. Yet Mozart is no more a dim egghead, a dull square or a worn beatnik than is the Department of Agriculture, Venus or Caroline Kennedy.

Should you like to try again next Wednesday, the Kroll Quartet will perform Beethoven and Bartók, and for an early morning sensation there is also a quartet each Sunday at 10 a.m. in the Chamber Music Hall. Tonight is the Gala Event!

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EIGHTH CONCERT OF THE CHAMBER MUSIC SERIES

The Kroll Quartet

WILLIAM KROLL, *Violin*
WILLIAM STONE, *Violin*
HARRY ZARATZIAN, *Viola*
AVRON TWERDOWSKY, *Cello*

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I. Allegro con brio
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III. Scherzo: Allegro molto
IV. Allegro

BARTOK — String Quartet No. 2, Op. 17

I. Moderato
II. Allegro molto capriccioso
III. Lento

INTERMISSION

BEETHOVEN — Quartet in A minor, Op. 132

I. Assai sostenuto; Allegro
II. Allegro ma non tanto
III. Molto adagio: Canzona di ringraziamento, in modo lidico, offerta alla divinitá da un guarito
IV. Alla marcia, assai vivace; Allegro appassionato

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 23 1962

Music Review

The Kroll Quartet

By JAY C. ROSENFELD

THE KROLL Quartet program in the theater-concert hall at Tanglewood last night was the final concert of the season's chamber music series, and proved to be as perfected and distinguished an evening as may be available in current ensemble playing.

The ease and elegance of their performance were surface manifestations of the most thorough and intimate comprehension of their program, one from the beginning and one from the end of Beethoven's quartet writings, and the second Bartok.

The members of the quartet, William Kroll and William Stone, violins, Harry Zaratzian, viola, Avron Twerdowsky, cello, played with the flexible authority which genuine confidence warrants and which their individual instrumental prowess permits.

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THE BEETHOVEN F major, opus 18, No. 1, is engaging music, without any pretense of deep introspection which his last quartets entail. Between this first published of the early six and the A minor, his opus 132, was as vast a distance as musical thought of his era could brook, vaster probably, as many of that time thought Beethoven was venturing into the infinity of musical dimensions. Yet in the Krolls' architecture the parts fitted with perfect and skillful accuracy, to the last detail, and patently required no greater concentration than the more simple demands of the earlier work.

The Krolls made the "thanks to the Divinity for a recovery" a sublime gem. Beethoven's intent was obviously so lofty that he could not express it in an excess of fervor, so he turned to a humble penitence which only understatement could convey. The Krolls achieved an organ-like tonal quality with a studied minimum of vibrato, an absolutely immaculate execution and a selfless immersion in music of such paramount inspiration. Rarely can an audience have an opportunity to hear the intricacies of this era of Beethoven's quartets exposed so masterfully and played so beautifully, a goal arrived at by years of application to a process of endless refining.

BARTOK'S quartets occupy very nearly the analogous importance in his life as did Beethoven's quartets to him. He allowed years to elapse after completing one before he delved again into the medium. This, his second, dates from nearly 50 years ago, but its harmonic structure is as advanced as this reviewer can assimilate.

Whether Bartok persisted in his linear obstinacy without regard for the relationship that would develop in the other voices or whether he "heard" those intervals and deliberately juxtaposed them is a factor of which we do not have the solution. But under the nonchalant agreement which the Krolls maintained with the composer the audience could not have had any doubt as to their validity. Indeed, there was almost a basis to regard this as a continuation of the late Beethovens.

There are three movements to this Bartok: The first has several changes of vigorous mood; the second, an abandoned dance rhythm and the last, a deeply pensive poem. The Krolls not only made them transparent, but did so with the utmost sensitivity. Someone else may have counted the number of their recalls.

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William Kroll, who is a faculty member of long standing at the Berkshire Music Center, is also founder and first violinist of this group which includes William Stone, violin; Harry Zaratzian, viola and Avron Twerdowsky, cello. The four performed, for the benefit of the Berkshire Music Center, three works by the two giants of quartet, the somewhat stern Opus 18, No. 1 and melancholy Opus 132 by Beethoven, spaced by the early, mystical Bartok Quartet No. 2.

Fine Skill

While the at first rather dull and almost irascible little tune that opens the allegro con brio of the first movement becomes less assertive in clever molding by the instruments, its hard, brittle turn-like motifs, after being pitched and tossed from one instrument to another (102 times in 313 bars), becomes for the listener somewhat more a matter of fine skill than enduring attraction. However, the adagio of this same work, written when Beethoven at 28 first experienced deafness and bachelorhood growing over him, was, as displayed by the Kroll Quartet, the work of an artist who could masterfully imbue melancholy with an uncloying but magnificent beauty.

Though Beethoven's quartets are made marvelous by dint of the tradition set by his predecessors Mozart and Haydn, they are made great by the breaking and remaking of his own traditions. No less can be said, however, of Bela Bartok whose Quartet No. 2 not only breaks and set tradition, but takes as well a magnificent stride by employing the new exotic eastern Maygar folk tunes into highly formalized western music form. While this is a more introspective quartet, as measured by his others, he can and does as in the second movement, allegro molto capriccioso pick up his feet in a most exciting manner.

These highlights of the evening with their bright, stringent rhythms were played with more skill than any other portion. The first cantabile and third lento movements linked by similar themes were not only a study in mild dissonance, but a study in impressionism at its bleakest melancholy.

Unfettered by Restraints

While perhaps Opus 18 is a reflection of environmental and learning circumstances of Beethoven's earlier life, Quartet 132 is a product of his own intrinsic art. Here his powerful imagination is unfettered by restraints of any tradition, reticence or caution. He expresses in leaps of wild excitement, bold modulations and brusk contrasts; both happiness and somber sadness.

Despite Beethoven's now troubled life of aged loneliness, poverty, sickness, heavy deafness and dimming sight; despite the eerie mood of the first and third movements, close resemblance to last night's chilly darkness, fog and the to-and-fro flights of a nervous bat in the hall; despite the despairing beauty of the adagio. Beethoven shakes off this morbidity in the second and fourth movement with a marvelous impropriety of calm joy and with that creates the soul of his great art.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
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The program will open with Stravinsky's Duo with violinist Hiroko Abe, of Tokyo, Japan, and Carol Jean Rand of East Grand Forks, Minn., pianist, as the performers. They have been coached by Ruth Posselt.

Joseph Silverstein, who will become concertmaster of the Boston Symphony Orchestra in October, has prepared a Stravinsky septet. The players in this work include Robert Wingert of Mansfield, Ohio, clarinet; Ryohei Nakagawa of Tokyo, bassoon; Mary Ann Stephens of Covington, Ky., French horn; Barbara Heinen of Verona, Miss., violin; Frank Reilly of Boston, viola; Raphael Sommer of Israel, cello; and Martine Joste of Paris, France, piano.

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INTERNATIONAL MUSICAN
NEWARK, N.J.
MONTHLY 245,059
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T68

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170 TANGLEWOOD POPS. AUG 2ND 1962

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 4 1962

Tanglewood Topics

By Sanford R. Sistare

THE WORD "POPS" in itself has an unmusical sound, but when the name Arthur Fiedler is joined with it the word becomes a proper noun synonymous with music. What is the genesis of the proper "Pops" which has come to mean music to so many millions?

Strangely enough, the proper Bostonians coined the term. In 1885 Wilhelm Gericke, then conductor of the Boston Symphony Orchestra, conceived the idea of a series of concerts to keep the Boston Symphony musicians well honed during their inactive summer months. The series was to be called "Promenade Concerts" after a similar series in London in which the audience strolled about while listening to the orchestra. The Boston concerts became a popular way of spending a spring evening, but proper Bostonians of the day could not accept the name "Promenade Concerts," and they soon termed them "Popular Concerts." With the typical American quirk for shortening names, "Pops Concerts" evolved in no time.

Arthur Fiedler in his thirty-two years as conductor of the Boston Pops has created music which has a magical manner of attracting audiences, and the word "Pops" has become synonymous with light and gay music. Last week we once again welcomed Mr. Fiedler to Tanglewood for the annual Boston Pops at Tanglewood program.

* * *

I HAVE OFTEN heard questions about the Pops Orchestra asked during the Tanglewood season. "When does the Pops Orchestra come?" "What do they do during the rest of the summer?" "Does Arthur Fiedler travel with the Pops Orchestra all the time?" The answers to the first two are quite simple. When it becomes Pops time in Boston or at Tanglewood, the men of the Boston Symphony engage in what might be described as musical chairs. Alfred Krips moves one chair to his right, from that of assistant concertmaster of the Boston Symphony to concertmaster of the Boston Pops. And so it goes throughout the whole orchestra. In essence, then, the Boston Pops is the Boston Symphony without the first desk players, and wherever the Boston Symphony is located, there is the Boston Pops.

To the third question concerning Fiedler's travels the answer is not as easy. No, he doesn't always travel with the Boston Pops, but he makes Pops music with other orchestras throughout the year. For example, following the Pops season in Boston Mr. Fiedler traveled to San Francisco, Miami, Tanglewood, and now he is back in San Francisco. In the winter he organizes the Boston Pops Tour Orchestra which brings the old "Popular Concerts" to many areas of the United States.

* * *

I AM OFTEN asked the question, "Why don't you have Tanglewood - on - Parade anymore?" Tanglewood - on - Parade was originally designed to parade the talent of the Berkshire Music Center student body toward the end of each session of the Music Center. A portion of the evening program was shared by the student orchestra and the Boston Pops and was a benefit for the Tanglewood Revolving Scholarship Fund. Audiences at the student events at Tanglewood increased considerably through the years, and at the same time there was a demand for a lengthening of the Pops program.

* * *

TO SATISFY THESE demands we now set aside two evenings for the benefit of the Berkshire Music Center. One — the Boston Pops at Tanglewood — which took place last Thursday; the other — the forthcoming August 23 Gala Evening — which will be devoted solely to performances by the students of the Berkshire Music Center. Tanglewood - on - Parade, a good name, has given way to progress.

In writing Tanglewood Topics this week, it occurred to me that there are many questions which readers might have concerning the activities of the Boston Symphony Orchestra at its summer home. As close as I am to Tanglewood, I am perhaps too apt to take things for granted; things about which visitors to this area might wish to know more. Therefore, as time and space allow I shall be pleased to respond to any suitable queries which you might have. Please address them to: Editor, Berkshire Week, Berkshire Eagle, Pittsfield, Massachusetts.

Whitestone

Arthur Fiedler rehearsing Boston Pops Orchestra at Tanglewood.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
D. 28,717
AUG 2 1962

Beer on Menu

Pops Orchestra With Fiedler In BMC Benefit Tonight

TANGLEWOOD — One of the biggest crowds of the Berkshire Festival season is expected here tonight for the performance of the Boston Pops Orchestra with Arthur Fiedler conducting for the benefit of the Berkshire Music Center.

The weather bureau promises warm weather and clear skies for the annual event, which this year will take on the appearance of an Esplanade concert in Boston with Dutch beer on the menu. All proceeds from the sale of the Dutch beer called Amstel will be turned over by the brewing company to the Music Center.

A few reserved seats remain for the Music Shed, and the sale of grounds admissions has been brisk today, Tanglewood officials report.

The grounds will open at 6 and patrons are invited to bring picnic suppers with them or purchase box lunches at the Tanglewood cafeteria.

Mr. Fiedler arrived in the Berkshires Tuesday from Miami, Fla., where he visited his wife and two children, and conducted one concert there after a flight from San Francisco where he has been conducting for several weeks. He will return to San Francisco following his engagement here. While in the Berkshires, Mr. Fiedler is the house guest of Mrs. Charles Whipple in Lenox.

Wild Soloist

Earl Wild, who will appear as piano soloist with the Boston Pops tonight in a performance of Gershwin's Piano Concerto in F for Piano and Orchestra, arrived from New York last night for the concert and is registered at the Red Lion Inn, Stockbridge.

Allan Kayes, representative of Red Seal records for RCA, also arrived here today for conferences with Mr. Fiedler and Thomas D. Perry Jr., manager of the Boston Symphony Orchestra. Color photographs will be taken at Tanglewood tomorrow, by RCA photographers, of Mr. Fiedler in the Tanglewood setting for use on the jacket of Red Seal records to be distributed next year.

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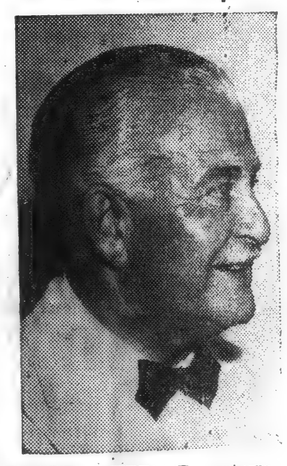
CAPITAL NEWS BUREAU
N. Y.

Conductor of "Pops"



ARTHUR FIEDLER returns to Tanglewood on Thursday, August 2 (at 8:00 P. M.) for the annual Boston Pops at Tanglewood concert for the benefit of the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 100,849
JUL 29 1962

Music

'Call of Wild' From Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Arthur Fiedler and the Boston Pops apparently feel repetition is the spice of "Tanglewood on Parade," the annual concert for the benefit of Berkshire Music Center. It will be given Thursday at 8 p.m.

For the fourth successive summer, Earl Wild will be piano soloist, playing Gershwin's Concerto in F, which he performed at Tanglewood in 1959 and 1960. Last summer he played Tchaikovsky's First Piano Concerto.

Other repeats are Sousa's "Stars and Stripes Forever" (the program's welcomed trademark) and selections from Bernstein's "West Side Story," heard last summer.

In an effort not to "stalemate" the program, Fiedler is including Respighi's "Pines of Rome."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 2 1962

Beer on Menu

Pops Orchestra WithFiedler In BMC Benefit Tonight

TANGLEWOOD — One of the biggest crowds of the Berkshire Festival season is expected here tonight for the performance of the Boston Pops Orchestra with Arthur Fiedler conducting for the benefit of the Berkshire Music Center.

The weather bureau promises warm weather and clear skies for the annual event, which this year will take on the appearance of an Esplanade concert in Boston with Dutch beer on the menu. All proceeds from the sale of the Dutch beer called Amstel will be turned over by the brewing company to the Music Center.

A few reserved seats remain for the Music Shed, and the sale of grounds admissions has been brisk today, Tanglewood officials report.

The grounds will open at 6 and patrons are invited to bring picnic suppers with them or purchase box lunches at the Tanglewood cafeteria.

Mr. Fiedler arrived in the Berkshires Tuesday from Miami, Fla., where he visited his wife and two children, and conducted one concert there after a flight from San Francisco where he has been conducting for several weeks. He will return to San Francisco following his engagement here. While in the Berkshires, Mr. Fiedler is the house guest of Mrs. Charles Whipple in Lenox.

Wild Soloist

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Mr. Fiedler will open tonight's program in the Shed at 8 with Sousa's "Stars and Stripes Forever." The concert will also include the suite from "El Cid" by Massenet, Josef Strauss' Mein Lebenslauf ist Lieb' und Lust, waltzes, "The Pines of Rome" by Respighi, and selections from "West Side Story," by Leonard Bernstein.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
JUL 29 1962

Pops Concert Thursday Is High Point of Season

Tanglewood Event With Arthur Fielder Conducting Is Music Center Benefit

Special to The Republican

BERKSHIRE HILLS— One of the country's most popular events of the summer season, the concert by the Boston Pops, will take place Thursday night at Tanglewood. The concert is for benefit of Berkshire Music Center, the summer school sponsored by Boston Symphony Orchestra. The concert will feature Earl Wild, pianist, playing the Concerto in F, for piano and orchestra, by George Gershwin. Conducting the well-known orchestra will be Arthur Fiedler. The program will be held in the Music Shed, and will begin at 8.

Tickets went on sale Friday of last week as the entire Music Shed will be reserved for the night. Those wishing to hear the program from Tanglewood lawns may be able to purchase tickets Thursday, beginning at noon. The gates to the grounds will be open at 6 p. m.

Starting off the program will be the well-known rendition by the orchestra of John Philip Sousa's famous "Stars and Stripes Forever." The remainder of the program will include the Suite from "El Cid" by Massenet; Josef Strauss' "Mein Lehenslauf ist Lieb und Lust;" "Pine of Rome," by Respighi, and also selections from "The West Side Story," Leonard Bernstein.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 192,118
JUL 14 1962

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (e)
MANCHESTER, Conn.
Circ. 12,916
AUG 1 1962

As You Like It

By JUDITH AHEARN

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The program will feature Earl Wild as soloist in George Gershwin's "Piano Concerto in F for Piano and Orchestra."

Other works will be the suite from "El Cid" by Massenet, "Mein Lebenslauf ist Lieb' und Lust" by Josef Strauss, various waltzes and Respighi's "The Pines of Rome."

The orchestra will also play selections from "West Side Story."

Proceeds from the performance will go to the Berkshire Music Center.

The grounds at Tanglewood will open tomorrow at 6 p.m., and patrons are invited to bring picnic suppers, or buy box suppers at the cafeteria.

All seats in the shed are reserved, and tickets for the lawns will go on sale at noon tomorrow.

This week is a good one at Tanglewood.

Tonight at 8 o'clock the New York Chamber Soloists will perform in the theater under the auspices of the Fromm Music Foundation.

Friday at 3:15 p.m. there will be a lecture on the materials of music by Iain Hamilton, composer in residence at the music center.

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Saturday at 10 o'clock in the morning there will be an open rehearsal for the benefit of the symphony's pension fund. William Steinberg, conductor of the Pittsburgh Symphony, will be guest conductor at the performance at 8 p.m.

Sunday, Rudolf Serkin will be soloist with Charles Munch and the symphony at 2:30 in a performance of Beethoven's Emperor Concerto.

LAKEVILLE, CONN.
JOURNAL
W. 3,132
JUL 19 1962

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 2 1962

Beer on Menu

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
JUL 14 1962

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Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
MANCHESTER, Conn.
Circ. 12,916
AUG 1 1962

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LAKEVILLE, CONN.
JOURNAL
W. 3,132
JUL 19 1962

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172

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 3 1962

PICNIC GROUPS dotted the Tanglewood lawn before last night's performance by the Boston Pops Orchestra. Mr. and Mrs. A. Eugene Schubert of 892 West St., Mr. and Mrs. John T. Castles of 18 Willow Lane and Miss Deborah Schubert are joined by Leonard Atherton of London, England, a student this summer at Tanglewood.

Photos by Mitchell

CANTEEN AREA catered to a continuous crowd of picnickers before annual event. The concert was for the benefit of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood.

Tanglewood Pops Concert

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 18 1962

POPS CONDUCTOR Arthur Fiedler takes a bow between numbers during concert. In addition to scheduled program, four encores were played by the orchestra.

SPREADING BLANKETS on the lawn at Tanglewood, a group of music lovers prepares to establish themselves for a picnic before listening to Arthur Fiedler and the Boston Pops Orchestra.

By William Tague

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CAPITOL NEWS BUREAU
ALBANY, N.Y.
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NEW YORK SERVICE
CAIRO HERALD
July 26, 1962

CAPITOL NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
NEW YORK SERVICE
CAIRO HERALD
July 25, 1962

CAPITOL NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
NEW YORK SERVICE
HUDSON LOCAL
July 25, 1962

CAPITOL NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK SERVICE
HUDSON PALLADIUM TIMES
Thurs., July 14, 1962

SCHENECTADY, N.Y.
GAZETTE
D. 45,522
JUL 24 1962

BROOKLYN, N.Y.
BAY NEWS
W. 10,215
JUL 28 1962

OSWEGO, N.Y.
PALLADIUM-TIMES
D. 15,065
JUL 14 1962

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
D. 26,063
JUL 18 1962

HERALD TRIBUNE
NEW YORK, N.Y.
JUL 18 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
JUL 14 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,728
JUL 26 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 40,409
JUL 21 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,050
JUL 14 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
JUL 18 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,889
JUL 16 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
JUL 22 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
JUL 19 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON
Mass.
Weekly Circ. 2,580
AUG 2 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 14 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 14 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000
JUL 19 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,728
JUL 29 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 5,997
JUL 27 1962

SUNDAY REP. SPFLD
July 15, 1962

FIEDLER HAS EARL WILD AS GUEST AT POPS

Annual Performance to Be at Lenox Aug. 2

LENOX—Arthur Fiedler has announced the program for the appearance of the Boston Pops at Tanglewood Thursday, Aug. 2. The annual concert for the benefit of the Berkshire Music Center, the Boston Symphony

EARL WILD

Orchestra's summer school of music at Tanglewood, will feature pianist Earl Wild playing the concerto in F for Piano and Orchestra by George Gershwin.

All Seats Reserved

The concert, which will begin at 8 p. m. in the music shed at Tanglewood, will begin with the Boston Pops' famous rendition of Sousa's "The Stars and Stripes Forever." The balance of the program includes the Suite from "El Cid" by Massenet, Josef Strauss' Mein Lebenslauf ist Lieb' and Lust, Waltzes, the Pines of Rome by Respighi, and selections from "West Side Story" by Leonard Bernstein .

The entire Music Shed will be reserved for this performance by Arthur Fiedler and the Boston Pops, and tickets will be on sale at the Berkshire Festival Box Office, Tanglewood, Lenox, beginning at 9 a. m. Friday. Tickets for admission to the Tanglewood lawns will be available beginning at noon on the day of the concert. The gates will be opened at 6 p. m., and patrons are invited to bring picnic suppers with them.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Circ. 13,826
AUG 3 1962

Big Audience Hears Pops at Tanglewood

LENOX (UPI) — The largest Tanglewood audience in two years turned out Thursday night for the annual appearance of the Boston Pops.

Reports said 12,354 persons gathered at the Music Shed to hear the concert conducted by Arthur Fiedler.

The program was a benefit for the Boston Symphony summer school held here every summer. A total of $34,700 was raised for the school.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 93,451
AUG 3 1962

12,354 Hear Boston "Pops" At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX. — Tanglewood in its most jovial and benevolently commercial mood once again featured the Boston "Pops" Orchestra last night, with Arthur Fiedler conducting. Many of the players were the same who have been purveying Bach, Mozart and other major composers in recent weeks. It is interesting to see these men change their approach to the music completely.

Splended weather drew 12,354 to the music shed and huge lawn as against 10,799 last years. The resultant benefit to the Berkshire Music Center soared from 1961's $24,800 to $34,700.

The Berkhire Festival heads always think in grooves, and often in ruts. For the fourth consecutive season, the large and capable Earl Wild was piano soloist, and he played Gershwin's Concerto in F, no stranger to "Pops" programs.

"West Side" Medley

The smashingly good medley from Bernstein's "West Side Story" was repeated from a previous year, to the delight of the thousands of teen-agers present. They also exulted over the encores, the theme from "Exodus," the long and delightfully varied "Pops Roundup," "Moon River" and "76 Trombones." In the latter, Fiedler encountered rhythmic clapping from the audience, but contrived to lose them in the maze of the clever arrangement, which worked in snatches of America's famous marches.

An innovation was placing "The Stars and Stripes Forever," the usual signature piece, at the opening of the concert.

The Gershwin Concerto in F was probably supposed to be the high point of the evening, but at times it palled in spite of crisp handling by the soloist and conductor. The second section in its slower passages brought some of the really eloquent moments.

A Suite from Massenet's "Le Cid," including four types of Spanish dances and songs, was light, smart fare. Waltzes by Josef Strauss, "Mein Lebenslauf ist Lieb' und Lust," were surprisingly conventional and stiff at times, but later unbent to have some pliancy.

"Pines of Rome"

The tastes of the highly mixed audience found the best musical meeting place of the evening in Respighi's "The Pines of Rome." The four sections, played without a break, gave Fiedler an opportunity to draw vivid pictures from the orchestra. First, children played noisily in the gardens of the Villa Borghese. Then the listener explored a crumbling Catacomb, and dreamed of people buried there. The mood lifted to one of evening quietudes, and in the moonlight of the Janiculum a nightingale sang, this being the mooted passage assigned to a recorded bird-song.

The "Pops" Orchestra displayed its ability to produce a gradual crescendo to stunning intensity in the final section, depicting the march of ancient Roman legions along the Appian Way.

The evening's specialized music often seemed superficial, after regular Tanglewood fare, but it was highly entertaining and skill-

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
MALDEN, Mass.
Circ. 10,192
AUG 3 1962

12,354 Hear Boston Pops At Tanglewood

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Reports said 12,354 persons gathered at the Music Shed to hear the concert conducted by Arthur Fiedler.

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VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.
AUG 8 1962

Boston Pops Draws Mob For Tanglewood Concert

Lenox, Mass., Aug. 7.

The annual Boston Pops concert last Thursday night (2) at the Berkshire Music Festival, Tanglewood, drew 6,354 patrons to the Shed, and approximately 6,000 on the surrounding lawns, benefitting the Center's scholarship fund by an estimated $34,700.

Attendance for the affair, batoned by Arthur Fiedler and featuring Earl Wilde as piano soloist, was some 1,500 in excess of last year's total.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

AUG 3 1962

TRANSCRIPT

At Tanglewood

Fiedler and Boston Pops Thrill 12,000 in Shed

By FRANK N. PATTERSON

Prior to Charles Munch, the present but retiring conductor of the Boston Symphony Orchestra, there was Serge Koussevitzky; and prior to Koussevitzky, there was Pierre Monteux; and prior to Monteux, there was a man named Karl Muck.

In his orchestra was a very active and bright young member called Arthur Fiedler. At one point in his career, this young man (he must have been very young) turned to conducting—when, no one could remember, but as far back as memory functions, he has been conducting the Boston Pops Orchestra.

Relaxing Program

The orchestra, largely members of the Boston Symphony with first-chair men excused, performed last night at Tanglewood Shed a typical rousing, good-natured, romantic, relaxing program. A program that any populace would select for itself. To some the occasion was a good companion underneath the stars, a bit of wine, a far away look and the orchestra singing in the wilderness. To others the music was the reckless fun of running a Rolls Royce through a shakedown cruise. A bit of bizarre bizazz for the jaded mind that had never heard Sousa's Stars and Stripes Forever—at least not like this.

It is nothing less than genius that creates so popular a program that in Boston it calls forth such widely divergent groups to take over The Hall as the New England Conservatory of Music, the General Electric Co., The Appalacian Mountain Club, The Hoo Hoo Club and, I'm told, The Brotherhood of Pasterers.

The programs that almost always include a concerto, last night offered Gershwin's Concerto in F, with the very able Bostonian, Earl Wild at the piano. It is unnecessary to add that this popular work drove the audience wild, but it might be noted that Fiedler had to deftly direct their over-enthusiastic applause to a halt so that the piece could be heard to the end; that selections from West Side Story played by Pops became so singable, the audience occasionally joined in the chorus, romantically lagging the tempo as one might expect.

Shaking Experience

"The Pines of Rome" by Respighi, which could probably be heard five miles away, was a shaking experience for those at closer than a 100-yard range. Except for the dubbed-in bird, which may, I think, be still purchased from the Concert Record Gramophone Co. on record No. 6105, the effect of the closing "Pines of the Appian Way" was that of temper tantrum in the tympanni, but then again, such criticism is not, perhaps, in the spirit of the affair.

The Pops (for potpourri, or tonic) was very popular for more than 12,000 people last night and probably will continue to be for many, light and carefree nights to come.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Circ. 57,783

AUG 3 1962

Music: Pops Under Fiedler Heard at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's concert at Tangelwood by the Boston Pops Orchestra, conducted by Arthur Fiedler, was a musical event of ups-and-downs. One of the most glowing aspects was an audience of 12,354.

This annual concert is given to benefit the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood. Last night's attendance enriched the school by $34,700.

For the fourth consecutive annual "pops" night at Tanglewood, Earl Wild was piano soloist, playing Gershwin's Concerto in F for the third time. Last summer was an innovation when Wild played Tchaikovsky's B-flat major concerto. If Wild's performances of these was something more than mediocre, this perennial situation might be less of a stalemate.

'Cid' Not Film Version

Another point in question was the inclusion of a suite from "Le Cid" by the 19th century French composer, Jules Massenet. An entirely different "Cid" is in film vogue. Many people were fooled, but one could insist always that it was their fault.

They certainly weren't disappointed, musically. The work is a quadrangle of brilliant sketches — shallow, but exciting to the ear. "Castillane" was served as a traipsing Spanish tune with much castanetting, with tambourines coming in at strategic points.

The familiar "Aragonaise" laid heavy stress on its operatic type, which Fiedler translated into an old-fashioned waltz at Skelter speed. He transformed "Aubade" into a haughty Spanish dance filled with instrumental surprises — plucked string, triangle and flash finish. Heavy punctuations were meted out in the concluding "Navarraise," with folkish melody soaring over percussion.

Big bonanza of the program was Respighi's "Pines of Rome." Other works were Sousa's "Stars and Stripes Forever," Josef Strauss' "Love of Life" waltzes and a medley from Leonard Bernstein's "West Side Story."

Without intending to muffle any of Fiedler's thunder, it must be said that the orchestra did the better job with Respighi's "Pines." The loud, prolonged children's chatter in the Villa Borghese was a tidal wave of vitality. Fiedler served to keep tempo and increasing volume in tow.

The catacombs section grew and diminished in intensity with stealth, making sounds of marvelous richness in low strings and basses. Oboe and flute solos by John Holmes and James Pappoutsakis were focal points of the Janiculum episode. The harp, played by Olivia Luetcke, added glamor and the nightingale recording brought about the usual smacks of delight.

Fiedler made the legions march just as sonorously down the Appian Way as any other conductor who wields the baton over the Boston Symphony, but this is the first time we've heard the full complement of strings and winds almost completely submerged in Timpani, cymbals and tam-tam.

Wild gave a key - skimming performance of the Gershwin concerto. Adequate is the word to describe it. There was a rote quality in every phrase, excepting some of the more sentimental sighs in the slow movement.

Rhapsodical Jazz Style

Fiedler's Gershwin is smack center of the rhapsodical jazz style, inlaid with dated dignity. The orchestral start of the first movement was not allowed to stall, though the pianist did a little readjusting of tempo. The broad theme at the end of the movement was stunning in balanced volume and unyielding rhythmic pulse.

Wild went along with this insofar as his technique and stoical personality would allow. But the end result was far from a Gershwin "coup."

It would take on ardent streamlined band to outdo the Boston Pops' rip-roaring performance of Sousa's "Stars and Stripes." We can't imagine a more rousing concert - opener. The Josef Strauss waltz was Fiedler - Pops metier at its best. The rhythms virtually glided and sound was absolutely lustrous.

Tonight, the Berkshire Music Festival begins its fifth week. Charles Munch will conduct the Boston Symphony and Festival Chorus in Debussy's Three Nocturnes, also Honegger's fifth Symphony and Ravel's "La Valse." Soloist of this all French program is Samuel Mayes in Staint-Saens' First Cello Concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 3 1962

Music Review

The Pops Was a Picnic

By JAY C. ROSENFELD

THE ATTENDANCE figure, 12,354, at Tanglewood last night vies with the performers and the music for the top of the news. The invitation and urging of the management to take advantage of the evening and the spot for early arrival and picnics was accepted by an unprecedented share of the huge audience. We trust a sun-up photograph will be taken of the lawn behind the Shed. The paper-cup debris should look, in proper focus, like a gigantic hailstorm.

The attraction, of course, was the famed Boston Pops Orchestra with its conductor, Arthur Fiedler. The program promised Sousa, Massenet, Josef Strauss, Respighi, Gershwin, the concerto in F with Earl Wild as piano soloist, and Bernstein.

* * *

THE MANAGEMENT had taken pains to add benches to the sides of the Shed to provide many additional seats, but the numbers who bring their own folding chairs is one of the phenomena of Tanglewood audiences now at all times, and last night they presented bank after bank of listeners more comfortably ensconced, no doubt, than those in the more expensive reservations.

But the Jackson Pollock arrangements under the stars behind the Shed must have been nearly as numerous as that part of the audience under shelter. Just how much they heard or cared to hear would be a question for someone else to answer. The acoustics under normal conditions with a musically respectful audience are unbelievably good, but the rise and subsidence of murmurs must have prevented many who might have been interested in what was happening on-stage from hearing, as well as seeing or knowing. In some areas it sounded like a rehearsal for the Debussy "Sirenes" which tonight's audience will hear hummed.

* * *

ONE OF THE vantage spots for hearing outside of the Shed is the piazza of the old Brooks residence, a quarter mile from the stage. At that point Wild sounded brilliant and most capable, an estimate which the audience vehemently confirmed at the conclusion of his Gershwin concerto. At the moment the "West Side Story" should have been in process of being played, a young lady serving us an ice cream soda in the town of Lenox was summoned by a fellow-waitress by a call: "Ma-Ree-Ah!"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

AUG 3 1962

TANGLEWOOD CROWD HEARS BOSTON POPS

Audience of 12,345 at Light Program Is Season's Biggest

LENOX — Arthur Fiedler and the Boston Pops Orchestra took over at Tanglewood Thursday night, drawing to the Berkshire Festival the biggest crowd of the season.

$34,700 Collected

Performing a light program before an audience of 12,345, close to 2000 more than last year, the Boston Pops added to the Berkshire Music Center a total of $34,700, about $10,000 more than last year.

The Pops concert, a successor for the past two years to Tanglewood on Parade, was pretty much the same old hat, but the audience loved it. In 1960 the Boston Symphony Orchestra officials split the benefits at the festival for the Berkshire Music Center, featuring in the first half of the season the Pops concert with Fiedler and in the last half performances by the students at the center with Dr. Charles Munch, musical director of the Boston Symphony, and members of the faculty taking part.

History shows that Tanglewood, with an attractive program, can attract thousands of music lovers to the Berkshire Festival—if the weather is right. Thursday night, weather conditions could not have been more ideal; neither could anyone complain about the program. It seemed to please the 6000 persons seated in the huge Music Shed as well as the thousands listening from the spacious lawns.

Natural for Camps

For private camps in the area, many of which are holding parents' week end this week end, the Pops concert was a natural. The price was right, patrons were admitted to the grounds for a nominal fee and every blade of grass on the estate seemed to be covered.

Earl Wild was the featured soloist with Fiedler and the Boston Pops, giving an enthusiastic performance of Gershwin's piano concerto.

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...TIMES UNION
...gust 3, 1962

175

Boston Pops, Wilde Play To Large Concert Audience

By EDGAR S. VAN OLINDA

One of the most popular and populous-musical events of the Tanglewood series of concerts is the annual appearance of the Boston Pops under the direction of Arthur Fiedler. Members of the resident orchestra, minus the concert-master and the first chair men and women form the group which is used in the prolific output of classical and semi-classical recordings.

The Music Shed was preempted last night with an audience of 6,350, and some 3,000 al fresco patrons, scattered all over the spacious lawns.

The large audience, which, perhaps "doesn't know too much about music, but DOES know what it likes," was in perfect accord wtih Mr. Fiedler's program which included the Suite from "El Cid," by Massenet a group of waltzes by Joseph Strauss; the "Pines of Rome" by Respighi and a medley of songs from "West Side Story" by Leonard Bernstein (an alumnus of the Berkshire Music Center) and the inevitable "Stars and Stripes Forever," by John Philip Sousa.

Wilde Masterful

Earl Wilde, distinguished American pianist, was accorded an ovation following his magnificent performance of the late composer's Concerto in F with the orchestra.

Mr. Wild played with masterful assurance and authority. He shaded the work with an unerring feeling for the constant shifting subleties and sophistications. The result was a thoroughly memorable performance of this American classic.

The listeners recognized such encore titles as "Look Sharp, Feel Sharp!" and the many intriguing arrangements of LeRoy Anderson.

Since the concert was a benefit performance for the music center, D. R. Munch is assured of a continuation of his fine leadership when he turns the reins over to his successor, Erich Leinsdorf in the fall.

BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH
Music Director

Music Shed — Tanglewood

Lenox, Massachusetts

Thursday, August 2, 1962, at 8:00

For the Benefit of the Berkshire Music Center

THE BOSTON POPS

ARTHUR FIEDLER, *Conductor*

Soloist **EARL WILD**, *Piano*

PROGRAM

*The Stars and Stripes Forever ..... *Sousa*

*Suite from "Le Cid" ..... *Massenet*
Castillane — Aragonaise — Aubade — Navarraise

*Mein Lebenslauf ist Lieb' und Lust, Waltzes ..... *Josef Strauss*

Pines of Rome ..... *Respighi*
I. The Pines of the Villa Borghese
II. The Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

Intermission

*Concerto in F for Piano and Orchestra ..... *Gershwin*
I. Allegro
II. Adagio; Andante con moto
III. Allegro agitato

Soloist: EARL WILD

*Selection from "West Side Story" ..... *Bernstein*
I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

Mr. Wild plays the Baldwin Piano

Baldwin Piano

*RCA Victor Recording

CAPITAL CITY NEWS BUREAU
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PRESS SERVICE

ALBANY TIMES UNION
August 3, 1962

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I Feel Pretty — Maria — Something's Coming — Tonight —
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Mr. Wild plays the Baldwin Piano

Baldwin Piano

*RCA Victor Recording

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CHRISTIAN SCIENCE MONITOR

ood Idea Strengthened by Gala

Students Rise to Occasion

By Louis Chapin
Lenox, Mass.

"Gala Evening at Tanglewood" has a gossamer sound to it, and there were certainly lightly spun festive parts during the series of programs produced yesterday by various Berkshire Music Center departments.

But by and large, the fairly modest 2,500 or so who came for the cool afternoon and turned their collars up for the evening were met with serious musical business.

Between 4 o'clock and 11, with an hour out for picnic supper, they could hear performances properly representative of the range of work undertaken by this summer's students in chamber music, composition, choral singing and conducting, and orchestral playing—not to mention many instances of solo performance.

* * *

The day's seriousness was unforeseeably responsive to the passing yesterday morning of Irving Fine, the composer and former Tanglewood teacher who less than two weeks ago conducted his own new Symphony with the orchestra. Specifically dedicated to him was fervent music: two sections from Daniel Pinkham's Easter Cantata, sung outdoors by the Tanglewood Choir under Lorna Cooke de Varon, who announced the dedication.

The words fairly spilled out, wonderfully embroidered in the trumpet, celeste, and glockenspiel, and later deeply underlined in the brass as a whole: "And the angel said unto them, Fear not, for I know that ye seek Jesus, which was crucified. He is not here: for he is risen, as he said . . ." The second section was firm and confident: "This is the day that the Lord hath made . . ."

The earlier program of student compositions in the theater happened to contain two works designated "In Memoriam," the most eloquent of which was written by Peter Lewis in honor of the novelist James Agee. Performed by narrator and a mixed chamber ensemble with piano, and conducted by the composer, it had received the 1961 Samuel Wechsler Commission.

Geoffrey Lewis, as narrator, preceded the three sections of the music with telling readings from Mr. Agee's "Let Us Now Praise Famous Men." These passages came through as pungent and sometimes poignant poetry of the rural South, superbly and movingly read.

The music responded to the poetry with some eloquence, warm and sonorous at times, at others percussively stabbed at by the piano. It showed a momentum that can be achieved through a sensitive sequence of words and music.

* * *

There was variety on both of these programs (following a chamber music concert which I did not hear), and such quantity as to allow mention of outstanding features only—moments of idiomatic sensibility among short pieces for piano and flute respectively by Pieter van den Toorn and David Johnson; the light touch of the Tanglewood dormitory in "Three Songs on the Text of the Lenox School Regulations," for soprano, guitar, and side drum by John Crane, sometimes unintelligible, but funny anyway; Larry Stempel's "In Memoriam Dag Hammarskjold" for string quartet, alternately tenuous and angry, somewhat thinspoken.

With Mr. Pinkham's Cantata on the choir program was music by Purcell, Vecchi, Charpentier, and Mussorgsky, capably directed by students. Hugh Ross, department head, conducted a highly imaginative suite by Mark Bucci, most of whose several texts were from Blake, "The Tiger," garlanded with forest birds and concluding with a snarl, was especially picturesque.

The third choral faculty member, Alfred Nash Patterson, conducted another setting of one of the Blake bits by John Cooper—"Ah! Sunflower"—and closed the program, facing the darkening distances of Lake Mahkeenac, with Brahms' Five Gypsy Songs.

* * *

The gong was already pulling the audience over from the main house to the Music Shed for the final concert of this packed day by the student orchestra, whose program opened with Strauss's "Death and Transfiguration," continued with Brahms' Alto Rhapsody, and concluded with the first, fourth, fifth and sixth movements of Mahler's Third Symphony.

The Brahms, conducted by Seymour Lipkin, might be considered a somewhat aptly romantic work, but in this stylistically unlaced context it seemed lean and tight, though none the less warm. The generous, sonorous dedication which Florence Kopleff, herself a Tanglewood alumna, brought to its solo, provided, with steady support from the orchestra and men's chorus, another eloquent high point for the day.

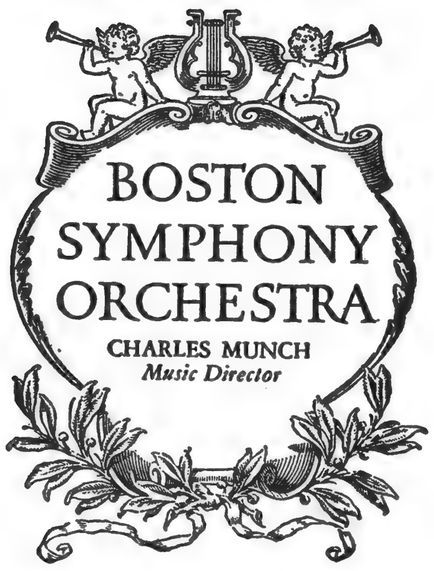
Miss Kopleff returned for the contralto solo in Mahler's fourth movement, and sang it with subdued fervor. Both her performances were from memory. The women's chorus added their exhilaration to the bells of the fifth movement.

But the extraordinary brilliance of this performance was first and last the accomplishment of the orchestra itself, under the expansive direction of Richard Burgin. The work seemed like all outdoors made vastly and originally subjective; its immense first movement, shifting from trombone proclamation to woodwind chorale and later to full-blown marching (the brass finely concerted) is reflected in the relative serenity of the last movement.

And the firm way this orchestra handled it with only here and there some understandable roughness in detail, gave the enthusiastic audience its final reason for the day to approve the basic Tanglewood idea.

Such a meeting between the public—whose admission fees, incidentally, helped to swell the Revolving Scholarship Fund—and the Music Center students is emphatically important. Perhaps it should be worked more closely, more selectively, and more often, into the weekend Berkshire Festival calendar, integrated with the Boston Symphony concert.

GALA EVENING. AUG 23rd 1962



TANGLEWOOD, LENOX, MASSACHUSETTS

A GALA EVENING

OF THE

BERKSHIRE MUSIC CENTER

Charles Munch, *Director*

Thursday, August 23, 1962

For the Benefit of The Berkshire Music Center

BALDWIN PIANO RCA VICTOR RECORDS

A GALA EVENING AT TANGLEWOOD

Performances by the Berkshire Music Center

PROGRAMS

4:00 CHAMBER MUSIC — THEATRE-CONCERT HALL

Department of Chamber Music: Richard Burgin and William Kroll

BEETHOVEN ..... SONATA IN G MINOR, OPUS 5, NO. 2

I. Adagio sostenuto ed espressivo—Allegro

William Brent—*violoncello* — Sumiko Kohno—*piano*

MOZART — SERENADE FOR WINDS, IN C MINOR, NO. 12, K. 388

IV. Allegro

Ira Deutsch—*oboe*
David Roberts—*oboe*
Yoshihiro Obata—*clarinet*
Jack Graham—*clarinet*
David Carroll—*bassoon*
Ryohei Nakagawa—*bassoon*
Bradford DeMilo—*French horn*
Barton Parker—*French horn*

CHAVEZ — TOCCATA FOR PERCUSSION INSTRUMENTS

Reginald Bonnin
Peter Canady
Ronald Dowd
Frank Epstein
Dennis Kain
Frederick Withers

LOUIS FORNER—*Conductor*

MENDELSSOHN — OCTET FOR STRINGS, IN E FLAT MAJOR, OPUS 20

I. Allegro moderato, ma con fuoco

Won-Mo Kim—*violin*
Barbara Heinen—*violin*
Ruth Rabinovitz—*violin*
Carolyn Mather—*violin*
Pamela Brand—*viola*
Barbara Allen—*viola*
Raphael Sommer—*violoncello*
Earl Williams—*violoncello*

5:00 COMPOSITION — THEATRE-CONCERT HALL

Department of Composition: Lukas Foss, Iain Hamilton, Witold Lutoslawski
Stanley Silverman, Administrative Assistant

LARRY STEMPEL (New York City) — IN MEMORIAM DAG HAMMERSKJOLD (From Three Memoriams for String Quartet)

PIETER VAN DEN TOORN (Montclair, New Jersey) — PIANO STUDIES

I. Introduction
II. Variations
III. Finale

Composer at the Piano

DAVID JOHNSON (Rochester, New York) — THREE PIECES FOR FLUTE ALONE

Performed by the Composer

LOUIS ANGELINI (Utica, New York) — PIECE FOR SOLO VIOLIN

Won-Mo Kim—*violin*

JOHN CRANE (Washington, D. C.) — THREE SONGS ON THE TEXT OF THE LENOX SCHOOL REGULATIONS

I. Night Watchman
II. Fire
III. Drinking

Carollyn Clark—*Soprano*

PETER LEWIS (Bradford, Rhode Island) — IMAGES IN MEMORIAM JAMES AGEE

SAMUEL WECHSLER COMMISSION, 1961

GEOFFREY LEWIS, *Narrator*

Conducted by the Composer

from "Let Us Now Praise Famous Men" by James Agee—Houghton Mifflin Co., Boston

THE FROMM FELLOWSHIP PLAYERS

Kenneth Goldsmith—*violin*
Nancy Cirillo—*violin*
Jesse Levine—*viola*
Edgar Fischer—*violoncello*
Paul Jacobs—*piano*

BERKSHIRE MUSIC CENTER INSTRUMENTALISTS

Susan Cohn—*flute*
Peter Bloom—*oboe*
William Lewis—*clarinet*
Larry Stewart—*bassoon*
Stephen Seiffert—*French horn*
Ronald Dowd—*percussion*

Stanley Silverman—*guitar*

6:00 PICNIC HOUR

6:45 FANFARE — MAIN HOUSE

7:00 TANGLEWOOD CHOIR — MAIN HOUSE PORCH

Choral Department: Hugh Ross; Lorna Cooke de Varon, Alfred Nash Patterson, Associates;
Dan Border, Administrative Assistant

DANIEL PINKHAM — EASTER CANTATA

For Chorus, Brass and Percussion

III. And The Angel Said Unto Them
IV. This Is the Day

LORNA COOKE DE VARON—*Conductor*

HENRY PURCELL — WITH DROOPING WINGS

From *Dido and Aeneas*

ORAZIO VECCHI — LEGGIADRETTO CLORINO

MAURICE CASEY—*Conductor*

MARC-ANTOINE CHARPENTIER — MESSE DE MINUIT POUR NOËL

Kyrie eleison
Gloria

Ellen Hahn — Theodore Bradshaw
Sophia Beryk — Russell Locke
Louis Forner

BERNARD DE SURCY—*Conductor*

MARK BUCCI — FLORA AND FAUNA

Prelude — The Mustard Seed
The Sunflower — The Rose Tree — The Tiger — The Birds
The Lamb — Postlude
Ellen Hahn — Theodore Bradshaw
Elaine Rosen — Maurice Casey

HUGH ROSS—*Conductor*

MODEST MOUSSORGSKY — JOSHUA

STUART RALEIGH—*Conductor*

JOHN COOPER — AH! SUN-FLOWER

Sophia Beryk—*soprano*

JOHANNES BRAHMS — FIVE GYPSY SONGS

Theodore Bradshaw—*tenor* — Martha Rock—*soprano*

ALFRED NASH PATTERSON—*Conductor*

Accompanists: Seymour Schonberg — Stuart Raleigh
Trumpets: Peter Boeing, Brian Coogan — JoJhn DiPetrillo, James Redding
French horns: William Hammond — Barton Parker
Trombones: William Booth, R. Philip Jameson — André Smith
Tuba: Ronald Munson
Timpani and Percussion: Reginald Bonnin, Peter Canady — Dennis Kain

THE TANGLEWOOD CHOIR

SOPRANOS
Sophia Beryk
Patricia Brown
Carollyn Clark
Eileen Flexer
Gertrude Ffolliott
Ellen Hahn
Sheila Kain
Amy Kaiser
Lucy Kraus
Martha Rock

ALTOS
Susan Anathan
Brenda Cole
Ester Deckert
Patricia Gilroy
Leslie Kandell
A. Toby Korn
Jane Lawton
Janet Pollitt
Elaine Rosen
Deborah Schubert

TENORS
Leonard Atherton
Theodore Bradshaw
Russell Locke
Robert Margouleff
Louis Mariano
Paul Richter
Phillip Wheeler

BARITONES
Warren Brown
Maurice Casey
Bernard Bailly DeSurcy
Eugene Gover
Stuart Raleigh
Seymour Schonberg
Stephen Simon
Edward Winston
Peter Wolfe

(OVER)

8:00 THE BERKSHIRE MUSIC CENTER ORCHESTRA—MUSIC SHED

Orchestra Department: Richard Burgin; assisted by Seymour Lipkin

STRAUSS — DEATH AND TRANSFIGURATION, TONE POEM, OPUS 24

RICHARD BURGIN—*Conductor*

BRAHMS RHAPSODY FOR ALTO, MEN'S CHORUS AND ORCHESTRA, OPUS 53

FLORENCE KOPLEFF—*Alto*
SEYMOUR LIPKIN—*Conductor*

INTERMISSION

MAHLER — SYMPHONY NO. 3, IN D MINOR, WITH WOMEN'S CHORUS AND ALTO SOLO

I. Vigorous, decisive
IV. Slow, mysterious
V. Lively in tempo and jaunty in expression
VI. Slow, peaceful, expressive

FLORENCE KOPLEFF—*Alto*
RICHARD BURGIN—*Conductor*

Men of the Festival Chorus prepared by Hugh Ross
Women of the Festival Chorus prepared by Alfred Nash Patterson

ORCHESTRA OF THE BERKSHIRE MUSIC CENTER

VIOLINS

Won-Mo-Kim
Concertmaster

Hiroko Abe
Marjorie Bacher
Priscilla Brown
Davetta Caughey
Edgar Edwards
Lyndl Fowler
Lucille Gewinner
Barbara Heinen
Mark Knight
Carolyn Mather
Diane Merrill
Jean Mouillere
Robert Pecci
Charles Ponall
Ruth Rabinovitz
Claudia Rantucci
Carol Rowles
Martin Shapiro
Camilla Shelden
Michael Stevens
Barrett Stoll
Penelope Veach
Janice Walker

VIOLAS

Barbara Allen
Nancy Blacklock
Pamela Brand
Shirley Manuel
Catherine Melhorn
Frank Reilly
Janet Rush
Fukuhiko Saeki
Simone Tanguay

VIOLONCELLOS

Jane Barry
William Brent
Janet Burbank
Elizabeth Bush
Ingrid Heim
Gordon Lantz
Marla Smith
Raphael Sommer
Michael Stoughton
Jacques Sudrat
Marcelle Verignon
Earl Williams

BASSES

Diane Bulgarelli
David Danesi
Frank Proto
Sandra Robertson
David Willis

FLUTES

Susan Cohn
William Fuhrman
Paula Kelch
Sylvia Kendrick
Jacqueline Winston

OBOES

Peter Bloom
Rachel Brudnoy
James Byars
Ira Deutsch
David Roberts

CLARINETS

Janita Byars
Jack Graham
William Lewis
Yoshihiro Obata
Ronald Schnitzer
Winfield Swarr
Craig Watjen
Robert Wingert

BASSOONS

David Carroll
Lawrence D'Attilio
Ryohei Nakagawa
Karl Porter
Larry Stewart

FRENCH HORNS

Bradford DeMilo
Louis Forner
William Hammond
Wayne Horst
Barton Parker
Stephen Seiffert
Mary Anne Stephens

TRUMPETS

Peter Boeing
Brian Coogan
John DiPetrillo
James Redding
Robert Weber
Carleton Welchel

TROMBONES

William Booth
Phillip Jameson
Daral Rauscher
André Smith

TUBA

Ronald Munson
Stanley Towers

HARP

Evelia Taborda

TIMPANI AND PERCUSSION

Reginald Bonnin
Peter Canady
Ronald Dowd
Frank Epstein
Dennis Kain
Tele Lesbines
Frederick Withers

180

THE BERKSHIRE MUSIC CENTER

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MRS. C. D. JACKSON
MME. ANNA DE LEUCHTENBERG
MRS. JOHN G. W. MAHANNA
MRS. LAWRENCE K. MILLER
MRS. THOMAS D. PERRY, JR.
MRS. JOHN H. RICE
MRS. BRUCE SANBORN
MRS. JOHN L. SENIOR
MISS GERTRUDE ROBINSON SMITH

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
AUG 21 1962

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Thursday, August 16, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
19, 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

AUG 19 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

AUG 15 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
WOBURN, Mass.
Circ. 7,200

AUG 23 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Circ. 13,826

AUG 18 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
BRISTOL, Conn.
Circ. 14,191

AUG 16 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 126,440

AUG 17 1962

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 22 1962

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NewEnglandNewsclipAgency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067

AUG 15 1962

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180

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Thursday, August 16, 1962

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NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SYRACUSE HERALD AMERICAN
Sunday, August 19, 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
AUG 19 1962

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
AUG 21 1962

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 22 1962

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New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 162,363
AUG 16 1962

121 Fm 5

To Benefit Tanglewood Fund

270 Students In Berkshire Event

By PEGGY BROWN, Society Editor

All 270 students of the Boston Symphony Orchestra's summer school of cusic will participate in the Berkshire Music Center's Gala Evening next Thursday evening (August 23).

Proceeds from the afternoon-into-evening events will benefit the Tanglewood Revolving Scholarship Fund.

The Gala Evening will begin at 4 p.m. with a program of chamber music prepared under the supervision of William Kroll. He is head of the Music Center's chamber music division. This concert will be presented in the Tanglewood Theater, Lenox.

At 5 p.m. the Fromm Fellowship Players will present music by recent and present Tanglewood student composers in the Chamber Music Hall. Lukas Foss headed the composition department this summer, with Iain Hamilton and Witold Lutoslawski composers-in-residence.

The Tanglewood Choir will give a concert at 7 p.m. under the leadership of student choral conductors. This program will be held on the porch of the Main House overlooking Lake Mahkeenac and the mountains south of Tanglewood.

The department of choral music has been under the direction of Hugh Ross, assisted by Lorna Cooke deVaron and Alfred Nash Patterson.

STUDENT ORCHESTRA IN FINAL EVENT

Richard Burgin, Associate Conductor of the Boston Symphony Orchestra and acting head of the Berkshire Music Center's Orchestral conducting department will conduct the final event of the Gala Evening.

This will be a concert by the student orchestra and will be devoted to Gustav Mahler's Symphony No. 3. Burgin will conduct the Orchestra and Festival Chorus with Florence Kopleff, alto soloist, in the Music Shed which has over 5,000 unreserved seats available for this performance.

The Tanglewood grounds will open at 3 p.m. with the hour between 6 and 7 p.m. designated as the Picnic Hour. Patrons are invited to bring picnic suppers or purchase box lunches at the Tanglewood cafeteria.

Admission to the Gala Evening is $2.50 and includes all events. Box seats are available at $5. Tickets are now on sale at the Tanglewood box office, Lenox,

Socially Speaking

FRIENDS OF CENTER SUPPORT SCHOLARSHIPS

The Berkshire Music Center is dependent upon two principal sources of income: tuition from students able to pay and gifts from those who elect to become Friends of the Berkshire Music Center.

Were it not for the Friends, many young musicians would have to miss the unique opportunity provided by the Boston Symphony Orchestra and its Tanglewood summer school.

Of the 270 students enrolled this summer, more than 60 per cent receive full tuition. Of these a large number are provided with board and dormitory accomodations. Few of the remaining 40 per cent are able to meet the full extent of the fees.

The Friends believe in the ideals and work of the Center and contribute to its support. The Tanglewood Revolving Scholarship Fund was started in 1949 through a series of gifts of RCA ictor and is chiefly maintained through the support of the Friends.

A voluntary gift constitutes membership in the Friends. In appreciation of their contributions, members are invited to the events in which the students participate each season.

The office of the Friends of the Berkshire Music Center is located at the Main Gate at Tanglewood. Donations are received there or by mail to the Friends Office, Tanglewood, Lenox, Mass.

STORK CLUB NOTE

To Mr. and Mrs. Paul McGee of Scotch Plains, N. J., a girl, Pauline, on August 8 at Muhlenberg Hospital in Plainfield. The baby's mother is the former Catherine Foley of Brighton.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 23 1962

Gala Evening

270 Music Center Students To Take Part in Benefit

TANGLEWOOD — The annual Gala Evening for the benefit of the Berkshire Music Center's Tanglewood Revolving Scholarship fund will take place at Tanglewood today. All 270 students of the Music Center will take part in the day's activities.

Composer's Concert

The composers' concert at 5 in the Chamber Music Hall has been arranged by Lukas Foss, Iain Hamilton and Witold Lutoslawski.

The program follows:

In Memoriam Dag Hammerskjold — Larry Stempl

Piano Studies (played by the composer) — Pieter Van den Toorn

Three Pieces for Flute Alone (to be performed by the composer) — David Johnson

Piece for solo violin — Lewis Angelini
Won-Mo Kim, violin

Three songs for soprano, guitar and percussion (on the text of the Lenox School regulations) — John Crane
Carolyn Clark, soprano
Stanley Silverman, guitar
Ronald Dowd, percussion

Images (In Memoriam James Agee) — Peter Lewis
Samuel Wechsler Prize Composition at the Berkshire Music Center, 1961

Music will be provided by the Fromm Fellowship Players, Kenneth Goldsmith and Nancy Cirillo, violins, Jesse Levine, viola, and Edgar Fischer, cello. Instrumentalists from the Berkshire Music Center's Department of Instrumental Music include: Susan Cohn, flute, Peter Bloom, oboe, William Lewis, clarinet, Larry Stewart, bassoon, Stephen Seiffert, French horn, Ronald Davis, percussion.

The period between 6 and 6:45 has been designated as the supper hour, and patrons are invited to bring picnic suppers or purchase box suppers at the Tanglewood cafeteria. The Tanglewood choir will give a concert of choral music on the porch of the Main House at 7.

Richard Burgin and Seymour Lipkin will conduct the Berkshire Music Center orchestra and festival chorus in the Music Shed at 8 p.m. The program for this portion of the Gala Evening includes Strauss's "Death and Transfiguration," conducted by Richard Burgin, associate conductor of the Boston Symphony, and Brahms' "Alto Rhapsody" with Florence Kopleff, alto, and the men of the festival chorus conducted by Seymour Lipkin. Richard Burgin will then conduct the first, fourth, fifth, and sixth movements of Gustave Mahler's Symphony No. 3, with Florence Kopleff as soloist and the women of the festival chorus.

Admission to Tanglewood for all Gala Evening events is $2.50 except for box seats for the Shed concert at 8 which are $5. More than 5,000 unreserved seats in the Music Shed are available for the Berkshire Music Center orchestra's program.

Alumni Give $5,110

For the first time since its inception the Tanglewood Revolving Scholarship Fund has received more than $5,000 in one year from the alumni of the Berkshire Music Center. In addition to funds received from the Boston Pops at Tanglewood concert, the Gala Evening, and the Friends of the Berkshire Music Center, the Tanglewood Revolving Scholarship Fund receives each year funds from former students who have received scholarship money from the revolving fund. This year 106 alumni have contributed $5,110. These contributions are made directly to the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 24 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 141,660
AUG 22 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 21 1962

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Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,889
AUG 21 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-
Record-American (m) (e)
BOSTON, Mass.
Circ. 535,565
AUG 21 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 20 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 6,153
AUG 23 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 21 1962

SARATOGA SARATOGIAN
Tuesday, August 21, 1962
GLENS FALLS, N.Y.
POST-STAR
D. 16,349
AUG 21 1962
Morning Globe
BOSTON, Mass.
Circ. 192,118
AUG 22 1962

Program change made

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The Tanglewood grounds will open at 3 p.m. for the Gala Evening, with the first student performance to begin at 4 p.m. in the Theatre. This will be a program of chamber music to be followed at 5 p.m. by music by Tanglewood composers in the Chamber Music Hall. The period between 6 p.m. and 6:45 p.m. has been designated as the picnic hour, and patrons are invited to bring picnic suppers with them or purchase box suppers at the Tanglewood cafeteria.

The concert by the Berkshire Music Center Orchestra will begin at 8 p.m. in the Music Shed.

182

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 24 1962

Tanglewood On Parade Brings Varied Offerings

By WILLARD M. CLARK

LENOX — Thursday found Tanglewood on parade, which means that all its departments were open to the public that they might hear and perhaps evaluate what has been happening at the school for these past eight weeks.

Miss Kopleff Soloist

They heard, for example, from the chamber music department, the composition department, the choral department, and climaxed the day with a concert by the Berkshire Music Center Orchestra conducted by Richard Burgin, Seymour Lipkin and having as soloist the gorgeous alto Florence Kopleff. I went to this concert particularly to hear Miss Kopleff sing the divine solo for alto in Mahler's Third Symphony and the equally taxing and rewarding "Alto Rhapsody" by Brahms. Miss Kopleff was in her usual fine voice as she poured out tones so luscious that they seemed to haunt the ear moments after their conclusion.

The male chorus in the Rhapsody did not seem in its best estate but Mr. Lipkin held everything together and the work proceeded its gorgeous way in a thoroughly musical manner. Equally affecting was her singing of the Mahler excerpt, one of the most beautiful he ever wrote. The voice took on added warmth and suavity as she sang the word of Goethe. In fact I get everything I came to hear plus a little bit more. Who could ask for more?

The audience made its pleasure known in a vociferous manner, calling Miss Kopleff back several times to acknowledge applause well merited and fully appreciated. The two arias might have been written particularly for her.

Of the symphony itself it is difficult to speak with authority after a first listening. Like much of Mahler's writing it becomes involved, repetitive, and always without seeming to reach a climax. Although undoubtedly students of this composer find within its pages much to satisfy them, Mr. Burgin was in top form, drew superb climaxes from his players and breathed life into what otherwise might have been something less than vital.

Only 2545 in Audience

The audience Thursday was numerically small, only 2545, so one wonders if the Berkshire Music Center really made any money. At least it had a chance to show what it has been doing. It is difficult to understand why the attendance was not larger because the day was fair, the evening cool and glorious. In past years I have written much of the activities of this school and nothing I heard Thursday has changed my mind about its great cultural contribution.

When more than 400 students from many lands can get together and speak the same musical language for eight weeks, something is bound to happen. A greater feeling of belonging and a mutual understanding can only result in a finer spiritual and political atmosphere. This, then, is one of the principal contributions of the Berkshire Music Center, founded by Serge Koussevitsky 23 years ago and carried on by his successor, Charles Munch, with the same single purpose and devotion which Koussevitsky brought to it.

There is little to say about the individual performances I heard. Of course the avant garde in composition were as avant as they could possibly be and scored the semblance of a melody. The choruses which had been working under Hugh Ross, Alfred Nash Patterson and Lona Cooke Devaron sang works which they will probably never sing again under conductors who may never conduct again.

One of Finest Orchestras

The student orchestra this year has been one of the finest in the history of the school. Its conductors have taken on the characteristics of Charles Munch so there are no baton acrobatics and they seem to do very well. A short concert by the chamber music department brought me my first hearing of "Toccata for Percussion Instruments" by Chavez, a work of amazing beauty considering the limitations of its scoring. Everyone seemed impressed by it. Technically it went off with elan.

Today Mr. Monteux takes over for his fourth assignment, offering a program which includes Weber's "Euryanthe" overture, "Mathis Der Maler" by Hindemith and the Brahms First Symphony.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,703
AUG 24 1962

Music: Annual Gala Is Held At Berkshire Center

By RAYMOND MORIN
Worcester Telegram Music Critic

TANGLEWOOD LENOX — The Berkshire Music Center celebrated its annual gala evening last night with events identifying it as one of the world's great schools of music.

An audience of 2,545 had assembled by 8 o'clock, when the Berkshire Music Center Orchestra climaxed activities with a superlatively played concert in the Music Shed, conducted by Richard Burgin and Seymour Lipkin of the school's orchestra faculty.

Florence Kopleff was soloist in Brahms' Rhapsody for Alto, Menis Chorus and Orchestra, Opus 53, and four movements from Mahler' Symphony in D minor for orchestra with women's chorus. Men of the Festival Chorus were prepared by Hugh Ross and women by Alfred Nash Patterson.

Burgin conducted the 104 students in a gripping performance of Richard Strauss' "Death and Transfiguration." The somber mood at the beginning was portrayed with clarity and remark- Woodwind solos were accurate and able poise. Woodwind solos were accurate and expressive — so was that of the concertmaster, Won-Mo-Kim.

Poignant Performance

The tone poem's big moments were dramatic, grandiose in volume and beautifully disciplined to the baton. Horns had vitality and excellent intonation.

Burgin made no curtailment in speeds or continuity. The huge choral masses of the "Transfiguration" verses had magnitude. The brasses were nothing less than magnificent.

Unlike many recitals of the Brahms Alto Rhapsody, Miss Kopleff made her audience eminently aware of Goethe's words. Her big voice was projected with sensitivity and consummate ease. There was fullness in her low tones.

It was a poignant performance without lamentation over text or musical setting. Lipkin's requests for shading were granted by the 35 men, who sang with steady tone, balanced to instruments and solo voice.

Percussion Displayed

Three exhibitions were given during the afternoon by students of the center's chamber music composition and choral departments. These were held in the theater concert hall and main house porch.

Much music was performed that belongs to the "labor of love" school of experimentation. It is reasonable to assume that all was sincere, some bore the badge of merit and some was rot.

The chamber music department offered one of the most exciting works of the entire summer — Chavez' "Toccata for Percussion Instruments," played by six students and conducted by Louis Forner. It required use of all the noisemakers. The only substitutions were two bongo drums in place of the Mexican composer's native instruments.

Mozart by String Octet

Complex, irresistible rhythms were patterned between and among instruments. The two swift movements raised quite a storm, but here and in the slow movement was a veritable harvest of ingenious sounds, even containing illusions of melody. The teamwork and direction were marvellous.

The final movement of Mozart's Serenade for Strings, received a highly enthused performance by an octet. Speed was driven, but quality was delightful.

Least "professional" performance was Beethoven's cello-piano sonata in G minor, Opus 5, No. 2, played by William Brent and Sumiko Kohno. There were generous indications of sound technique and neat phrasing, but Miss Kohno's heavy - handed treatment of the piano score unbalanced her companion's tone.

New Compositions

One needs powers of clairvoyance to write hopefully of the composition department's products. A string quartet did a thing by Larry Stempel of New York City called "In Memoriam Dag Hammerskjold." It lent suspicion that each of the four instruments was playing a pleasing melody in its respective key. The piece ended in a harangue of scratched, plucked and struck strings.

A fiercely dedicated young composer from Montclair, N.J., performed his "Piano Studies." He skirmished about the keyboard in a desolating number of keys — very moody, in the style of an unharnessed toccata.

David Johnson from Rochester, N.Y., gave diligent care to three brief pieces for flute alone. He played well, achieving nice contrasts with occasional spatters of tartness — all requiring good technique and imagination.

Tonight's Program

"Images, in Memoriam James Agee" required some verses to be narrated by Geoffrey Lewis and mysteriously illustrated by a chamber group of 12 players. Composer Peter Lewis of Bradford, R.I., conducted.

The Tanglewood Choir of 36 mixed voices was directed by Patterson, new conductor of the Worcester Festival Chorus, and Lorna Cooke De Varon. Repertory included works by Daniel Pinkham, Purcell, Vecchi, Musorgski and Brahms.

Tonight, Pierre Monteux conducts the Boston Symphony Orchestra in the opening concert of the Berkshire Festival's final weekend. The program is Weber's "Euryanthe" overture, Hindemith's "Mathis der Maler," and Brahms' First Symphony.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
BRISTOL, Conn.
Circ. 14,191
AUG 27 1962

Berkshire Music Center Ends 20th Season

The Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, completes its Twentieth Session tomorrow (Sunday, August 26), and today made announcement of cash awards presented to distinguished students. This summer 270 music students were enrolled from 30 states and 16 foreign countries.

Koussevitzky Tanglewood Composition Prizes were won by Louis Angelini, (1303 Bleeker Street) Utica, New York and Volkmar Fritsche, Essex, West Germany. These prizes are based on the best compositions of the summer by a student of the Composition Department, and are made available by the Koussevitzky Music Foundation. Mr. Fritsche studied under Iain Hamilton, and Mr. Angelini was a student of Witold Lutoslawski.

The Gregor Piatigorsky Prize, awarded to a student cellist of extraordinary merit, was presented to Raphael Sommer of Israel.

Norman M. Dinnerstein (19 Grosvenor Street), Springfield, Massachusetts, also a student of Mr. Lutoslawski, and Phillip C. Rhodes, Forest City, North Carolina, who studied with Mr. Hamilton, divided the Raphael Sagalyn Award for the best orchestral work by students in the Composition Department.

Won-Mo Kim of Seoul, Korea was the recipient of the Albert Spaulding Prize as the most promising and outstanding instrumentalist in the Music Center's student body. The prize is the income from a fund established by Mrs. Spaulding. Mr. Kim was Concertmaster of the Berkshire Music Center Orchestra this summer.

The Samuel Wechsler Commission for a present or former composition student was awarded to Robert Newell of Berwick, Illinois. Mr. Newell was enrolled at the Berkshire Music Center this summer and studied under Lukas Foss.

The Leonard Bernstein Award, a new award this year, established by Mr. Bernstein who is a former student and faculty member of the Berkshire Music Center, was won by Louis Forner (101 Alma Street) Palo Alto, California. The Award is made at the discretion of the director of the Berkshire Music Center, Charles Munch. Mr. Forner was one of three active conducting students.

Earlier in the session several tuition scholarship grants were made to some of the more outstanding students in the Music Center. Jean-Jacques Barbieux received the Gertrude Robinson Smith Scholarship. Mr. Barbieux from Bruxelles, Belgium was a student in the orchestral conducting class.

The Selly A. Eismann Memorial Scholarship went to William Brent (2651 Calvert), Detroit, Michigan, a cellist in the Berkshire Music Center Orchestra.

David H. Carroll (47 Surrey Circle), Tonawanda, New York was the recipient of the Carlotta Dreyfus Scholarship. Mr. Carroll was a bassoonist in the student orchestra.

Frank D. Reilly, a violinist in the Berkshire Music Center Orchestra, received the Lydia Watson Hersloff Scholarship. He is a resident of (98 Gainsboro Street) Boston, Massachusetts.

The High Fidelity Magazine Scholarship was won by Christine Berl, a pianist, of (250 West 58th Street) New York City.

The Arthur Abell Memorial Scholarship was presented to Marjorie Ann Bacher, a violinist in the student orchestra. She is from (619 16th Street) Greeley, Colorado.

The 1963 session of the Berkshire Music Center, to run concurrently with the Berkshire Festival, will open for an eight week period on June 30, 1963.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 24 1962

Music Review

BMC Students Perform

By JAY C. ROSENFELD

THE ANNUAL "Gala Evening" at Tanglewood of the Berkshire Music Center yesterday enlisted the participation of every component of the school, both students and faculty. In close-order sequence the various departments of the school paraded their talents and accomplishments before goodly audiences on all parts of the estate, both within the Theater and the Shed, and on the lawns adjacent to the administration building.

The chamber music department presented a program ranging from the Beethoven G minor, Opus 5, No. 2 played by cellist William Brent and pianist Sumiko Kohno, through the Mozart wind octet in C minor, and the Mendelssohn string octet to a remarkable Toccata for six percussion instruments of Chavez.

* * *

THE COMPOSITION department allowed an interested audience to hear works of six of the students in that field played by the Fromm Fellowship Players and also seven Berkshire Music Center instrumentalists.

After an interim planned to allow the audiences time for the picnic lunches they may have brought, the Tanglewood choir gave a long program in which the faculty choral teachers, Hugh Ross, Lorna Cooke de Varon and Alfred Nash Patterson, with student choral conductors Maurice Casey, Bernard de Surcy and Stuart Raleigh gave music from Purcell to Daniel Pinkham.

* * *

THE MUSIC CENTER orchestra occupied the Shed stage for the final acts of the Parade with a most mature assignment of Richard Strauss, Brahms and Mahler in which Richard Burgin, head of the conducting class led, the Strauss and Mahler and, Seymour Lipkin, his assistant, the Brahms Rhapsody for alto, men's chorus and orchestra. Florence Kopleff, who is also to take part in Sunday's Beethoven ninth symphony was the alto soloist in the Brahms and the Mahler excerpts in which the power and majesty of her voice added immeasurably to the performances.

The excellence of the orchestra's contribution is a tribute to the grade of students the Center attracts and, as well, the capacity of the faculty conductors to shape and weld the comparatively inexperienced young musicians so quickly to such a high degree of competence. This was music-making with more than mere accurate perusal. The sections were decidedly adequate and such boons as fell to the lot of the concertmaster, violinist Won-Mo-Kim, in the Strauss tone-poem were executed with outstanding excellence.

NewEnglandNewsclipAgency,Inc.
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Gazette (e)
WORCESTER, Mass.
Circ. 93,451
AUG 24 1962

2,545 Shiver At Tanglewood Benefit Night

By JOHN F. KYES
Gazette Music Critic

LENOX — Another chilly night plagued Tanglewood but 2,545 came for the Gala Evening staged by various groups of the Berkshire Music Center, for the benefit of the Tanglewood Revolving Scholarship Fund. Mrs. Serge Koussevitzky headed the distinguished committee.

The festivities opened at 4 p.m. in the Theatre-Concert Hall with chamber music performed by groups of two, six and eight students, presenting standard works of Beethoven, Mozart and Mendelssohn, and a challenging, exciting Toccata for Percussion Instruments by Chavez.

The department of composition followed at 5 with works by six young Tanglewood composers, in some cases performed or conducted by the creators of the music. Instrumental ensembles were provided by members of the Fromm Fellowship Players, assisted by seven students.

The Tanglewood Choir gave a concert on the porch of the main house at 7. The interesting works ranged from very old to very new. The numbers had been prepared by Hugh Ross, Lorna Cooke de Varón and Alfred Nash Patterson. The latter is to conduct the Worcester Festival Chorus in October.

Student Orchestra

The student orchestra of 100 players, assisted by the Festival Chorus and Florence Kopleff, alto, gave a glowing account of itself in the Music Shed in the evening. The length of the program emphasized the degree of patience and skill involved in the preparation of what may well be the finest student concert ever heard here. The one drawback seemed to be a parallelism between some of the musical numbers.

Richard Burgin conducted Richard Strauss' tone poem, "Death and Transfiguration," with such cooperation that one could close one's eyes and find it impossible to think that this was a student orchestra. The episodes of suffering, fond memories and ecstatic glimpsing of the eternal future, were painted with well-considered and poised variety.

Beautiful Solos

Seymour Lipkin of the faculty conducted the Brahms Alto Rhapsody, with extended solos voiced beautifully by Miss Kopleff and mellow singing by thirty men. Miss Kopleff sang throughout the evening without a score. In one movement from the Mahler Third Symphony, under Burgin's direction, Miss Kopleff was heard again, and 40 women provided a chorus, with bright bell-like accompaniments. This seemed to be a repetition, though lovely, of the Brahms, and the long quiet stretches of the Mahler had flashbacks to the Strauss, though the climaxes were individual and tremendous. Some "exposed" passages in the Mahler brought for the first time student naivete, but also there were moments when the young players reached new heights. Of the four movements presented, the last one set a record of some sort, revealing how a work can be supremely beautiful in the course of circling forever before reaching a conclusion.

183

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Monday, July 23, 1962

NewEnglandNewsclipAgency, Inc.
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Mercury (e)
MEDFORD, Mass.
Circ. 7,197

JUL 19 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Circ. 5,050

JUL 18 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,889

JUL 17 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Circ. 8,158

JUL 18 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times
NEW MILFORD, Conn.
Weekly Circ. 4030

JUL 19 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,771

JUL 19 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
JUL 17 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 11,000

JUL 19 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

JUL 17 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
MALDEN, Mass.
Circ. 10,192

JUL 19 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
BROOKFIELD, Conn.
Weekly Independent
Circ. 1,130

JUL 19 1962

MEDFORD, MASS.
MERCURY
D. 7,197

JUL 19 1962

BERGEN RECORD
HACKENSACK, N. J.

JUL 18 1962

MALDEN, MASS.
NEWS
D. 10,192

JUL 19 1962

SCHENECTADY, N.Y.
GAZETTE
D. 45,522

JUL 23 1962

NEW MILFORD, CONN.
TIMES
W. 4,129

JUL 19 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
BRISTOL, Conn.
Circ. 14,191
JUL 16 1962

NBC To Televise Two Programs At Tanglewood

The National Broadcasting Company's "Today" show returns to Tangelwood, Lenox, Mass., summer home of the Boston Symphony Orchestra, for the second consecutive summer to televise activities at the Orchestra Berkshire Festival. Two programs will be taped on Wednesday for broadcast on Monday, July 23, and Tuesday, July 24, to a nationwide daily audience estimated at 6,000,000 viewers.

Fifty members of the "Today" staff will be at Tanglewood for Wednesday's taping session which will include members of the Boston Symphony Orchestra, Charles Munch conducting, rehearsing Mozart's Violin Concerto No. 5, in A major, K. 219 with Joseph Silverstein as soloist. Charles Munch and members of the Boston Symphony will also perform the Symphony in D major, No. 31, "Paris", K. 297 by Mozart. Other music to be heard will be performed by a woodwind quintet consisting of Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon, the principal woodwind players of the Boston Symphony Orchestra.

The Berkshire Music Center, the Boston Symphony's summer school of music, will be represented by two demonstration classes. William Kroll, co-head of the Center's Chamber Music Division, will conduct a string quartet class, and Roger Voisin, principal trumpet of the Boston Symphony, will direct a class of brass players.

Sander Vanocur, NBC's White House correspondent, will be host for the two Tanglewood programs, replacing John Chancellor who is on vacation. With him will be Jack Lescoulie and Miss Pat Fontaine, who with Mr. Vanocur, will conduct interviews with Governor John Volpe of Massachusetts and Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ITHACA JOURNAL
Saturday, July 21, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

LONG ISLAND DAILY PRESS
Sunday, July 22, 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUL 22 1962

WORLD TELEGRAM
NEW YORK, N.Y.

JUL 19 1962

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139

JUL 19 1962

RICHMOND, VA.
NEWS LEADER
D: 117,299

JUL 21 1962

AUSTIN, MINN.
HERALD
D: 13,582

JUL 20 1962

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139

JUL 19 1962

AUSTIN, MINN.
HERALD
D: 13,582

JUL 20 1962

ALHAMBRA, CALIF.
POST-ADVOCATE
D. 12,872

JUL 21 1962

NEWARK STAR-LEDGER
NEWARK, N. J.

JUL 22 1962

SCRANTON, PA.
TIMES
D. 56,114

JUL 21 1962

SCRANTON, PA.
TRIBUNE
D. 35,769

JUL 21 1962

JAMAICA, N.Y.
LONG ISLAND PRESS
D. 393,595 S. 369,907

JUL 22 1962

ASHTABULA, OHIO
STAR-BEACON
D. 17,355 S. 17,405

JUL 22 1962

Boston's orchestra on 'Today'

A performance by members of the Boston Symphony Orchestra under direction of Charles Munch, will be one of the programming highlights when NBC-TV's "today" show originates from the Berkshire Festival at Tanglewood in Lenox, Mass. Monday and Tuesday.

NBC News White House correspondent Sander Vanocur who will substitue for vacationing "Today" host John Chancellor next week — and Jack Lescoulie and "Today Girl" Pat Fontaine were at Tanglewood last Wednesday to tape the two programs.

Tanglewood, the summer home of the Boston Symphony, "today" will also visit a rehearsal of the orchestra. Other features will include a behind-the-scenes look at the summer school of music and performances by several student musical groups, including string, brass and woodwind ensembles.

There will also be features on the Berkshire area, including films of some of its tourist attractions, interviews with some of the noted people vacationing there and a display of authentic furniture from Shaker Village.

This will be the second year that "Today" has broadcast from the Berkshire Festival. Last August "Today" presented portions of the program from Tanglewood.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 9 1962

Tanglewood, BSO To Be On 'Today' Show

Tanglewood and the Boston Symphony Orchestra will be featured over the National Broadcasting Co.'s "Today" show July 23 and 24, according to John V. Geary, executive director of the Berkshire Hills Conference.

He said that arrangements for televising from the Berkshire Music Festival were made at a meeting Saturday at Tanglewood.

Heading the television network group at the meeting was Donald Silverman, a unit manager for the Today show. Mr. Silverman is a cousin of Atty. Albert S. Silverman of Pittsfield. Thomas D. Perry Jr., manager and James Brosnahan, treasurer of the BSO, also were among those present.

Mr. Geary said that arrangements for the televised program were made by the BSO in cooperation with the Berkshire Hills Conference and the Massachusetts Department of Commerce.

35-Man Crew

The conference executive said that a 35-man crew from the Today show will arrive July 19 and will tape several Tanglewood performances July 20 for showing on the program July 23 and 24. The program runs from 7 to 9 a.m. Mondays through Fridays.

This will be the second consecutive year that Today has broadcast from the Berkshires. Last year the show was on live for two days — the first from Tanglewood and the second from Music Barn.

Last year's Tanglewood program on Today included several interviews and concerts by small groups. Mr. Geary said that the schedule this year includes coverage of a rehearsal and concert by the full orchestra.

TODAY SHOW

135

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 17 1962

Whitestone

JOSEPH SILVERSTEIN, violinist, will appear as soloist tomorrow with the Boston Symphony Orchestra during the filming of the National Broadcasting Co.'s "Today" TV show at Tanglewood. The tape will be used on the "Today" show Monday and Tuesday along with other events at the Berkshire Festival. Mr. Silverstein also will be the soloist with the BSO at Friday night's concert in the Music Shed.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400
JUL 22 1962

NBC-TV's Today to Visit Tanglewood

On tomorrow and Tuesday mornings, viewers of NBC's early hours show, Today, will be able to sample some culture painlessly and enjoyably. Today's cameras will focus on the Boston Symphony's Summer home at Tanglewood in the picturesque Berkshires.

Fifty members of Today's staff already have taped the two programs. The programs will show Charles Munch and the orchestra rehearing Mozart's "Violin Concerto No. 5 in A Major," with Joseph Silverstein, who will be the orchestra's concert master next season, as soloist.

Other music to be heard will be performed by a woodwind quintet comprising flutist Doriot Anthony Dwyer, oboist Ralph Gomberg, clarinetist Gino Cioffi, horn player James Stagliano, and bassoonist Sherman Walt—all first desk players in the orchestra.

The Berkshire Music Center, the Boston Symphony's Summer school, will be represented by two demonstration classes, with William Kroll conducting a string quartet class and Roger Voisin, principal trumpet of the orchestra, directing a class of brass players.

Sander Vanocur, NBC's White House correspondent, will be host for the two Tanglewood programs, replacing John Chancellor, who is on vacation. With him will be Jack Lescoulie and Miss Pat Fontaine, who, with Mr. Vanocur, will conduct interviews with Governor John Volpe and Thomas D. Perry Jr., manager of the Boston Symphony Orchestra.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 18 1962

Tanglewood Being Televised by NBC

Activities around Tanglewood are being teletaped today by the National Broadcasting Company, which will broadcast them Monday and Tuesday on its 7 to 9 a.m. morning show, "Today."

The program will be part of a "Today" series devoted to Massachusetts' recreational facilities.

NBC's Sander Vanocur, "Today" host, and Jack Lescoulie and Miss Pat Fontaine will interview Governor John A. Volpe and Thoms Thomas D. Perry Jr., Boston Symphony Orchestra manager, at Tanglewood.

Dr. Charles Munch conducting the BSO will be taped for showing Monday.

A fashion show at Tanglewood this morning, with stage pieces from Shaker Village, Hancock, has also been scheduled for broad-

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 11 1962

Tanglewood to Go on 'Today' Show

LENOX—Tanglewood and the Boston Symphony Orchestra will be featured over the National Broadcasting Co.'s "Today" show July 23 and 24, according to John V. Geary, executive director of the Berkshire Hills Conference.

He said that arrangements for televising from the Berkshire Music Festival were made at a meeting at Tanglewood.

The conference executive said that a 35-man crew from the Today show will arrive July 19 and will tape several Tanglewood performances July 20 for showing on the program July 23 and 24. The program runs from 7 to 9 a.m. Mondays through Fridays.

This will be the second consecutive year that Today has broadcast from the Berkshires. Last year the show was on live for two days—the first from Tanglewood and the second from Music Barn.

DALLAS, TEXAS
TIMES-HERALD
D. 191,375 S. 198,150
JUL 20 1962 Byfield

SUNDAY BULLETIN
PHILADELPHIA, PA.
JUL 22 1962

EVENING NEWS
PATERSON, N. J.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
JUL 22 1962

COLUMBUS, OHIO
DISPATCH
D. 212,220 S. 282,962
JUL 23 1962 Byfield

The Today Show will originate from the Berkshire Music Festival, at Tanglewood, tomorrow and Tuesday, Ch 4 from 7 to 9 a.m. A performance by members of the Boston Symphony Orchestra, Charles Munch conducting, will be highlighted. "Today" will also visit a rehearsal of the orchestra. Other features will include a behind-the-scenes look at the Summer school of music and performances by several student musical groups, films of tourist attractions, interviews with noted people vacationing there and a display of authentic furniture from Shaker Village.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 17 1962

NBC Staff Arriving For TV Show

TANGLEWOOD — National Broadcasting Co. technicians and staff started moving into Tanglewood this afternoon to make preparations to tape all day Wednesday a series of activities for the television show Today, which will be carried on a nationwide network Monday and Tuesday mornings from 7 to 9.

Don Silverman, producer of the Today show arrived at Heaton Hall in Stockbridge Monday night and later today Sander Vanocur, NPC's White House correspondent, who will be host for the TV show, will arrive with Jack Lescoulie and Miss Pat Fontaine who will conduct interviews with Governor John A. Volpe and Thomas D. Perry Jr., BSO manager, on Wednesday.

A fashion show will be staged in the formal Tanglewood gardens Wednesday morning with six New York models. Pieces of Shaker furniture from the Hancock Shaker Village will be used in the filming of the fashion show.

Shortly before noon on Wednesday the NBC crew will tape the Boston Symphony Orchestra with Dr. Charles Munch conducting. This will be shown on the Today show Monday.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 127,955 S. 188,329
JUL 22 1962 Byfield

* * *

SANDER VANOCUR, White House correspondent for NBC News, will be the substitute host on "Today" this week while John Chancellor is on vacation. He will be followed by Ray Scherer, July 30-Aug. 3, and Edwin Newman, Aug. 6-10.

"Today," broadcast weekdays at 7 a.m. on Channel 5, will visit the Berkshire Festival at Tanglewood in Lennox, Mass., tomorrow and Tuesday. A performance by members of the Boston Symphony Orchestra will be among the features.

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Radio Daily - Television Daily (m)
Commercial Radio
Circ. 10,043
JUL 23 1962

7 Arts' 'Symphony' Tuned-In by 'Today'

The Boston Symphony Orchestra will be featured in two special two-hour programs on NBC's "Today" show today and tomorrow, it was announced by Robert Rich, VP - general sales manager of Seven Arts Associated. The programs were produced at the Tanglewood Music Festival in Massachusetts.

They feature a portion of the rehearsals and performances of the Boston Symphony, as well as interviews with various musicians at the festival, Boston Symphony officials, classes in chamber music at the Berkshire Music Center and a greeting from Gov. Volpe of Massachusetts. Sander Vanocur, NBC White House correspondent, hosts the two Tanglewood programs, replacing John Chancellor, who is on vacation.

The Boston Symphony Orchestra is featured in a series of 13 one-hour TV Concert Specials being distributed by Seven Arts Associated.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 14 1962

NBC To Film Tanglewood On Wednesday

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John V. Geary, executive director of the Berkshire Hills Conference, said he was informed yesterday of the advance in the schedule.

Mr. Geary said he was told that the change was necessitated because NBC will need the technicians later in the week at Andover, Maine, to prepare for an international television broadcast July 23 via the Telstar satellite.

The conference executive said that the "Today" show will run the Tanglewood films as scheduled July 23 and 24.

TODAY SHOW

135 P 6

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PITTSFIELD, Mass.
Circ. 28,717
JUL 17 1962

Whitestone

JOSEPH SILVERSTEIN, violinist, will appear as soloist tomorrow with the Boston Symphony Orchestra during the filming of the National Broadcasting Co.'s "Today" TV show at Tanglewood. The tape will be used on the "Today" show Monday and Tuesday along with other events at the Berkshire Festival. Mr. Silverstein also will be the soloist with the BSO at Friday night's concert in the Music Shed.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 1[illegible] 1962

Tanglewood Being Televised by NBC

Activities around Tanglewood are being teletaped today by the National Broadcasting Company, which will broadcast them Monday and Tuesday on its 7 to 9 a.m. morning show, "Today."

The program will be part of a "Today" series devoted to Massachusetts' recreational facilities.

NBC's Sander Vanocur, "Today" host, and Jack Lescoulie and Miss Pat Fontaine will interview Governor John A. Volpe and Thoms Thomas D. Perry Jr., Boston Symphony Orchestra manager, at Tanglewood.

Dr. Charles Munch conducting the BSO will be taped for showing Monday.

A fashion show at Tanglewood this morning, with stage pieces from Shaker Village, Hancock, has also been s heduled for broad-

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PITTSFIELD, Mass.
Circ. 28,717
JUL 17 1962

NBC Staff Arriving For TV Show

TANGLEWOOD — National Broadcasting Co. technicians and staff started moving into Tanglewood this afternoon to make preparations to tape all day Wednesday a series of activities for the television show Today, which will be carried on a nationwide network Monday and Tuesday mornings from 7 to 9.

Don Silverman, producer of the Today show arrived at Heaton Hall in Stockbridge Monday night and later today Sander Vanocur, NBC's White House correspondent, who will be host for the TV show, will arrive with Jack Lescoulie and Miss Pat Fontaine who will conduct interviews with Governor John A. Volpe and Thomas D. Perry Jr., BSO manager, on Wednesday.

A fashion show will be staged in the formal Tanglewood gardens Wednesday morning with six New York models. Pieces of Shaker furniture from the Hancock Shaker Village will be used in the filming of the fashion show.

Shortly before noon on Wednesday the NBC crew will tape the Boston Symphony Orchestra with Dr. Charles Munch conducting. This will be shown on the Today show Monday.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 127,955 S. 188,329
JUL 22 1962

SANDER VANOCUR, White House correspondent for NBC News, will be the substitute host on "Today" this week while John Chancellor is on vacation. He will be followed by Ray Scherer, July 30-Aug. 3, and Edwin Newman, Aug. 6-10.

"Today," broadcast weekdays at 7 a.m. on Channel 5, will visit the Berkshire Festival at Tanglewood in Lennox, Mass., tomorrow and Tuesday. A performance by members of the Boston Symphony Orchestra will be among the features.

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Box 2078, Boston 6 • RIchmond 2-4200
Radio Daily - Television Daily (m)
Commercial Radio
Circ. 10,043
JUL 23 1962

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Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JUL 11 1962

Tanglewood to Go on 'Today' Show

LENOX—Tanglewood and the Boston Symphony Orchestra will be featured over the National Broadcasting Co.'s "Today" show July 23 and 24, according to John V. Geary, executive director of the Berkshire Hills Conference.

He said that arrangements for televising from the Berkshire Music Festival were made at a meeting at Tanglewood.

The conference executive said that a 35-man crew from the Today show will arrive July 19 and will tape several Tanglewood performances July 20 for showing on the program July 23 and 24. The program runs from 7 to 9 a.m. Mondays through Fridays.

This will be the second consecutive year that Today has broadcast from the Berkshires. Last year the show was on live for two days—the first from Tanglewood and the second from Music Barn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400
JUL 22 1962

NBC-TV's Today to Visit Tanglewood

On tomorrow and Tuesday mornings, viewers of NBC's early hours show, Today, will be able to sample some culture painlessly and enjoyably. Today's cameras will focus on the Boston Symphony's Summer home at Tanglewood in the picturesque Berkshires.

Fifty members of Today's staff already have taped the two programs. The programs will show Charles Munch and the orchestra rehearing Mozart's "Violin Concerto No. 5 in A Major," with Joseph Silverstein, who will be the orchestra's concert master next season, as soloist.

Other music to be heard will be performed by a woodwind quintet comprising flutist Doriot Anthony Dwyer, oboist Ralph Gomberg, clarinetist Gino Cioffi, horn player James Stagliano, and bassoonist Sherman Walt—all first desk players in the orchestra.

The Berkshire Music Center, the Boston Symphony's Summer school, will be represented by two demonstration classes, with William Kroll conducting a string quartet class and Roger Voisin, principal trumpet of the orchestra, directing a class of brass players.

Sander Vanocur, NBC's White House correspondent, will be host for the two Tanglewood programs, replacing John Chancellor, who is on vacation. With him will be Jack Lescoulie and Miss Pat Fontaine, who, with Mr. Vanocur, will conduct interviews with Governor John Volpe and Thomas D. Perry Jr., manager of the Boston Symphony Orchestra.

DALLAS, TEXAS
TIMES-HERALD
D. 181,375 S. 196,150
JUL 20 1962
SUNDAY BULLETIN
PHILADELPHIA, PA.
JUL 22 1962
EVENING NEWS
PATERSON, N. J.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
JUL 22 1962

COLUMBUS, OHIO
DISPATCH
D. 212,220 S. 282,962
JUL 23 1962

The Today Show will originate from the Berkshire Music Festival, at Tanglewood, tomorrow and Tuesday, Ch 4 from 7 to 9 a.m. A performance by members of the Boston Symphony Orchestra, Charles Munch conducting, will be highlighted. "Today" will also visit a rehearsal of the orchestra. Other features will include a behind-the-scenes look at the Summer school of music and performances by several student musical groups, films of tourist attractions, interviews with noted people vacationing there and a display of authentic furniture from Shaker Village.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 14 1962

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Mr. Geary said he was told that the change was necessitated because NBC will need the technicians later in the week at Andover, Maine, to prepare for an international television broadcast July 23 via the Telstar satellite.

The conference executive said that the "Today" show will run the Tanglewood films as scheduled July 23 and 24.

186

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 16 1962

'Today' Program

Vanocur To Host TV Show At Festival Featuring BSO

TANGLEWOOD — When the National Broadcasting Company tapes its Today television show here Wednesday for its estimated 6 million viewers to see on the nationwide telecast between 7 and 9 Monday and Tuesday mornings, Sander Vanocur, NBC White House correspondent, will be host for the programs.

Mr. Vanocur is replacing John Chancellor, host for the Today show, who is on vacation. Frank Blair, newscaster on the program, who was here last year when the program was carried from Tanglewood, also is on vacation.

Jack Lescoulie Coming

With Mr. Vanocur will be Jack Lescoulie, veteran NBC newsman, who covers many sports and travelogue events for NBC and who, at one time, conducted the Tonight show from New York. Also coming here for the program will be Miss Pat Fontaine, who, with Mr. Lescoulie, will conduct interviews with Gov. John Volpe and Thomas D. Perry Jr., manager of the Boston Symphony Orchestra.

Donald Silverman, unit manager for the Today show, who is a cousin of Atty. Albert S. Silverman of Pittsfield, said today the NBC crew of 35 and staff will arrive tomorrow at the Red Lion Inn and Heaton Hall in Stockbridge to start making preparations to tape the show beginning at 6 a.m. on Wednesday.

During the course of the visit of the Today show to Tanglewood the grounds will be closed with the exception of the guided tours.

Programs on Tape

Two programs will be taped, both including members of the BSO, with Charles Munch conducting. One will be of the orchestra rehearsing Mozart's Violin Concerto No. 5 in A Major, with Joseph Silverstein as soloist. Dr. Munch and members of the orchestra also will perform the Symphony in D Major, No. 31, "Paris," by Mozart.

Other music to be heard will be performed by a woodwind quintet consisting of Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon, the principal players of the BSO.

The Today show also will film two demonstration classes of the Berkshire Music Center, the summer school of music conducted here by the BSO.

Kroll To Conduct

William Kroll, cochairman of the BMC chamber music division, will conduct a string quartet class, and Roger Voisin, principal trumpet of the BSO, will direct a class of brass players.

Two writers for the Today program, John Lord and Charles Horner, arrived here over the weekend to start writing the script for the show. Assisting them is Harry Beall and his press staff at Tanglewood, along with John Geary, executive director of the Berkshire Hills Conference, and Lawrence Flynn of the Massachusetts Department of Commerce.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
D. 28,717
JUL 14 1962

NBC To Film Tanglewood On Wednesday

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Mr. Geary said he was told that the change was necessitated because NBC will need the technicians later in the week at Andover, Maine, to prepare for an international television broadcast July 23 via the Telstar satellite.

The conference executive said that the "Today" show will run the Tanglewood films as scheduled July 23 and 24.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
D. 26,063
JUL 24 1962

Tanglewood Is Host To National TV Amid Its Music And Casual Clientele

For these past two mornings, the National Broadcasting Company's "Today" show has given its spotlight to the Berkshire Music Festival at Tanglewood.

Recorded on video tape last week by NBC's mobile laboratory, the program featured everything from a dress rehearsal of the Boston Symphony to a fashion show of fall wear by five lovelies in the bushes of the formal gardens.

We enjoyed the whole thing though we had never before heard a commercial between movements of a symphony. New experience. We understand that Jack Lescoulie also had a good time. In between appearances, he was found practicing his golf swing on the Tanglewood terraces for his scheduled match Thursday with an old friend, Sam Snead. Sammy had just returned from the British Open.

"Big Advertising Day"

Roger Tourreau, Conductor Charles Munch's chauffeur and valet, amply summed up NBC's whirlwind visit when he called for his boss on Wednesday. "Big advertising day," today," said Roger.

We did find the fashion show, however, faintly amusing, for Lenox now is no mecca for the fashionable.

According to the oldtimers, an evening at Tanglewood years ago was quite a respectable affair. Concert-goers in those days trudged through the mud to listen to the USO in full evening dress. Gentlemen wore suits and even ties, while the ladies dressed as if it were a ball.

But today little Lenox is readily accessible to thousands of culture seekers. They come in all shapes and sizes, wearing everything imaginable and less, and what they lack in dress they often try to cover with make-up.

The Garb

The Mozart concerts this weekend were a case in point. Saturday evening's program was a typical evening affair. To a background of two symphonys and a piano concerto featuring pianist Evelyne Crochet, the 6,700 people sat and strolled in sweat shirts, sport jackets, sandals, dungarees, chinos, loud shirts, Bermuda shorts, blankets slung over the shoulder Apache style, etc. This was inside the shed. Outside on the lawns, everything was black except for a dazzling pair of yellow toreador pants under one tree. These Riverside Park-type costumes were not universal, however, but were almost a majority and even invaded the box seats.

Sunday afternoon's performance was a very special one. The major part of the program was Mozart's Requiem Mass in D Minor dedicated to the memory of Serge Koussevitzky, Dr. Munch's predecessor and first director of the BSO. During the 30-second silent tribute to Koussevitzky we noted that the amusement park atmosphere had changed overnight and the sunny lawns now looked like a beach.

More Garb

Bathing suits at Tanglewood are verboten, but the ban on Bermuda shorts, short shorts, T shirts, no shirts, leotards, and bikini - type midriff exposers has long been dropped in despair. Admittedly, some of the sun worshippers did look attractive, but as everywhere there were some aging women who should have been told the truth.

From the Brooklyn and Charlestown fans the norm was a pastel yellow or blue kerchief, bleached blonde or shoeshine black hair, huge amounts of gunk from the crowsfeet to the neck, a tight yellow or orange print sweater or pirate style swash, irridescent pants, and bare feet with ghastly red toenails. The eye-shadow was green, girls.

Hikers And Tipplers

One pair of matrons even came prepared in home-made hats - napkins pasted to their hair to ward off the sun. A hiker and troupe came into the shed with beard and knapsack. Off to the side a group of tipplers cheered the concert on with martinis in thermos bottles.

Therefore, the models sashaying through the bushes on "Today" seemed to us to make a mockery of what is a very sore spot for the administration at Tanglewood.

And, as if to climax the intrusion of the modern, Dr. Munch was forced to stop in the midst of the Requiem, for the music was being drowned out by a jet overhead.

—By BURT ALIMANSKY

SAN DIEGO, CALIF.
TRIBUNE
D. 120,434
JUL 26 1962

CURTAIN CALL

- Boston Symphony Harassed
- TV as Vast Wasteland Disputed
- Finnish Music Gorgeous Program

By BRUNO USSHER

LOS ANGELES: Music lovers who have long wished to hear and see the Boston Symphony again during its Berkshire festival at Tanglewood, Mass., were rewarded when the famous orchestra held the TV spotlight intermittently early in the week. Interesting performances by members of the orchestra under the direction of Charles Munch provided intriguing highlights.

They appeared under the auspices of NBC-TV on the "Today" program. This musical feature began at 7 o'clock in the morning, which is an early hour even for western listeners, but was interrupted time and again by spots of news as well as advertising, which seemed to occupy more than a reasonable amount of time.

Playing of the Boston Symphony on the air was delightful during Mozart's "Paris" Symphony and the Fifth Violin concerto. But as a concert, much as it was appreciated, it left a good deal to be desired. Some of these shortcomings, considering the excellency of the music, could be excused.

A similar rehearsal concert was presented last year and its current repetition is greatly welcomed now. In fact, the orchestra would attain a greater national audience if its musical riches were to be made available also during the winter season.

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PITTSFIELD, Mass.
Circ. 28,717
JUL 18 1962

'Today' at Lenox Today, Taping for Broadcast

The National Broadcasting Co.'s "Today" show was put on video tape at Tanglewood this morning for the regular Tuesday nationwide program and this afternoon another show was filmed in the Music Shed for the "Today" program on Monday.

That may appear to be a bit confusing, but so was the scene at Tanglewood this morning at 8 when rehearsals started for the two-day program which was put together today.

Sander Vanocur, NBC's White House correspondent, Jack Lescoulie, well-known TV and radio sportscaster and announcer and Miss Pat Fontaine of the "Today" cast, were hosts for the program which will be viewed Monday and Tuesday morning between 7 and 9 for an estimated six million viewers across the country.

Rain Holds Off

An overcast sky and a heavy fog from Stockbridge Bowl greeted the TV group as they started arriving on the Tanglewood grounds around 5. Rain held off until shortly after 9 when the camera crews completed shooting the outdoor events. These included interviews by Mr. Vanocur in the formal gardens with Gov. John A. Volpe, and Thomas D. Perry Jr., manager of the Boston Symphony Orchestra and a fashion show, narrated by Miss Fontaine with an assist from Mr. Lescoulie.

Ross Edman, chief of education of the Hancock Shaker Community, described some of the Shaker furniture pieces brought to Tanglewood for the show, followed by a demonstration by the brass instrument class of the Berkshire Music Center, conducted by Roger Voisin, and a concert on the lawn by the BSO Woodwind Quintet.

Shortly after noon, the NBC staff shifted operations to the Music Shed where Jack Lescoulie opened the program, interviewing Rosario Mazzeo of the BSO. Then members of the orchestra, with Joseph Silverstein as soloist, rehearsed for the TV audience a performance of Mozart's Violin Concerto No. 5 in A major. Later in the afternoon, Sander Vanocur introduced the BSO and Charles Munch, who conducted a performance of Mozart's "Paris Symphony."

During Mr. Vanocur's interview with the Boston Symphony Orchestra manager, Mr. Perry, they discussed the 76-year history of the BSO and spoke of the contributions made by the orchestra as "good will ambassadors" in tours to Europe, Russia, Australia and the Far East.

Governor Up Early

Gov. Volpe, who arrived at the Curtis Hotel in Lenox last night after a plane trip from Boston, was at Tanglewood before 8 this morning. During his interview with Mr. Vanocur, the governor spoke of the gains being made in Massachusetts to attract industries to the commonwealth. He pointed out that 14 per cent of the electronic industry in the country is now situated in Massachusetts and expressed the feeling that the industrial expansion throughout the state will continue.

At Tanglewood this morning, assisting the NBC staff in preparing the program, were, besides BSO personnel, representatives of the Berkshire Hills Conference and the Massachusetts Department of Commerce, all of whom were instrumental in making arrangements for the "Today" program to be carried from Tanglewood for the second consecutive year.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554
JUL 22 1962

NBC-TV's "Today Show" will feature filmed activities of the Berkshire Music Festival at Tanglewood tomorrow and Tuesday mornings. The films will include the Boston Symphony Orchestra, conducted by Charles Munch, rehearsing Mozart's Violin Concerto No. 5 in A major, K 219. The "Today Show" is seen locally at 7 a.m. on Channel 10.

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PITTSFIELD, Mass.
Circ. 28,717
JUL - 2 8 1962

Tanglewood Topics

By Sanford R. Sistare

A MORE APPROPRIATE TITLE for my column this week would be "Inside Today" since my intention is to note some of the activities of the NBC "Today" show preparations for broadcast at Tanglewood. Some forty members of the "Today" staff arrived at Tanglewood on July 17 for the following day's taping of two shows which were televised July 23 and 24 on NBC's nationwide network. Bringing a two-hour television program to a location such as Tanglewood is a vast undertaking requiring months of planning, and the behind-the-scenes operations of the "Today" crew were a fascinating sight.

As I was driving from Stockbridge Bowl to Tanglewood at 3 a.m., a trip I seldom make so early in the morning, I noticed a great white glow in the sky as Tanglewood was flooded with lights to allow the technicians to place their cables, cameras and equipment about the property. Upon driving closer I could see the area in front of the main house lighted so brilliantly that the entire operation brought to mind what I imagine Cape Canaveral to be prior to a launching. The Shed was aglow as it has been only on rare occasions so early in the morning. Here in a few hours members of the Boston Symphony Orchestra were to be televised for the first time at Tanglewood.

* * *

NBC's MOBILE UNIT was parked by the main house for the first of two taping sessions. Walking in the darkness toward this large converted bus, an eerie light shone forth from the front windows, revealing the backs of several heads. On closer inspection I noticed that these heads were actually engaged in watching the late, late show, or the early, early show if you prefer, on television. From the sides of this vehicle cables snaked their way to all parts of Tanglewood's lawn. On the side of the bus was one of the most vital accoutrements of the entire operation: a large coffee urn, well patronized at all hours.

I was soon aware that "Today" people had dispersed into all corners of Tanglewood. Near the formal gardens, site of the "Today" fashion show, a voice filtered out from the darkness, ". . . and in the second hour. . ." As I walked farther along I crossed another voice explaining to some unseen individual, ". . . because the woodwind quintet will be placed about here, with the view over the lake as a background." "Today's" people, I surmised, were more clear-minded and clear-eyed than I at this point. I retired to the solitude of the Press Office, which had a sign tacked to the door, "NBC TODAY SHOW—STAFF OFFICE." "Today" was everywhere!

Don Silverman, program manager of the Today Show, his staff, along with Sander Vanocur, Jack Lescoulie, and Pat Fontaine arrived at 5 a.m. to eat breakfast at the Tanglewood cafeteria and conduct a final briefing. Silverman runs his staff with an authority which belies his young age. I had the pleasure of witnessing him in action at the important briefing at Heaton Hall the evening before. With the assurance of one who is master of the situation, he reeled off the clockwork timing which was so necessary in order to complete the taping of the two shows.

* * *

THE TAPING COMMENCED soon after 7 and continued on schedule with but one or two hitches. Two of these—one humorous, one a near

disaster—involved Ian McKeown, a masterful lighting director who is known to the "Today" staff as "the pseudo-Scot." Throughout his stay at Tanglewood, Ian dashed about with a rakish straw hat brimmed in a bright red. At the critical moment when the first taping began, several of us noted that the monitor was not functioning properly. Ian happened to be the first of the television people we saw, and we brought the monitor to his attention. "Shame—Terrible shame," he replied and went on about his lighting business. In the day of the specialist the malfunctioning television monitor was not within his province.

A major crisis was averted by McKeown's speed in repairing a short circuit in the cable supplying power to the lights used in the Music Shed during performances. The video tape was running, the orchestra and Joseph Silverstein were presenting a television rehearsal of Mozart's violin concerto; suddenly a sharp report, smoke, fire, and no lights! Director Jim Gaines quickly shifted his picture from the orchestra to Rosario Mazzeo, BSO personnel manager and Today's Jack Lescoulie, seated in the rear of the Shed for commentary on the music. At the loud report caused by the electrical failure, Lescoulie's "What's that?" brought a quick reply from Mazzeo, "Certainly not written by Mozart!"

* * *

WITHIN a very few minutes McKeown and his crew restored the lighting, allowing Director Gaines to return his picture to the orchestra and Doctor Munch. All breathed a genuine sigh of relief, but Ian in the words of the true professional commented, "No trouble—no trouble at all!"

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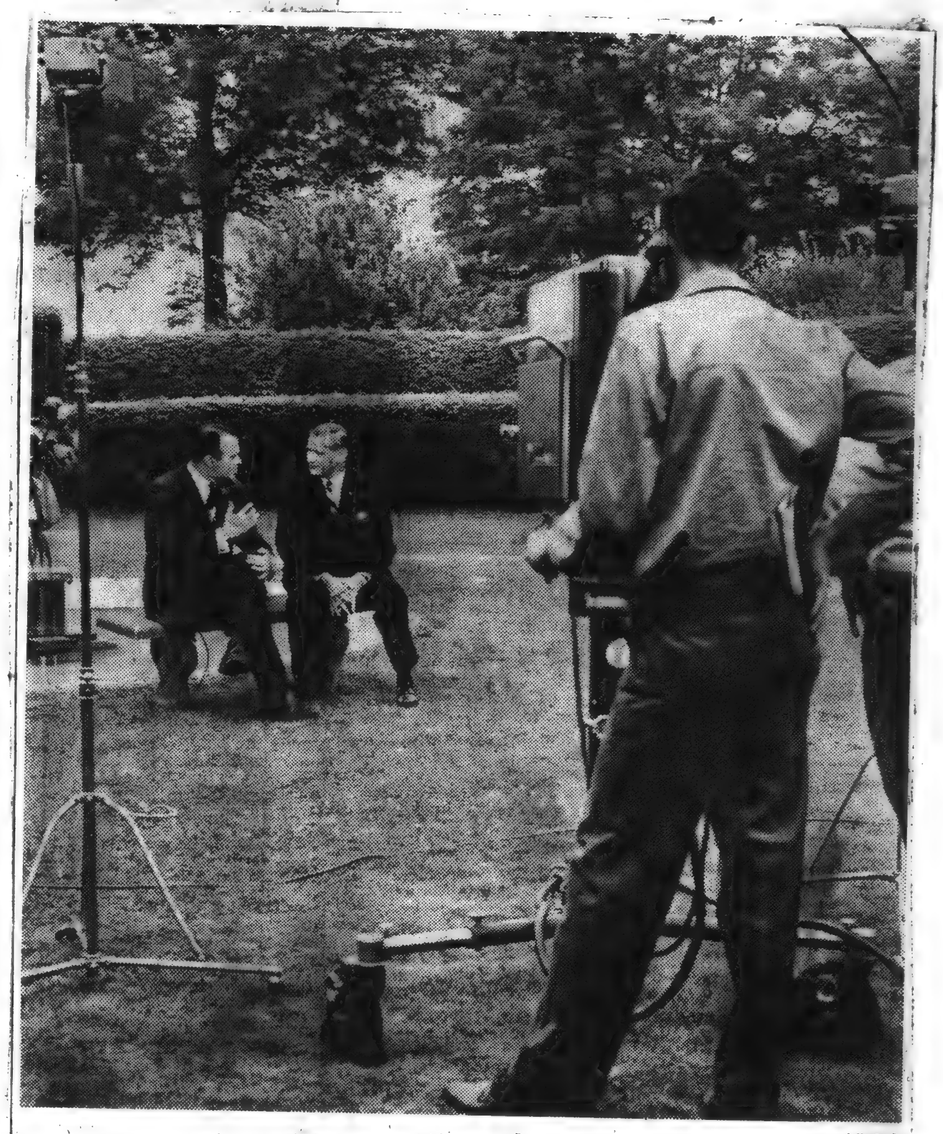
JUL 18 1962



Librizzi

TODAY AT TANGLEWOOD, Gov. John A. Volpe of Massachusetts was among those who took part in the NBC television program to be carried nationwide Monday and Tuesday. The governor is being interviewed in the formal gardens by Sander Vanocur, NBC's White House correspondent, who was host for the show while John Chancellor is vacationing.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
STATE NEW YORK
SERVICE

Knickerbocker News
Wednesday, July 18, 1962

★ ★ ★

TANGLEWOOD is getting nationwide attention again this year via NBC's Today show but, unlike last summer's memorable live telecasts, these will be video taped.

A crew of 50 is putting together a pair of two-hour programs today for transmission Monday and Tuesday on Channel 6. Once again, Today's No. 1 man, John Chancellor, is among the missing. Last year, Chancellor stayed in New York while Frank Blair and Betty Clooney did the remotes. This time, Chancellor is on vacation and Sandor Vanocur, a fellow NBC News commentator, is filling in for him.

Vanocur, Jack Lescoulie and the current "Today girl," Pat Fountaine, all were scheduled to be on the spot for commentary and interviews, with Blair holding the fort in New York.

NBC hasn't said why it is taping the shows instead of airing them live. The reasons could be economic. The cost of getting a live picture out of the Western Massachusetts hills last year was estimated at $5,000. And it could be a desire to use the program's limited budget to better advantage by putting the money into musicians instead of transmission.

Last summer, Tanglewood's principal attraction, the Boston Symphony Orchestra was represented only by a string quartet. Union rules strictly apply and paying the orchestra even minimum scale was more than the early-morning show's fiscal situation could countenance.

This time, Charles Munch will conduct a rehearsal of "members of" his orchestra in two Mozart works, the exact number of "members" presumably determined by how much the budget will allow. Principal woodwind members will double as a quintet in a cameo concert and there'll be "demonstrations" by a string quartet and brass group from Tanglewood's music school.

On the talk side, there'll be interviews of Massachusetts Gov. John A. Volpe and Thomas D. Perry Jr., manager of the Boston Symphony.

Also planned are featurettes on the Berkshire area including films of tourist attractions, interviews of noted vacationers and a visit to Shaker Village for a display of authentic period furniture.

★ ★ ★

PITTSFIELD, MASS.
BERKSHIRE EAGLE
D- 28,717

JUL 19 1962

Nationwide Tanglewood TV Program Monday and Tuesday

'Today' Show Will Feature BSO, School, Art, Shakers

By JOHN G. W. MAHANNA

Early this morning the National Broadcasting Co.'s mobile video tape "laboratory" moved out of Tanglewood bound for Rockefeller Plaza in New York with the "Today" television show, featuring the Boston Symphony Orchestra and the Berkshire Music Center, which will be shown to nationwide audiences Monday and Tuesday mornings over the NBC network from 7 to 9.

Last night NBC crews were still disassembling the platforms erected for camera crews in the Shed for the two-day show, as the 1,655 persons attending the Marlboro Festival Orchestra concert in the theater-concert hall were leaving the grounds.

Don Silverman, the producer, and Jim Gaines, the director, had a few anxious moments during the filming of the show. At first they seemed a little worried about the weather when they arrived at Tanglewood shortly after 4 a.m., two hours after cameramen, technicians, electricians and other crew members had started preparations for the day.

A heavy mist had settled over the valley when the cameras pointed south, hoping to pick up the view overlooking Stockbridge Bowl toward Monument Mountain. The scene was described by Nathaniel Hawthorne in 1851 as "a glen which is deep and narrow and filled with trees, so that it is all a dense shadow of obscurity. Beyond the lake is Monument Mountain, looking like a headless sphinx wrapped in a Persian shawl, when clad in the rich and diversified autumnal foliage of its woods."

Rain Threatens

The sky was overcast, and with rain threatening to force many changes in the schedule of the morning, the NBC staff went ahead with the original plans and got through the outdoor schedule at 9:10, five minutes before rain started pouring down over the Tanglewood grounds.

The tension was broken at times when a member of the staff would run toward the producer and ask: "Did you hear Jack Lescoulie say 'this is January 18, 1962, in that opening?'" or later on whisper to another staffer that "Jack just said before bringing Frank Blair in for news, 'We are here today bringing you the "Today" show from Tanglewood, New Jersey.'?"

Whether these slip-ups actually occurred, it was not easy to judge from the apparent confusion at times, but there were so many "openings" for the various parts of the country, tuned for different time zones, Berkshire County, Tanglewood and Massachusetts were mentioned so often, there is no danger that viewers will not be aware of the location for this show.

Playing With Snead

Dressed in a natty plaid sport jacket for his part in the morning show, Jack Lescoulie couldn't resist in-between appearances practicing his golf swing on the beautiful Tanglewood terraces for his scheduled match today with an old golf friend, Sammy Snead, who has just returned from the British Open. For the more formal part of the afternoon program in the Music Shed, Mr. Lescoulie changed to a blue suit, but spent his idle moments flipping a golf ball which he carried in the pocket of his jacket.

Sander Vanocur, White House correspondent for NBC, who came to Tanglewood to host the "Today" show for John Chancellor, who is on vacation, seemed anxious to discuss politics with Gov. John A. Volpe during an interview in the formal gardens at Tanglewood, but he kept politics out of the interview, discussing for the most part the industrial picture in Massachusetts, as well as its educational institutions.

The third member of the "Today" show cast, Miss Pat Fontaine, who was making her first visit to the Berkshires, said she "fell in love" with the area and wants to return soon. Rather than accompany Mr. Lescoulie and Mr. Vanocur back to New York in an NBC chartered plane, Miss Fontaine chose to remain a short time after the filming was completed to take a "leisurely trip" by automobile back to Manhattan from the Berkshires so she could enjoy the scenery "from the ground."

Both Mr. Lescoulie and Miss Fontaine were back at NBC at their regular reporting time this morning at 4:30, preparing for today's "Today" show from 7 to 9. Mr. Vanocur was back at the White House covering for NBC.

Tape Catches Fire

When the video tape crew finished filming the Boston Symphony Orchestra's rehearsal of Mozart's "Paris Symphony," with Dr. Charles Munch conducting, in the Music Shed in the afternoon, the producer and BSO officials agreed it was a smooth performance until word came from the NBC sound truck that a fire in one of the cameras had destroyed the tape of the third movement of the symphony.

Rosario Mazzeo, bass clarinet with the BSO, and liaison officer for the musicians, aided the staff in timing the tape of the symphony, giving cues to the director on a split-second basis as to the time each movement would be completed. He, too, agreed the Mozart rehearsal was a success. For a few minutes it appeared the orchestra would have to go through the third movement again, and Dr. Munch was called upon to explain to the orchestra what had happened, but at that moment word was received from the mobile laboratory that another tape, made simultaneously, had saved the day. "It's perfect," said the director, Jim Gaines, and everyone was relieved.

After William Ertoll worked through a student demonstration with his string quartet class, Bartlett Hendricks, science curator of the Berkshire Museum in Pittsfield, closed out the show with Mr. Vanocur, explaining the paintings when he called for the BSO conductor, seemed to sum up the day's activities at Tanglewood.

Roger Tourreau, Dr. Munch's chauffeur and valet, who observed "Big advertising day today" with his French

Librizzi

'THE PARIS SYMPHONY,' by Mozart, is rehearsed in the Music Shed at Tanglewood by Dr. Charles Munch and the Boston Symphony Orchestra, as two members of the cast of "Today" show, Miss Pat Fontaine and Sander Vanocur, wait for completion of performance in front of TV cameras and prepare to shift scene to another activity.

Whitestone

BERKSHIRE MUSEUM paintings from the museum's permanent collection were filmed for the NBC show and described by Bartlett Hendricks, science curator, right, in an interview with Sander Vanocur. They are standing in front of two of the four paintings from the museum. At left is a landscape by William S. Mount, an early American painter, and at right Norman Rockwell's "Shuffleton's Barber Shop."

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 19 1962

Whitestone

A STUDENT DEMONSTRATION is given by William Kroll's string quartet from the Berkshire Music Center as part of the program, which also included demonstrations by Roger Voisin's brass students. Location of the demonstration under colonnade of Music Shed was made necessary because of a downpour in afternoon.

Librizzi

SHAKER FURNITURE from the Hancock Shaker Community was the subject of part of "Today" show's program from Tanglewood, as Ross Edman, chief of education at Hancock Shaker Village, explains the pieces to Miss Pat Fontaine in the gardens.

Librizzi

BEFORE THE RAIN, the Boston Symphony Woodwind Quintet, at left, gives a performance on the Tanglewood lawn near the administration building, shortly after 7 a.m., as NBC's "Today" cameramen and lighting technicians tape part of the show to be seen on television across the country on Monday and Tuesday mornings between 7 and 9.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 23 1962

Six Million View 'Today' TV Show At Tanglewood

The "Today," television show, featuring the Boston Symphony Orchestra and Berkshire Music Center at Tanglewood went off smoothly across the nation this morning and was viewed by an estimated 6 million persons.

The second portion of the National Broadcasting Company's taped television show will be carried Tuesday morning from 7 to 9. In between takes at Tanglewood, the only portion of the two-hour program not made at the Festival last Wednesday, were the newscasts given by Frank Blair from the NBC studio in New York and a film on Cape Cod.

The Tuesday program will feature interviews by Sander Vanocur, the NBC White House correspondent with Roger Voisin, principal trumpet with the BSO and a group of his students in the brass class at the Music Center, and interviews with Governor John A. Volpe and Thomas D. Perry Jr., manager of the BSO; a fashion show in the formal garden and an exhibition of Shaker furniture from the Hancock Shaker Community, narrated by Miss Pat Fontaine of the "Today" cast. Jack Lescoulie will interview Ralph Gomberg, first oboeist with the BSO and a concert will be performed by the BSO Woodwind Quintet.

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MISCELLANEOUS.

1917

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 9 1962

BSO Manager Says Tanglewood Is 'Great Boon'

LEE — Tanglewood is an enormous boon to maintaining the health and vigor of the Boston Symphony Orchestra, opening the way to its use throughout the summer, Thomas D. Perry Jr., BSO manager, told the Rotary Club here Tuesday.

The BSO, which has been the official Tanglewood Festival group since 1934, was founded in 1881. The orchestra gives four concerts weekly at Symphony Hall, Boston, from October to April. The Boston Pops Concerts were established chiefly to lengthen the season, Mr. Perry said.

The BSO now has the longest-playing season of any orchestra in the world, being under contract for 50 weeks. Tanglewood, he said, expands the BSO audience and is the envy of the musical world with the site's infinite capacity and beautiful area.

A board of 20 unpaid trustees, mostly from Boston, governs the BSO. The conductor is responsible for the music, how it is played and by whom.

Earn Over $10,000

Minimum salary of a musician, base pay, is about $9,000. Most BSO musicians earn from $10,500 to $11,000, often with extra earnings from teaching, recordings and allied activities. A new musician, selected carefully by jury from candidates at a "blind" audition, comes to the orchestra on a year's probation, Mr. Perry explained.

Management of the BSO consists of about 40 people, who take care of contracts, publicity, auditions, concerts, staging and such.

It costs more than $2 million a year to run the orchestra, which earns about 90 per cent of its keep.

This is remarkable, Mr. Perry said, in that many orchestras earn only about 40 or 50 per cent of their expenses, the balance being provided by public subscription. He predicted a wider use of televison by symphony orchestras.

Mr. Perry intimated that the "new climate in Washington with a great deal of talk of federal subsidy" might be helpful to the BSO in view of the upswing in popularity of symphony entertainment.

He said the symphony orchestra in the United States is the most favored form of musical culture, although the form is historically young. Italians like opera passionately, he observed, but England prefers chorales. It is only about 150 years since public concerts came into being. The symphony orchestra is now about as elaborate a musical machine as you can imagine, Mr. Perry said.

Rotarian John D. Hatch of Stockbridge introduced Mr. Perry who, he noted, is building a new house on 10 acres of land in West Stockbridge.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 17 1962

Officials Gather At Tanglewood To Discuss Traffic

TANGLEWOOD — Boston Symphony Orchestra officials recently invited to luncheon on the Tanglewood grounds 15 members of the local and state police, the Massachusetts highway department, New York Thruway, Registry of Motor Vehicles, the Berkshire Hills Conference, and selectmen from Lenox, Stockbridge and Lee, to discuss any matters pertaining to the routing of traffic during the peak of the Tanglewood season. This has come to be an annual practice with the hope that any problems can be anticipated before they occur.

At this year's meeting all agreed that traffice at the opening concerts had moved to and from Tanglewood with ease. Problems brought about by the construction in the vicinity of the Berkshire Garden Center at Routes 102 and 183 were covered, and the feeling was that Tanglewood traffic would be heaviest during non-working hours thus relieving much of the congestion. Police are prepared to route traffic through this area to make it as easy as possible for motorists traveling to Tanglewood.

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Evening Globe
BOSTON, Mass.
Circ. 141,660

JUL 19 1962

N.E. Resort Personalities STOCKBRIDGE

Miss Robinson Smith's Shed in the Berkshires

By JOE HARRINGTON

STOCKBRIDGE—Miss Gertrude Robinson Smith, the lady most responsible for bringing symphonic music to the Berkshire Hills, where Tanglewood has become known to concert-goers throughout the world, was never a student of music herself. She enjoys it and attends concerts, but at her home here she identified herself as an organizer and an executive.

Last Friday Miss Robinson Smith was 81. One of her neighbors suggested giving her a party, but she requested it be deferred until her 85th birthday.

Of course, she gets satisfaction from the success of Tanglewood and the appeal of the Boston Symphony Orchestra concerts. (This year they will continue until Aug. 26.) But she likes to recall the early days when she organized the Berkshire Symphonic Festival in 1934 and it was a community affair. American Legion members took charge of the parking; local girls and students acted as ushers.

She was pleased when Special Officer Bill Noonan of Lenox told her one of the old crowd was asking about her health and recalled the delicious garlic sandwiches she served to the local workers at her home.

But she doesn't mention the bronze tablet erected by the Boston Symphony on the Tanglewood music shed, paying tribute to her leadership. The huge edifice, in an attractive woodland setting, has a roof expanse of an acre and a half and a capacity of over 6000.

When she was head of the drive for the $100,000 to build the structure, some of her associates thought it would be appropriate to call it the "pavillion" or "casino."

Miss Robinson Smith felt that "shed" was more typical of New England and it is so named.

★ ★ ★

How it all began when the composer-conductor, Dr. Henry Hadley, told her of his dream of Summer concerts is recounted by John G. W. Mahanna, Pittsfield news editor, in his book, "Music Under the Moon."

(William Tague Photo, Pittsfield)
GERTRUDE ROBINSON SMITH—Stockbridge's benefactor first brought music to the Berkshire Hills back in 1934.

Through the efforts of this woman, who interested friends and neighbors in the project, the first concerts were held at Hanna Farm in August of 1934.

The first series were on financially shaky ground, but with the persistence of Miss Robinson Smith and the other directors of the Festival, they were continued annually.

The early concerts were given in a huge tent and she told of the night of Aug. 12, 1937, when a terrific thunderstorm distracted an all-Wagner program which was being given by the late Dr. Serge Koussevitsky. At its conclusion she mounted the stage and said to the audience:

"Now do you see why we must have a permanent building for these concerts?"

That night $30,000 was pledged to the building fund and by the next Summer the shed was completed.

★ ★ ★

A New York resident, Miss Robinson Smith has been coming to Stockbridge for years. Her father was Charles R. Smith, a corporation lawyer, and her sister, Mrs. Lyman Beecher Stowe, lives a short distance from her home. Mrs. Stowe has two sons and four grandchildren.

About 300,000 people come to Tanglewood, located between Lenox and Stockbridge, for the eight weeks of Summer concerts.

All of the outstanding figures are represented and the Tanglewood school has given this area a keen appreciation of good music. But it wasn't always this way.

The lady who began it all tells her friends a little anecdote that took place 32 years ago when she stopped at a filling station and informed the proprietor that 64 members of the New York Symphony were coming to Stockbridge.

"What for?" he asked.

"To give concerts."

"You mean," asked the filling station man, a disciple of Yankee frugality, "the whole 64 of them are going to play together?"

NEXT — George Bisacca's one-man museum, where a Lenox bride received a 21-gun salute.

News
AGAWAM, Mass.
Weekly Circ. 1,520

JUL 5 1962

Tanglewood Trips Start Sunday

Springfield — Mrs. Helen Taft, Adult Program Director for the YWCA in Springfield, announces that trips to Tanglewood will start on July 8, Sunday, and continue on Sundays until July 29.

Travel will be by chartered bus and those who wish to enjoy the music of Bach and Beethoven against the backdrop of the beautiful Berkshires, can make reservations now. YMCA members may bring guests. It will be necessary to take one's lunch or buy it at Tanglewood.

Buses leave the YWCA, 26 Howard St., Springfield, at 12:30 p. m. arriving back in Springfield by 6:00 o'clock.

To make reservations call the YWCA, RE 2-3121.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

AUG 10 1962

Tanglewood Envy of All Orchestras

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NEW YORK, N.Y.
MANHATTAN EAST
W. - CIRC. NOT AVAIL.

JUL 5 1962

Charles Munch Photos

Candid camera shots of Charles Munch conducting rehearsals of the Boston Symphony Orchestra are among the informal photographs of the famed conductor now on view in the Music Library of the New York Public Library, 121 East 58th Street. The exhibit will continue through August 31, and is open to the public on Mondays and Wednesdays until 9 p.m. and on Tuesdays, Thursdays and Fridays until 6 p.m.

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News (e)
BANGOR, Me.
Circ. 78,016

JUL 2 8 1962

Famous Fables *By Edgar*

COLLECTOR: Boston Symphony conductor Charles Munch is also an art collector. Like everyone else addicted to this costly hobby, he has to justify to himself every expensive purchase.

Once, after the orchestra had given a particularly fine performance, he went with a friend to an art gallery and treated himself to a water color.

"I am buying this as a reward," he told his companion, who was staggered by the price.

The following week, the orchestra gave a performance which was not up to its usual standard. Munch took his friend to another gallery and bought some etchings.

"And why are you buying these?" asked his friend.

"I need consolation," lamely explained the conductor.

BMI
NEW YORK, N.Y.
MONTHLY-CIRC. NOT AVAIL.
JUN 1962

KIRCHNER ELECTED

LEON KIRCHNER recently was elected a member of the National Institute of Arts and Letters. Erich Leinsdorf, who will succeed Charles Munch as conductor of the Boston Symphony next season, and opera singer Leontyne Price were similarly honored.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579

JUL 1 5 1962

A TIP FROM MUNCH

Stadium Should Follow Berkshire Pattern

By MILES KASTENDIECK

CONTEMPORARY music struggles for a hearing at Lewisohn Stadium every Summer. It fares better at the Berkshire Festival, more so perhaps than people realize. Usually both Stadium Concerts and Tanglewood events rely on the staples to attract substantial audiences.

●

SOMEBODY MIGHT POINT out that last week at the Stadium the programs balanced the contemporary with the standard repertory decisively. What with the all-Gershwin concert and Stravinsky's 80th birthday concert, both aspects of the contemporary field are well represented. What more could one ask? Since two pieces by Samuel Barber constitute the only other contemporary items of note in three weeks of concerts, the representation is still scant.

After the Berkshire Festival's Bach and Mozart weekends, however, the remaining five list about a dozen contemporary works among various programs. No effort has been made to feature them; they exist because of Charles Munch's persistent interest in the contemporary in spite of the conservative trend of the programing in general.

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IT IS WORTH WHILE TO CALL attention to what is being played, usually two works in the course of a weekend. Only by repeated hearings do audiences really get acquainted with this new music.

It may reflect Mr. Munch's taste; but through the 13 years of his Boston Symphony stewardship, he has shown discriminating judgment in his choice of modern works.

Piston's Symphony No. 6, Haieff's Symphony No. 3, Honegger's Symphony No. 5, and Martinu's Fantasies Symphonique mark the first two weekends of the full Boston Symphony performances. Attention should be called to Bruckner's Symphony No. 8, which William Steinberg will play on Aug. 4, as still comparatively unfamiliar to Tanglewood audiences!

Fine's Symphony (1962) on Aug. 12 is least known among these works. Kirchner's Sinfonia may be classified similarly, with Foss's "Time Cycle" somewhat better known. Perhaps Prokofieff's Symphony No. 6 may not be too familiar either.

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Miles Kastendieck reviews musical events regularly in the daily Journal-American.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139

JUL 1 4 1962

Music

Return to Tanglewood Finds Magic Retained

By LOUIS BIANCOLLI

Returning to Tanglewood last week after an absence of nearly two decades, I felt at first like an intruder. So much of it had changed. In that paradise of pure sound and pure green I was a stranger.

But only at first. Slowly the benign mood of the place settled on me. Everybody was completely at ease, the huge steel shed gradually shrank in size, and the hills and lawns closed in hospitably.

Informality Is Key.

With the first notes of Bach, the prodigal son was back in the combined bosom of music and nature. If anywhere on earth these two mainstays of the good life blend to perfection, it is up there in the Berkshires.

And they did so last Sunday with an informality that was as natural as it was graceful. As befitted the strong sun, people sat about in sartorial comfort. They sought shade under trees on chairs or lay on their backs in the open. And they listened.

Tanglewood patrons who cling to their choice seats, however acoustically advisable that is, miss a great opportunity of studying how the other half listens. For beyond the purlieus of the shed are the real music-lovers.

Alone, in twos, or in huddled family groups, facing the music or the sloping vistas of foothills and mountains beyond, they take it all in like nourishment. Casual though they seem, they are wholly absorbed.

The True Spirit.

Theirs is the true spirit of the place. From the distant platform come the deathless sounds of Bach's genius, as much a wonder of earth as the velvety carpet of green about them.

They might be little beach parties, only a moment before active and raucous, now suddenly becalmed by the sunlit symphony of wind and wave. They are absolutely motionless and noiseless.

When I left my seat for a stroll, during the music last Sunday, I found myself almost tiptoeing over the lawn, as if even the grass couldn't muffle my footfalls. It seemed sacrilege to disturb that peace.

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As far as my explorations took me, over acres of trim ground, the only sounds that reached me were those of Bach. Tempting as it might have been in the informal setting, nobody talked. Not a single program rustled.

Thousands of these people had travelled by car, train, and bus, hundreds of miles, on a very hot day, to enjoy the music of a favorite composer beneath the vault of heaven. They looked more than amply rewarded.

For me that crowd was even more fascinating than the music and the performances themselves. They were like a new breed of sun-worshippers whose god was the sun and whose prophet was Bach.

I feel certain everybody came away a better listener, a better person, and a better driver—all except me. I don't drive. But, then, neither did

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D- 617,250 S. 773,570

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUL 28 1962

Mitchell

BOXHOLDERS at the opening of Tanglewood Berkshire Nights, the first of five Friday evening concerts, include John Burbank Jr. of 63 Donna Ave., Terry Hallock of Richmond and Mrs. Burbank, standing, and, seated, Mrs. Thomas F. Plunkett Jr. of 11 Spadina Parkway, Mrs. Hallock and Mr. Plunkett, who chat before the program.

Berkshire Nights Open at Tanglewood

Mitchell

VISITOR from New Orleans, Mrs. Julius Goldman, with her hostess, Mrs. Albert C. England of 159 Wendell Ave., leave the box section during intermission at the concert, which featured Debussy, Piston and Brahms.

Whitestone

IN FRONT SECTION as Charles Munch, the BSO conductor, mounts the podium, are Mrs. Robert S. Hibbard of Lenox, Mr. Hibbard, Mrs. Roy P. Walchenbach of 64 Bartlett Ave. and Dr. Walchenbach. A total of 5,013 persons attended the event in the Music Shed, the first full orchestra concert of the eight-week festival season.

NEW YORK, N.Y.
TELEGRAPH
D. 69,833
SAT JAN 27 1962

Attack July Dates for Berkshire

(Special to The Morning Telegraph)

HANCOCK, Mass., Jan. 26.—Berkshire Downs, which last season posted gains and 108 per cent in attendance of 22 per cent in mutuel play over its inaugural meeting in 1960, has petitioned the Massachusetts State Racing Commission for permission to conduct a 24-day meeting from July 2 to 28, this year. The track operated from September 18 to October 14 last season.

The request for earlier dates has resulted in much protest by the operators of the nearby Tanglewood Music Festival, the new Shaker Village Museum, the July 4 muster of the nearby Pittsfield Fire Department and other local groups.

The Racing Commission, which held a meeting on the track's petition here recently has taken the matter under advisement. It must announce a decision by January 30, according to the state's racing law.

Track Operators' Stand.

The track operators contend that the July dates would benefit the entire Berkshire vacation area, would increase revenue to the state, as the track would be operating at the peak of the tourist and would "set a precedent" in the granting of dates in future seasons. A new track in Vermont, just across the Berkshire County line, is scheduled to open in 1963 Bernard J. Francis of West Hartford, Conn., president of Berkshire Downs, told the commission that a "certain comity" existed between the operators of racetracks in New England and the granting of July dates to Berkshire would mean that they would be "respected" by the operators of the proposed plant in Vermont when that track applies for dates.

Francis told the commission it would be "impossible" to operate in August as it would put Berkshire in direct competition with Saratoga. "New York State is our primary market," he said.

"If the proposed Vermont track operates in July, continued operation of Berkshire Downs in September and October would be like asking us to run our sales after Christmas," he added.

For the record, however, Francis told the commission that he would accept alternate dates if the commission rejected the proposed scheduled in July.

NEW YORK, N.Y.
DAILY NEWS
D. 2,006,983 S. 3,147,218
PAGE ONE CERTIFIED
JUL 1 1962

Munch-In-Review

Candid rehearsal and backstage photos of conductor Charles Munch, taken over the past 15 years, will be exhibited in the music room of the public library at 121 E. 58th St. for two months starting tomorrow. Among Munch's fellow artists shown are Artur Rubinstein, Hugh Ross, Serge Koussevitzky and Pierre Monteux. Munch is conducting the Boston Symphony Orchestra for his 13th and final season at the Berkshire Music Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
JUN 24 1962

TANGLEWOOD TRIPS SPONSORED BY YWCA

First Concert Visit Will Be July 8

The first two of a series of summer Tanglewood trips sponsored by the Young Women's Christian Association are scheduled for Sunday, July 8, and Sunday, July 29, according to Mrs. Helen Taft, YWCA, program director. The concert series this season will be more interesting than usual as Charles Munch, music director who will retire this year, has announced that he will pay a unique tribute to the orchestra and has invited 10 of its members to be soloists during the summer. One of the concerts in which a soloist will participate is that of July 8.

The local group will leave the "YW." 26 Howard St., at 12.30 p. m. Those attending may take a lunch or may purchase it on the grounds at Tanglewood. The concert is scheduled for 2.30, and the return time of arrival in this city will be around 6 p. m.

Early reservations are advised as the number of tickets available are limited. Reservations may be made by calling the "YW."

The July 8 program, with Mr. Munch conducting, is announced as follows: Brandenburg Concerto No. 5, Concerto for Oboe and Violin, Cantata: Trauer-Ode, Bach, with Tanglewood choir, soloists, Hugh Ross conducting.

Pierre Monteux will be conductor for the July 29 program, which will be Symphony No. 2, Beethoven; Dido's Lament, Purcell; "Ocean, Thou Mighty Monster," Weber; Ein Heldenleben, Strauss.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 16 1962

Bullard Park Now Open Daily SBA Announces

STOCKBRIDGE — John Dav Hatch, president of the Stoc bridge Bowl Association (SBA has announced that Bullard Par is now open daily until sundown visitors.

The opening of the park ha been made possible by an anony mous donation and the coopera tion of the Boston Symphony Or chestra, which owns the land ad jacent to the park.

Arrangements have been made with James Brosnahan to have a member of the Tanglewood staff to open and close the gate at the park each day. Other arrangements will be made after the Tanglewood season closes Aug. 26. The park will continue open through the fall.

The upper woods in the 70 acre park are accessible and the lower woods are now being cleared. The park was left to the SBA for public use by the late Mrs. Mary Robbins Reynolds Bullard of Lenox the stipulation that the pi "be preserved for pos- te its natural state."

An education and recreation committee headed by Nathan G. Horwitt is now making plans for the long-range use of the park. Because of the stipulation by which the land was provided, however, no development of areas of the park for swimming, picnicking or camping is foreseen.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JUN 30 1962

Tanglewood Topics

By Sanford R. Sistare

WHAT I HEARD on my first day at Tanglewood this year, and what I expect to hear in the ensuing weeks are a far cry from one another. The silence of that afternoon in mid June was broken only by the discordant cacophony of mowing machines, the off-beat whishing of water sprayers, and the only singing that of birds high in the lofty Hawthorne Pines. During the eight weeks commencing on July 2, music in all of its forms will pour forth from countless practice rooms, studios, barns, the Theater, and the Music Shed which dot this summer home of the Boston Symphony Orchestra. By then the Berkshire Festival and the Berkshire Music Center, the summer school of music maintained by the Boston Symphony, will be in full voice. But not now, as these are the days of preparation.

As I write this, later, a gentle rain, much needed, is falling to the great delight of Tanglewood Superintendent James Kiley. For weeks throughout the dry spring, he has fretted over and carefully nursed the great lawns to the green toughness which they will need to bear the burden of the thousands of feet which will trod them bearing their owners to the sounds of music.

A few feet away I can hear the muffled sounds of the staff of the ticket office as the advance guard begins its operations by placing tickets in the proper receptacles, answering an already bulging mail, and commencing the happy task of selling tickets to those who come to their windows.

* * *

IN THE MAIN HOUSE the sounds are those of the Berkshire Music Center personnel busily engaged in processing the myriad forms for the students who will soon descend upon them. Indeed these are the sounds of the days of preparation, for the casual visitor may now go along the paths to the Music Shed and the formal gardens in relative silence and drink in the majestic beauty that is Tanglewood. In July and August bright young college boys will guide visitors through the grounds explaining the workings of the Berkshire Festival, the Berkshire Music Center and its parent Boston Symphony Orchestra.

I hear a hammer beating in the Music Shed where in two short weeks Charles Munch will tap his baton for silence and the first rehearsal of the Boston Symphony's Tanglewood season will begin. Before this can occur the hammer must finish its work and other mighty forces will complete the major operation of moving the Orchestra's headquarters from Symphony Hall to Lenox. Along the Massachusetts Turnpike from Boston will come several truckloads of filing cabinets, chairs, tables, books, and curiously marked boxes laden with the equipment necessary for the managerial, business, press, and other officials to continue their work.

* * *

UNTIL JULY 1 the musicians of the Orchestra will be playing the Pops Concerts in Symphony Hall, following which they will adjourn to the Hatch Shell on Boston's Esplanade for two more weeks of concerts. The completion of these open air programs signals another move to Tanglewood, as the players along with their instruments and hundreds of music scores head westward across the state to Tanglewood.

The task of caring for the accouterment of two portions of the orchestra, the Bach-Mozart chamber orchestra at Tanglewood and the Esplanade group in Boston, in the proper place at the proper time, falls to Al Roberson, the new stage manager of the BSO. He succeeds Harvey Genereaux who held the position for many years prior to his sudden and untimely death during the winter.

* * *

ON CONSIDERING the many aspects of the Tanglewood season: BSO concerts; concerts by students of the Berkshire Music Center; weekly chamber music programs; appearances by Eugene Ormandy, William Steinberg, Pierre Monteux, and the numerous soloists of renown, two things stand out which will make the 1962 season different from any preceding one. For the first time in its history, Tanglewood will run an eight week season, and with the final concert on August 26, Charles Munch will retire following 13 years as music director of the Boston Symphony Orchestra.

I recall that August afternoon in 1948 when Serge Koussevitzy brought down his baton for the final time as music director. The music had scarcely drifted away before the onrushing audience let forth a thunderous ovation. It was exciting yet it caught one's heart. A later day in August, 1962 an equally appreciative audience will await the present conductor; but before his task is completed, he must direct his men through eight strenuous weeks of the Berkshire Festival.

At the moment of writing, a season of music at Tanglewood seems far in the distance. But seventy Baldwin pianos are coming, the BSO staff is coming, equipment is coming, scores are coming, and in the first week of July the Berkshire Festival at Tanglewood 1962 will be making history.

Mr. Sistare is assistant public relations director at Tanglewood. This is the first of nine weekly columns by him on various Festival subjects.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 101,456
APR 8 1962

Music

Berkshire Music Hews To Set Line

By RAYMOND MORIN
Telegram Music Critic

Programs for the 1962 Berkshire Music Festival at Tanglewood probably will receive another blast from the New York press, as did those last summer.

Metropolitan newspaper ctiticism has been largely twofold: That the Boston Symphony Orchestra, Charles Munch and guest conductors repeat too much repertory played in Boston nuring the previous season; that the programs are hackneyed and lack new interest.

New York cirtics covered very little of the Berkshire Festival last summer and the Boston press was there infrequently.

Boston Symphony management has countered with the following arguements: Comparatively few members of the Tanglewood audiences previously heard the programs in Boston; there is not enough time between the close of the Symphony Hall, Pops concerts and Esplanade concerts to prepare new repertory for Tanglewood.

This summer's programs not only repeat a large segment of this season's Boston repertory, but include in the main, works that have been played at Tanglewood many times.

The Berkshire Festival will be eight weeks — July 6 thrugh August 26.

Weekend concerts will be Friday and Saturday nights, and Sunday afternoons. This summer, evening concerts will begin at 8, instean of 8:30. Sunday afternoon concerts will remain at 2:30.

The first weekend will be devoted to music by Bach; second and third weekends, music by Mozart. As usual, there are some unusual items. A few: Bach's Concerto for Two Pianos in C, Bach's Ricercare from the Musical Offering; Mozart's Sinfonia Concertante for Violin and Viola, Mozart's Masonic Funeral Music, Haieff's Symphony No. 3, Honegger's Symphony No. 5, Rameau's Dardanus Suite, Irving Fine's Symphony (1962), Kirchner Sinfonia and Lukas Foss' Time Cycle.

Reverting back to tradition (changed last summer) the festival will end with Beethoven's Ninth Symphony.

Washington's cultural life has received a blow with the departure of the Budapest String Quartet from its residence (for 23 years) at the Library of Congress.

The quartet is quitting Washington because, said cellist Mischa Schneider, "We want to have more time to tour the world." One great regret is that they must give up the Stradivarius instruments donated to the Library by Gertrude Clarke Whittall of Worcester. The instruments must remain at the library.

Replacing the Budapest Quartet at the library will be the Juilliard Spring Quartet, which played at the Worcester Art Museum in 1954 and on Clark University Fine Arts Course in 1959.

RUSSIAN REVERSAL

In February, 1950, the central committee of the Communist party censured seven Russian composers, including Shostakovich and Prokofiev.

Their music was scored as "smelling strongly of the modern bourgeois culture." These composers were not following the party line and were lapsing dangerously into the doctrine (evil by Communist standards) that art is international.

Exactly 12 days ago, a group of Soviet composers pleaded (in Moscow) for a closer study of modern Western composers' music. No reference to "bourgeois modernism."

Official agency Tass reported the remarks of a group led by Kara Karayev, a prominent composer from Azerbaijan, and Evegny Tikotsky, head of the Byelo-Russian composers' union. Tass said that they "claimed that the creative quest of modern foreign composers 'should not be ignored."

What became of those Russian portraits of Tchaikovsky and Glinka with their hands over their ears?

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 40,409
MAY 8 1962

A favorite annual program with many New Englanders is the Berkshire Festival which will be held this year from July 4 to August 26, featuring the Boston Symphony Orchestra. The idea of music under the moon in the Berkshire Hills of western Massachusetts was two years old when, in 1936, the board of Berkshire Symphonic Festival invited the Boston Symphony Orchestra to give three concerts in a tent temporarily erected on the lawns of the former Vanderbilt estate in Lenox. Tanglewood, between Lenox and Stockbridge, was given to the Boston Symphony Orchestra in the autumn of 1936 as the new and permanent site for the Festivals and first used in the summer of 1937 for six Festival concerts. A severe thunderstorm where, according to one critic, "even the French horns were shipping water," interrupted one of these concerts and dramatically proved the inadequacy of rented tents and the need for a permanent covered structure for future concerts. Berkshire residents raised sufficient funds to build the 6000 seat Music Shed at Tanglewood. The Shed was first used for the six Boston Symphony Orchestra concerts in the 1938 Festival. Since 1936, three concerts in four days to 15,000 people, Berkshire Festival has grown into an internationally renowned center visited each summer by more than a quarter million persons, who during the eight week season, hear 24 concerts by the orchestra, 8 public rehearsals of the orchestra, 8 chamber music concerts and more than 50 concerts by the 300 students of the Orchestra's summer school of music, the Berkshire Music Center, which is in session at Tanglewood for the Festival period.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 126,440

JUL 8 1962

Tanglewood Opens Season July 6

A favorite stop for Summer vacationers to New England is the great estate called Tanglewood which is tucked into the green Berkshire Hills of southwestern Massachusetts — a few miles from the Connecticut and New York state lines and a short drive from the New York Thruway, the Taconic Parkway and the Massachusetts Turnpike.

Since 1936 Tanglewood has been the Summer home of the famed Boston Symphony Orchestra and here the orchestra holds its annual Berkshire Festival concerts and operates the Berkshire Music Center, the Summer school of music that trained Leonard Bernstein, Thomas Schippers, Rosalind Elias, Mario Lanza, Leontyne Price and many others.

A few auditoriums have have been built at Tanglewood but most of the 210 acres have been left in formal gardens, the hemlock hedges and avenues of tall pine set out soon after William Aspinwall Tappan, a Boston banker and merchant, bought this land in 1848 and incorporated several farms into a gentleman's estate.

* * *

NATHANIEL Hawthorne arrived at Tanglewood, depressed and impoverished, in 1850 and lived on the estate in 1850-1851. Here he was visited and encouraged by Longfellow, Holmes and Melville — the "jungle of literary lions" then living and writing in the Berkshires. A replica of the Hawthorne cottage ("The Little Red House") is a favorite of visitors to Tanglewood.

Guided tours through the Tanglewood grounds originate from the main gate many times every day during the eight week Berkhire Festival season. Visitors see not only the beautifully manicured grounds and the view from the porch of the original mansion which looks over Lake Mahkeenac and Monument Mountain but they are shown the 6000-seat Music Shed where the 106 members of the Boston Symphony Orchestra, with famous guest conductors and star soloists, perform each weekend during the Festival weeks. Visitors also see the interesting Theatre-Concert Hall and the small Chamber Music Hall which were designed by Eero Saarinen and are now used during the summer weeks for Festival and school events.

* * *

THE IDEA of music under the moon in the Berkshire Hills was two years old when, in 1936, the Board of the Berkshire Symphonic Festival invited the Boston Symphony Orchestra to give three concerts in a tent temporarily erected on the lawns of the former Vanderbilt estate in Lenox.

The Tanglewood estate, between Lenox and Stockbridge, was given to the Boston Symphony Orchestra in the autumn of 1936 as the new and permanent site for the Festivals and first used in the summer of 1937 for six Festival concerts. A severe thunderstorm where, according to one critic, "even the French horns were shipping water," interrupted one of these concerts and dramatically proved the inadequacy of rented tents and the need for a permanent covered structure for future concerts.

* * *

THE ORCHESTRA 1962 Berkshire Festival at Tanglewood will open July 6 and close Aug. 26. Most of the Orchestra concerts will be conducted by Charles Munch —his final conerts before retirement as the Orhestra's Music Director. He has invited Pierre Monteux, Eugene Ormandy and William Steinberg to appear as guest conductors during the Festival. Among the famous soloists who will appear at Tanglewood this summer are pianists Rudolf Serkin and the young Americans Gary Graffman, Byron Janis, Eugene Istomin and the Metropolitan Opera soprano Phyllis Curtin. The final Festival concert on Aug. 26 will be Beethoven's Symphony No. 9. Arthur Fiedler will conduct the Boston Pops at Tanglewood in a special program on Thursday, Aug. 2.

Detailed information on Tanglewood with complete program and ticket prices is available, until June 18, from the Berkshire Festival Ticket Office, Symphony Hall, Boston 15 (CO 6-1492). After June 18 the Festival Ticket Office will be at Tanglewood, Lenox, Mass.

Information on accommodations, the fine restaurants and other summer activities in the Berkkshires are available from the Berkshire Hills Conference, Pittsfield, Massachusetts.

GARDEN CITY, N.Y.
NEWSDAY
D. 318,875

FRI FEB 23 1962

Offer Philharmonic Summer Plac

Glen Cove—Mayor Joseph M. Reilly yesterday offered the New York Philharmonic the use of the 25-acre Morgan Memorial Park for a summer home. But Reilly later apparently abandoned hope for the orchestra program when he learned that a minimum of 30 acres for parking facilities would be required.

A list of the Philharmonic's requirements for a Tanglewood-type summer house was passed on by Norman Blankman, a millionaire Sands Point real estate operator who last week suggested that the New York orchestra could be attracted to Long Island for a five-week summer season. Blankman, who has held tentative talks with the Philharmonic's managers, said the group's physical requirements included parking facilities for 3,000 cars in order to attract at least 5,000 or 6,000 persons to each performance. This would mean at least 30 acres for parking, Blankman said.

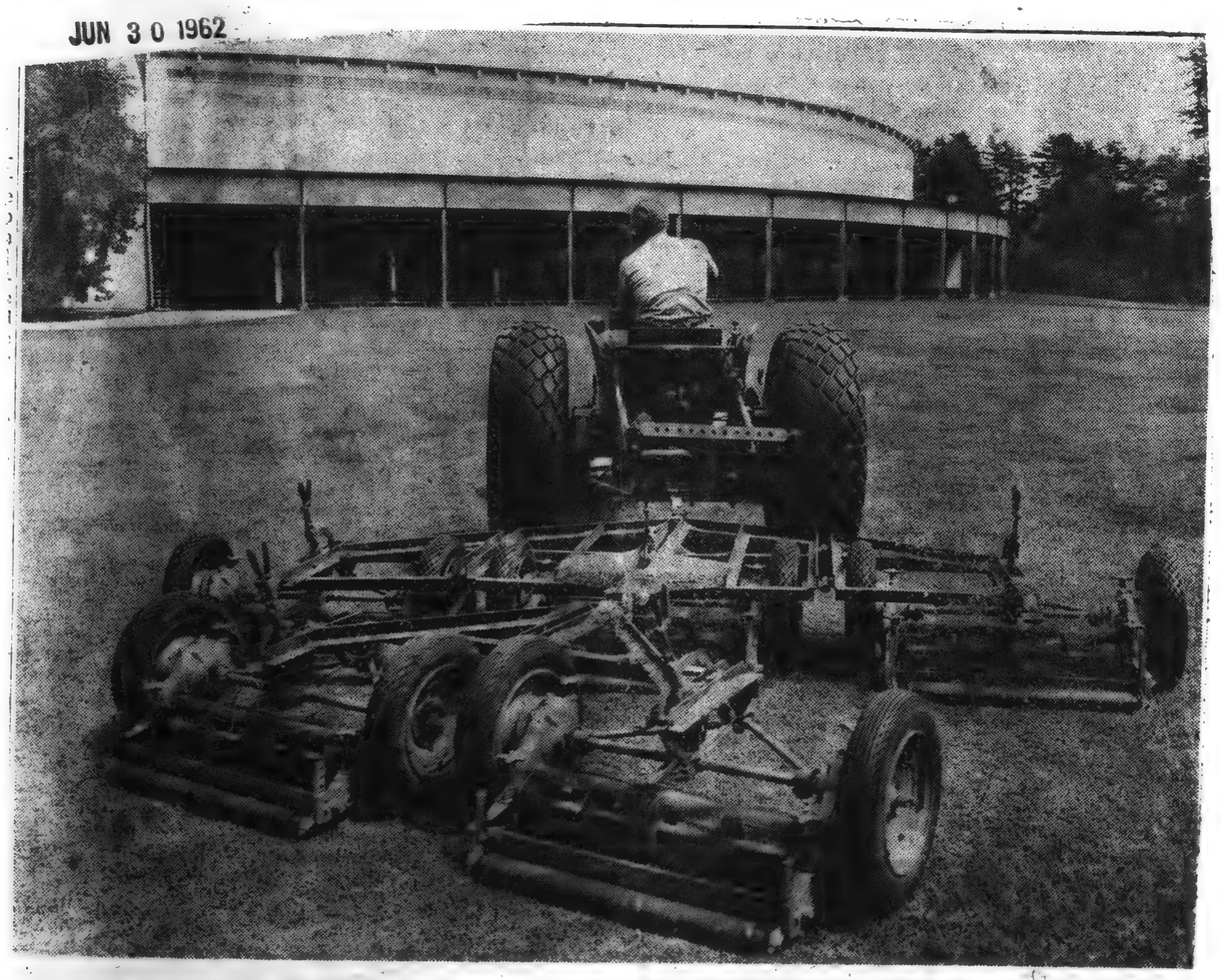
"If they need that, there's not much we can do about it," said Reilly, when he learned of the parking requirement. Morgan Memorial Park is a grassy wooded area that slopes down to Long Island Sound. Earlier Reilly had said he thought Glen Cove had Tanglewood—the present summer home in Massachusetts of the Boston Symphony Orchestra—"beaten because we have water."

He said, "We could be out in boats listening to the music." Reilly's letter inviting the Philharmonic to look over Glen Cove's facilities was sent yesterday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUN 30 1962



Librizzi

MANICURING TANGLEWOOD in preparation for the official opening tomorrow afternoon at 3:30, Superintendent James M. Kiley rides a gang mower that will cut the five acres of lawn in five hours. The rig includes two mowers in front of tractor, thus cutting ahead of tractor wheels which flatten grass, making a close cut difficult.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

JUL 18 1962

Oxford Student Puts English On Tiddly Wink

All this concentration is being caused by a flying "wink," barely discernible above the left hand of Leonard J. Atherton, seated at center, a student of Keble College, Oxford University, England, and a member of the Oxford tiddly winks team which will play American teams here later this year. Seated at left is David Willis, a professional musician from London, and at right is Miss Toby Korn of Irvington, N. J. Standing is Mark Knight, also of London. The four are students for summer at Tanglewood's Berkshire Music Center in Lenox.

Tiddly Winks Team in U. S. Makes Sport of Child's Play

Advance Guard of English Champions From Oxford Demonstrates Skill in Berkshires

PITTSFIELD—Tiddly winks, anyone?

Raised in Stature

Don't laugh. It may not be long before this child's pastime, which has been raised to the stature of a sport by apparently adult Englishmen, may be sweeping the U. S.

An English tiddly winks team will soon arrive in the U. S. to do battle with a number of American teams, recruited mostly from U. S. colleges and universities.

An advance guard of the English team is already here. He is Leonard J. Atherton of Keble College, Oxford University, who is over here studying choral directing at the Berkshire Music Center at Tanglewood in Lenox. He is a member of the Oxford team.

The way Atherto nexplains it, the sport of tiddly wings, despite its insipid name, requires great skill, much patience and a great deal of concentration.

Extremely Poular

At Oxford, Atherton said, the game is an extremely popular Sunday afternoon time-killer. Keble College alone, he said, has 30 members enrolled in its tiddly winks club. This year, Atherton explained with pride, Oxford won the annual championship tiddly wings match with Cambridge University. Thus, it is Oxford that is sending a four-man team over here later this year to vie with American teams.

As any child can tell you but very few (American) adults, tiddly wings is played with a number of "winks," which are flat buttons without the holes, and the object is to get the winks into a cup placed at the center of a mat. The winks are "flicked" by pressing down on them near their edges with a larger wink called, of course, a "winker."

If one of the winks lands on another wink, the later is out of play until the top wink is flicked.

This engenders a great deal of excitement, Atherton explained, because the player whose wink is covered can in turn endeavor to cover the covering wink—and so on.

So as we said before, "Diddly winks, anyone?"

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Circ. 101,245

JUL 24 1962

YWCA Sponsoring Trip To Tanglewood Sunday

Chartered Bus Arranged for Symphony Listeners

A chartered bus is scheduled to leave the YWCA residence, 2 Howard St., Sunday to attend the concert presented by the Boston Symphony Orchestra at the Berkshire Music Festival Tanglewood, according to Miss Janet Easton, YWCA summer program director.

The Boston Symphony Orchestra, conducted by Pierre Monteaux will present, Beethoven's Symphony No. 2; Purcell: "Dido's Lament" (Gray-Masse) Weber: "Ocean, Thy Mighty Monster" (Gray-Masse); Strauss "Ein Heldenleben."

The bus will arrive at Tanglewood in time for the group to enjoy lunch on the spacious lawns surrounding the picturesque concert area. There are facilities available on the grounds for buying lunch, or bring it from home.

A limited number of tickets are available so immediate reservations are necessary. YWCA members may bring guests. Call the YWCA for reservations. The bus will arrive back at the YWCA on Howard St. by 6 p. m.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,217

JUN 30 1962

BSO First Played Here Just Fifty Years Ago

Twenty-four years before the opening of Tanglewood, the Boston Symphony Orchestra made its first appearance in the Berkshires, at the old Colonial Theater on Pittsfield's South Street.

A full account of the concert directed by the German conductor, Max Fiedler, was carried in the Berkshire Evening Eagle on April 16, 1912 —the same day the sinking of the Titanic story broke and shocked the world.

Immediately after the concert, Fiedler who had been "loaned" to the Boston organization for four years, was recalled to his homeland by Kaiser Wilhelm. The Pittsfield engagement was the conductor's last American appearance.

Max Fiedler was not a relative of the currently better known Arthur Fiedler, Boston Pops conductor. Arthur's family came from Austria.

* * *

Crowds came from miles around to the Pittsfield concert, which was a social as well as a musical event. Every one of the 1,400 seats in the theater was occupied. Prices ranged from $1 for a gallery seat to $15 for a box.

Ben Franklin of Troy was the promoter and brought the orchestra to the city at a cost of $2,000. Ulysse Buhler, the grand old man of Berkshire music, and Prof. F. J. Liddle, then director of the Pittsfield symphony orchestra, handled local arrangements, and the Berkshire Eagle pronounced the event an outstanding success.

The Eagle didn't have Jay Rosenfeld for music critic then, although he was in the audience and remembers the performance well. The editor wrote the review, with such high praise as: "masterly interpretation," "wrought magnificently in the realm of enchanted sound."

Soloist for the occasion was Miss Florence Hinkle soprano, whose "magnificent

Max Fiedler

voice, with all its richness and power and splendid range, contributed mightily to a concert that for sheer excellence has not been surpassed in Pittsfield in recent years."

* * *

The program began with Weber's Overture from Der Freischutz, followed by Beethoven's Symphony in A major No. 7, Op. 92. The Prelude and "Liebestod" from Tristan and Isolde by Wagner and an aria from "Tosca" by Puccini followed. Wagner's "Tannhauser" Overture was chosen for the finale.

In spite of thunderous applause after each number, the audience had to be content with the printed program. "No encores permitted" was an unbreakable rule governing the orchestra.

Shortly before the concert was over, a thunder storm broke in "all its fury." Hundreds were in evening dress, and ill prepared to face the downpour. Youngsters who were fortunate enough to be on hand "reaped a harvest from their service in going after raincoats and umbrellas and galoshes. The livery men, too, were much in demand and every available rig was pressed into service." The Eagle reported that "many badly damaged gowns were among the results of the storm's visitation."

Berkshire weather could be just as "ornery" fifty years ago as it is on occasion today. People came then as people come now to hear one of the world's greatest orchestras. Since its first visit in 1912, the Boston Symphony has brought close to two million music lovers to this area. With its summer home now at Tanglewood, it has become a permanent Berkshire institution.

—Edna Thomas

Erich Leinsdorf New Boston Symphony Head

By EDGAR S. VAN OLINDA

The musical intelligentsia of the Western hemisphere will shortly be facing east to the Mecca of Tanglewood in the Berkshires for the 28th annual outdoor series of concerts of the Boston Symphony Orchestra. The group opens its season, July 4, marking the final series of concerts under the direction of Dr. Charles Munch, its artistic mentor since 1951.

Dr. Munch will be succeeded by Vienna - born Erich Leinsdorf, former associate in opera and symphonic performances with Toscanini and Bruno Walter. Earlier in the month, the management of the Boston Symphony Orchestra, moderated by Thomas D. Perry Jr., the orchestra's manager, held a press party for Mr. Leinsdorf in Symphony Hall, Boston, in which the new permanent conductor was questioned as to the future of the Bostonians in general and Tanglewood, in particular. A digest of Mr. Leinsdorf's series of questions and answers follows:

"This organization shall always hold music uppermost. You can glory in it. It is one of the greatest things. I have made a point of this particularly when I was asked abroad, because in Europe there is not too much awareness of what goes on musically in the United States, particularly where the center of decision lies and where musical policy is made. Often the general hostility to the United States takes place in little digs; I found it very useful sometimes to allay certain suspicions best by specific examples and the policies of the Boston Symphony Orchestra have been very impressive to a lot of people when they heard about them.

QUESTION: It's a little bit beyond, looking farther ahead, but for your first Tanglewood season, in 1963, have you any plans about the Berkshire Music Center?

LEINSDORF: I have a lot of plans and ideas, I am concerned with this very much. I have thought as much about Tanglewood and the educational aspects of it as I have thought about the Boston Symphony season. I really think about it all the time because it is one of the greatest enterprises and I want to continue its building up, it has been spectacularly successful.

QUESTION: Do you anticipate any great changes in the personnel of the Orchestra?

LEINSDORF: No, at the moment, none. We have some retirements and these retirements of course mean some replacements, but at this moment there are no changes in personnel, other than these retirements, contemplated.

Erich Leinsdorf, Vienna-born conductor who will be the permanent conductor of the Boston Symphony Orchestra succeeding Dr. Charles Munch who is retiring following the 1962 Berkshire Festival, at Tanglewood.

QUESTION: I didn't read the story myself, but I have heard that you were quoted as saying you didn't intend to stay a great length of time with the Symphony because you were more concerned with opera.

LEINSDORF: I want to know where you read that, because it is certainly entirely to the contrary of what I feel. There comes a moment — look, I think every conductor who has had European training wants to do opera and symphony, because this is the way we were trained. I remember when I was 18 at the Academy in Vienna, I conducted in one year 'Mignon' by Ambroise Thomas and the '7th Symphony' of Bruckner. Now, a greater contrast cannot be found. At the moment I can only say that I think that I want nothing more than to conduct the Symphony. I have had a good fill of opera, I have known its shortcomings, and its lovely sensations. I have enjoyed my stay with it. I would say that at this moment my nostalgia for opera is well controlled.

If there is nothing further, I would like to thank you for being so patient with me and please, for these individual conversations, I think Harry S. Beall, press and publicity director, will be the person who would be delighted to have conversations on special problems which you might be interested in exploring. I will be in Boston probably starting just before Labor Day when I take up my residence."

Prior to June 18, ticket orders should be mailed to Festival Ticket Office, Symphony Hall, Boston 15, Mass. After that date, orders should be addressed to Festival Ticket Office, Tanglewood, Lenox, Mass-Telephone Lenox 600.

TIMES-UNION***R Sunday, May 27, 1962 E-11

MUSICAL QUARTERLY
NEW YORK, N.Y.
QUARTERLY-CIRC. NOT AVAIL.
JUL 1962

CURRENT CHRONICLE

UNITED STATES

Boston

One of the events of the recent Boston Symphony season was the première of Irving Fine's *Symphony — 1962*. Fine's first work since the Trio of 1957, it is also his most ambitious to date. In a sense it seems to represent a summation of experiences gained from both the Trio and the String Quartet. From the latter, it takes the rhetoric, and the *largesse* of musical speech; the former seems to have suggested the general formal design. Like the Trio, it is constructed as a triptych: a central scherzo built as a succession of fragments, surrounded by two predominantly slow, and thematically related movements.

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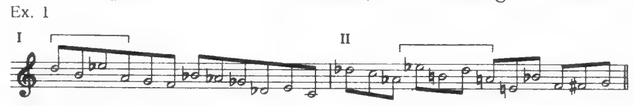

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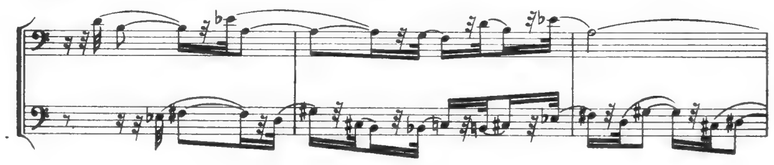

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TIMES-UNION***R Sunday, May 27, 1962 E-11

Erich Leinsdorf New Boston Symphony Head

By EDGAR S. VAN OLINDA

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QUESTION: It's a little bit beyond, looking farther ahead, but for your first Tanglewood season, in 1963, have you any plans about the Berkshire Music Center?

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QUESTION: Do you anticipate any great changes in the personnel of the Orchestra?

LEINSDORF: No, at the moment, none. We have some retirements and these retirements of course mean some replacements, but at this moment there are no changes in personnel, other than these retirements, contemplated.

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LEINSDORF: I want to know where you read that, because it is certainly entirely to the contrary of what I feel. There comes a moment — look, I think every conductor who has had European training wants to do opera and symphony, because this is the way we were trained. I remember, when I was 18 at the Academy in Vienna, I conducted in one year 'Mignon' by Ambroise Thomas and the '7th Symphony' of Bruckner. Now, a greater contrast cannot be found. At the moment I can only say that I think that I want nothing more than to conduct the Symphony. I have had a good fill of opera, I have known its shortcomings and its lovely sensations. I have enjoyed my stay with it. I would say that at this moment my nostalgia for opera is well controlled.

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MUSICAL QUARTERLY
NEW YORK, N.Y.
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JUL 1962

CURRENT CHRONICLE

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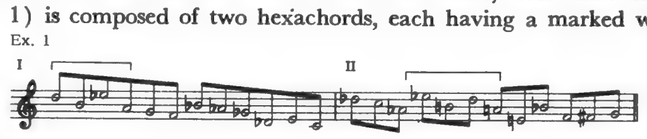

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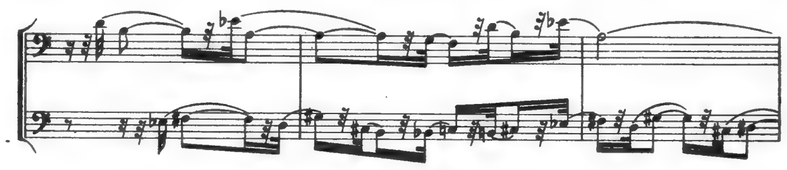

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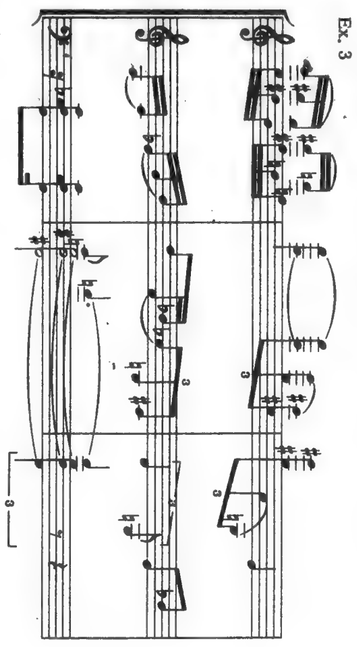
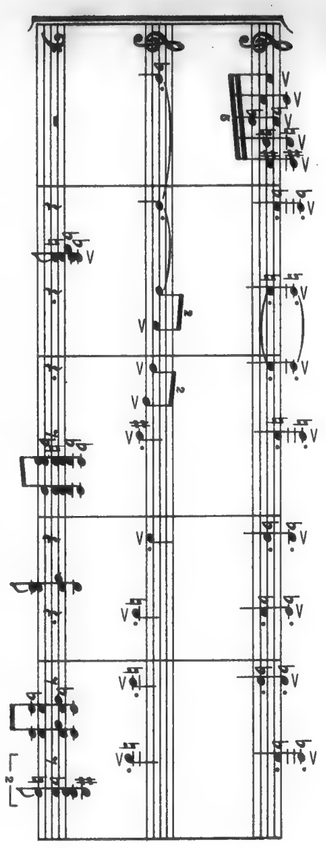


This opposition is continued in the last movement; the opening is a free fantasy based largely on II, while the introduction of the main theme coincides with a return to Row I (Ex. 4). As the central arch

Ex. 4



in the general formal scheme, the scherzo stands somewhat apart; it uses Row I for chords and harmonic accompaniment, but also evolves a new subsidiary row of its own.

I have commented on Fine's serial technique not because a work succeeds or fails by virtue of an abstract plan but because in this case the handling of the rows helps to illuminate Fine's thought. Serialism is, of course, capable of many different uses; in an idiom like Schoenberg's, where the harmony moves rapidly through a wide range of chords, the row and its forms are arranged so as to provide a unifying

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If serial technique has helped to free Fine from conventional thematic procedures, it has also been liberating in a stylistic sense. For a composer who started out within the narrow confines of the neo-Classicism of the forties, serialism provides a powerful incentive for exploration. Certainly, Fine's sources are still in evidence, particularly in some of the Coplandesque gestures of the scherzo, and the Stravinskian evocation of the last movement. But these influences are not restrictive; this symphony is a personal work that strikes out on its own.

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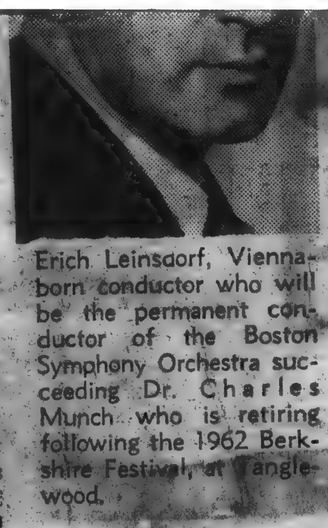

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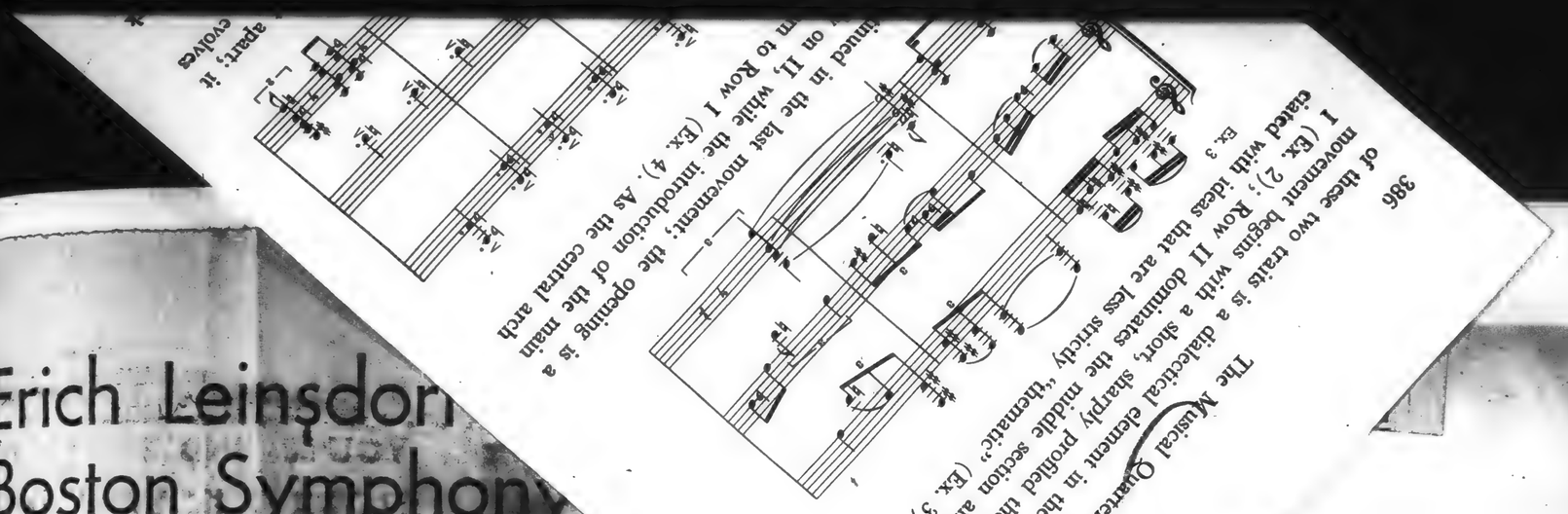

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The Musical Quarterly

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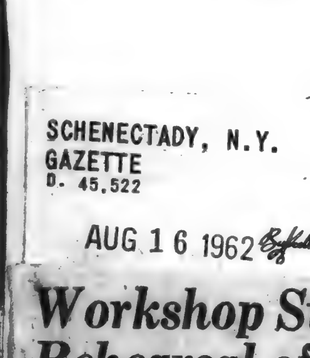

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Christian Science Monitor (e)
BOSTON, Mass.
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JUL 9 1962

Music at Marlboro and Tanglewood

Distinguished Conducting By Casals and Munch

By Louis Chapin

Two New England festivals got under way this weekend—at Tanglewood in the Berkshires, and at Marlboro, Vermont. They have a lot in common.

First, each has been built on the educative power of the best music among young people, envisioned originally by Serge Koussevitzky in one case and by Rudolf Serkin, with members of the Busch and Moyse families, in the other.

Second, each attracts its various-sized summer weekend and vacation crowds as they look for some music in their scenery.

Third, each provides plenty of rolling, forested scenery with its music.

Fourth (to come down to cases), this weekend each offered a performance of Bach's Third Suite under distinguished and seasoned conductors. And they could each boast distinguished visitors: Governor John A. Volpe at one (to honor Charles Munch for his 13 years with the Boston Symphony), and Queen Elisabeth of Belgium at the other.

♪ ♪ ♪

There may be some at Marlboro who wonder (and even worry) whether the festival there isn't getting too near to Tanglewood's bigness. Yesterday afternoon's concert, at which Pablo Casals conducted, was held in the half-completed Marlboro College auditorium, and there was a big jump in attendance. Even though still at a fraction of Tanglewood audiences, might the friendly intimacy of previous summers be lost?

It might, of course.

But the big, pitch-roofed, wooden-skinned auditorium was above all like a country grange hall, bustling and congenial, even with its air of European gentility. And what music it contained and cherished, itself like an instrument! With such an abundance of quality, size could be no cause for fear.

The Bach came first, and it came rolling majestically — as indeed it had at Tanglewood. But once into the middle allegro of the Overture, there was a shaping of the fugal entrances; it was pliable in the way of chamber music. The Suite was generally bright, filled with responsive discipline. Even its familiar Air was lithe and strong rather than delicate. It was all remarkably new music.

And so were the two Beethoven works that completed the program. The Fourth Piano Concerto brought on Mr. Serkin as soloist, and among his hundreds I wonder if he has ever felt or given a more satisfactory performance. The first movement opens with a quiet chordal statement in the solo; and when Mr. Serkin, near the movement's end, returned to these chords with towering conviction, it was only the natural outcome of an affirmative conception welcomed and obeyed by all participants.

The second movement was likewise even more than usually absorbing as a dramatic interplay between orchestra and piano. The angry stalking of the orchestral entrance, met by the imperturbable serenity of the solo; the coming to terms (after a bit of demonstrative indulgence by the piano) in mutual tranquility; nothing was new—and yet so much was new, because newly realized. The Casals-Serkin embrace, at the end, was that of old friends who have rediscovered each other.

Then came the Pastorale symphony, again fresh, not only in its colors but in its limber delineations. This fine orchestra, blending imperceptibly its seasoned with its younger members, responded quickly to Mr. Casals' continuous concern with the phrasing and balance—and no one minded that some of the concern was expressed audibly (there had been a kind of vocal duet during the concerto) or that the conductor rose from his chair at intervals to attend to certain passages more forcefully. The cellos (with Leslie Parnas as principal) seemed notably sensitive in performance — yet why shouldn't they be, conducted by this legendary cellist?

♪ ♪ ♪

The perennial objections to "tired" repertoire, legitimately raised concerning many festivals and winter seasons, are resolved in the face of such performances as these. One found oneself, yesterday in Marlboro, on a kind of second honeymoon with this music—one found oneself renewing the vows. The auditorium, resonant and cool, still has $30,000 worth of "winterizing" to be done; but it has already been consecrated.

And how about Tanglewood, where two Bach programs were heard, plus a student program of chamber music? Did its festival, more than twice as old, suffer by this quick weekend comparison?

In certain ways, yes—in others, no.

The Boston Symphony, which is taking leave this summer of Dr. Munch as its regular conductor, is a superb instrument, unquestionably capable of the greater virtuosity. Yet only at certain points did its programs measure up to the almost unmitigated interest of the Marlboro concert.

On Friday evening these were some transcendent points:

● Doriot Anthony Dwyer's eloquent, unpretentious flute playing in the Second Suite in B minor, with special chamber-music intimacy in the Polonaise variation, where she was balanced with Samuel Mayes as cellist.

● The phenomenal brilliance and lyricism of Bethany Beardslee as soprano soloist in the cantata, "Jauchzet Gott in allen Landen." This singer's wide experience with contemporary music style evidently sharpens the accuracy and musicality of her Bach.

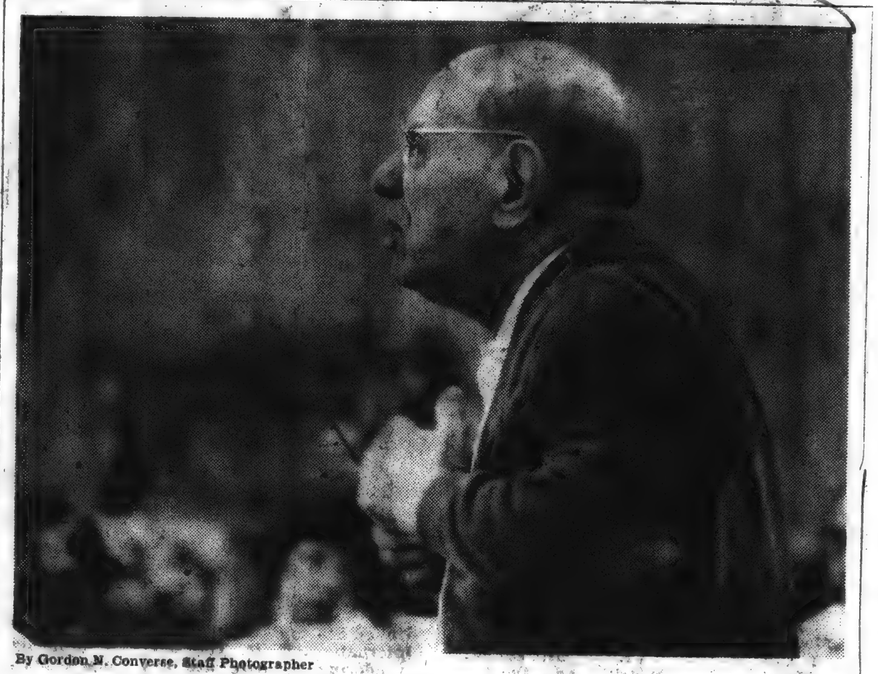
● The pianism, in the Concerto in C major, of Vitya Vronsky and Victor Babin. Their sensitively underlined playing of the slow movement more than justified the shift to these un-baroque instruments after the previous sound of Daniel Pinkham's harpsichord.

● The relative unfamiliarity of the Fourth Suite, in D major, with its moments of dark color among the brightness.

On Saturday there were more such points: The slow movement of the Sixth Brandenburg Concerto, where the violin-less strings entered into the most intimate range of meaning; Lukas Foss's dynamism and elegance in the D-minor "Piano" Concerto (the allegros, however, still want the harpsichord's focus).

In the Air of the Third Suite, to compare with Mr. Casals' lightness, there was Dr. Munch's slower, delicate inwardness, speaking lingeringly. Each was right for its conductor and its human context.

It may be that in the Sunday morning chamber music concert the educative spirit of Tanglewood came nearest to meeting that of Marlboro—and, as it included the wonderfully viable Nonet for Brass of Wallingford Riegger, offering a reminder that new music of quality, joined with "old" music freshly explored, add up to vital experience for young musicians—and their audiences—anywhere.



By Gordon N. Converse, Staff Photographer

Pablo Casals conducting a rehearsal session of the Marlboro Festival Orchestra

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Box 2078, Boston 6 • RIchmond 2-4200

Eagle (e)
CLAREMONT, N. H.
Circ. 8,196

SEP 4 1962

TV Cable System To Carry Boston Symphony

The Boston Symphony Orchestra's Tanglewood Concert with Charles Munch in his final appearance before retiring as conductor will be carried tonight by Boston Channel 2, and will be available to Claremonters on the Cable system.

William R. Roberts, manager of the Claremont Cable Co., said today that from 8:30 p.m. on the concert over Channel 2 will be carried instead of Channel 11 programs.

The program, on tape, includes Beethoven's Ninth Symphony (with the Tanglewood Chorus) and Copeland's The Quiet City.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
WATERBURY, Conn.
Circ. 41,175

AUG 24 1962

ANDY BROWN, son of Dr. and Mrs. A. S. Brown of Waterbury, is one of 11 guides at the Tanglewood Music Festival at Lenox, Mass. this summer. Young Brown, shown at the information booth inside the Glass House at the Main Gate of Tanglewood, has been conducting visitors through the grounds of Tanglewood and assisting with the many duties of the staff in aiding the thousands of visitors to the spacious grounds and the buildings of the Festival and Music School. A graduate of Harvard University and Medical School student at the University of Rochester, Brown, and the other college men who compose the staff of guides, are housed at Windsor Music Camp on the campus of the Windsor Mountain School a short distance from Tanglewood. —Whitestone Photo

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

ENTERPRISE
August 24, 1962

WORKSHOP GROUP VISITS TANGLEWOOD — Harry Ellis Dickson, assistant conductor of the Boston Pops and conductor of the Symphony Hall Youth Concerts of the Boston Symphony, talks to members of the music group of the Heldeberg Workshop outside the music shed at Tanglewood. Members of the class seated (from left) are: Charles Bednarczak of Guilderland, David Kling, Earl Parshall and Kathy Rowe of Voorheesville. Standing are: Billy Glider of Voorheesville, Gregg Stinson of Guilderland, and Sandy Cox of Voorheesville. (See "Heldeberg Workshop" Feature page in this issue of the Enterprise).

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

TROY TIMES RECORD
Saturday, August 11, 1962

Tanglewood Will Host 22 Area Students

Twenty-two students of the Summer Music Program of Troy High School went to Tanglewood today to attend the open rehearsal of Rameau's Dardanus Suite, Fine's Symphony (written in 1962) and Tchaikowsky's Symphony No. 6 (Pathetique).

The Boston Symphony Orchestra performed under the direction of Charles Munch.

Supervising the trip was John F. Zaffuts, chairman of music in the Troy Public School System.

The summer session at Troy High School includes General Music III, Arranging, Theory, instrumental work and piano classes. The first course includes a detailed study of 12 outstanding works and their composers. There is also art and literature correlation. Composers are studied in periods.

Several students are studying compositional arranging. Each is preparing an arrangement for the ensemble.

The theory includes solfeggio, harmony, melodic dictation and harmonic dictation, and keyboard harmony. There are both advanced and elementary classes in theory.

In the Instrumental program under the direction of J. Edward Sewell, beginners are taught the fundamentals and class instrument training is given.

There is also a laboratory band of approximately 30 students, both advanced and beginning.

Several of the advanced instrumental students are studying different instruments.

There are four groups of piano class instruction. These are proparatory courses intended to create an interest in the piano.

EAST AURORA, N.Y.
ADVERTISER
W 3,790
AUG 23 1962

ATTENDING MUSIC CENTER — Sheila and Dennis Kain of 233 Sycamore St. are attending the Berkshire Music Center at Tanglewood, Lenox, Mass. Music center officials believe they are the first sister and brother to enroll together at the 20-year-old school.

EAST AURORA, N.Y.
ADVERTISER
W 3,790
AUG 23 1962

East Aurora Brother And Sister Attend Summer Music Center

Sheila and Dennis Kain, students at the Berkshire Music Center, Tanglewood, Lenox, Mass., the summer school of music operated by the Boston Symphony Orchestra, are believed by music center officials to be the first sister and brother to have been enrolled together at the 20-year-old school.

The Kains live at 233 Sycamore St., East Aurora, and are attending the full eight weeks of the music center's session. Dennis is a tympanist in the Berkshire Music Center Orchestra, which presents weekly concerts under the direction of student conductors.

His sister, Sheila, is a member of the Tanglewood Choir and the Festival Chorus, which have performed several times this summer in the Berkshire Festival concerts of the Boston Symphony at Tanglewood.

NewEnglandNewsclipAgency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 29 1962

Tourist Trade

Business Ahead of 1961 Tanglewood Season Longer

Tourist trade in Berkshire County is up this summer. At least one expert is saying the one-week extension of the Tanglewood season has had a marked effect on business.

Hotels, motels, summer theaters and other tourist attractions all report business is good this summer, showing a big pick-up in August after a slow July.

The Williamstown Summer Theater reports an increase of between 25 and 30 per cent. A spokesman credited a broader selection of plays and the theater's growing reputation.

Williamstown's Sterling and Francine Clark Art Institute set a one-day attendance record Aug. 11 when 1,119 visited the museum.

Attendance at the Berkshire Playhouse in Stockbridge is up over last season's which was the best in 10 years.

The young People's Concerts at South Mountain Music Hall are drawing well and are expected to keep doing so throughout the fall.

Becket's Jacob's Pillow reports business about the same as last year.

In Lenox, the Music Barn says its business is ahead of last summer's by about a fifth.

John V. Geary, executive director of the Berkshire Hills Conference, attributes much of the tourist success of the season to the extension from seven to eight weeks of the Tanglewood season.

200

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 18 1962

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
AUG 17 1962

Gifts Support Tanglewood Scholarships

LENOX—The Friends of the Berkshire Music Center make attendance possible for many young musicians who would otherwise have to miss the unique opportunity provided by the Boston Symphony Orchestra at its summer school of music at Tanglewood.

In these days of increasing costs in education both student and orchestra turn to the Friends for funds to enable students to continue their musical educations in such ideal surroundings as those which are provided by the Boston Symphony at Tanglewood.

The Berkshire Music Center is dependent upon two principal sources of income—the tuition from students who are able to pay, and gifts from those who become Friends of the center.

Of the 270 students enrolled this summer more than 60 per cent receive full tuition grants, and of these a large number are provided with board and dormitory accommodations. Very few of the remaining 40 per cent are able to meet the full extent of the Music Center's fees.

The Friends of the Berkshire Music Center are people who believe in the ideals and the work of the Music Center and contribute to its support.

Henry B. Cabot, president of the Boston Symphony Orchestra's trustees, made this statement in a letter to the Friends earlier this year: "The school is made up of two groups, the young professionals who hope to become composers, conductors or instrumentalists, and the amateurs, semi-professionals, and just plain music lovers . . . most of the first group, who are attending or have just graduated from music conservatories, are unable to pay tuition and must be granted scholarships . . ."

The Tanglewood Revolving Scholarship Fund is the main source of aid to the Berkshire Music Center. It was started in 1949 with a series of gifts from RCA Victor, and is chiefly maintained through the support of the Friends.

Serge Koussevitzky, late music director of the Boston Symphony, for years cherished the dream that somewhere, somehow, there could be established a center where young musicians could continue their professional training and add to their artistic experience under the guidance of eminent musicians from all over the world.

Equally important was the thought that these students should train at the proposed music school under professional conditions. Since the realization of Koussevitzky's dream with the establishment of the Berkshire Music Center by the Boston Symphony Orchestra in 1940, it has been the practice for the students to take part in nearly 40 concerts, lectures, seminars and forums before public audiences made up of the Friends of the Berkshire Music Center.

Through these performances the students are aiding themselves, since the Tanglewood Revolving Scholarship Fund is in large measure maintained by the Friends. A voluntary gift constitutes membership in the Friends.

In appreciation of their contributions, members are invited to the events which the students participate in each season.

Two events other than the concerts of the Berkshire Festival and the student performances which enhance the Tanglewood Revolving Scholarship Fund are the Boston Pops at Tanglewood program, which took place Aug. 2, and the forthcoming Gala Evening Thursday.

The latter event is the culmination of student performances as each department of the Music Center presents a concert in the program beginning at 4 p. m.

Scheduled for this year's Gala Evening are student program of chamber music, choral music by the Tanglewood Choir, music composed by the Tanglewood composers, and a concert of the Berkshire Music Center Orchestra and Festival Chorus which will be devoted to Gustav Mahler's Symphony No. 3.

Richard Burgin will conduct the student orchestra, and Florence Kopleff, an alumna of the Music Center, will be soloist. For this performance Miss Kopleff has contributed her services for the benefit of the Tanglewood Revolving Scholarship Fund.

TROY, N.Y.
TIMES RECORD
D- 40,554
AUG 11 1962

Tanglewood Will Host 22 Area Students

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Sun (e)
ATTLEBORO, Mass.
Circ. 11,091
AUG 13 1962

Jake Jacobson's

Under the Sun

WHAT! NO STRAVINSKY?

It would be easy to generalize about the programming at the Berkshire Music Festival at Tanglewood in Lenox this summer.

But it would also be foolish and dangerous.

One could say there has been very little basic variation in the concert material presented by the Boston Symphony Orchestra in its outdoor setting over a large number of recent years and still be on safe ground.

One would still be on safe ground if he pointed out there is very basic difference between concerts of the orchestra in Symphony Hall in Boston during the winters and those at Tanglewood in the summers.

However, those two points do not concern me now.

I glanced at this year's program at Tanglewood the other day but the glance soon gave way to an intensive study of same program.

Do you know what I found?

For the eight weekends of the summer concert series there was not one work by Igor Stravinsky included.

There is not one composition by Stravinsky slated for hearing at any one of the eight Fridays, eight Saturdays or eight Sundays in the shed, which concerts have the widest appeal of any of the activities at Tanglewood.

But why all the fuss about n Stravinsky?

Well aside from the musica value of presenting at least one just one work, by Stravinsky, thi summer marked an importan birthday in the composer's life

In June Stravinsky became 8 years old.

He has been called a "mu sician's musician and while minor composers drift hither and yon in the public's mind today, Stravinsky's place in history seems secure.

His "Le Sacre du Printemps" translated Rites of Spring, has been described as being to this century what the Beethoven Ninth was to the 19th century.

It would have been truly appropriate if Berkshire could have had some rites of its own this summer in honor of the man.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
SEP 2 1962

Tanglewood: Big Business Or Music?

★ ★ ★ ★ ★ ★

Festival Mushrooms at Alarming Pace

By ROBERT TAYLOR

Last year at this time we inquired about the direction of The Berkshire Festival in Tanglewood. Will it become increasingly commercialized Big Business or a coterie pace-setter, presenting refined but less 'popular' programs?

The problem is not peculiar to the Berkshires, being confronted indeed by almost any artistic organization enjoying a modicum of success. It is still largely unresolved at Tanglewood.

$546,894.50

The 1962 season was not typical in the sense that it marked the end of Dr. Charles Munch's tenure as music director of the orchestra, and was therefore designed to honor one man's achievement rather than define the future role of these concerts.

Even so, the trend of recent years remained unabated: Tanglewood picked up patronage and cash. The annual statistics have just been released, and in accordance with the unwritten rule that every cultural festival must tangibly demonstrate an improvement over the year before in various statistical departments, they relate a twice-told tale.

When the Boston Symphony Orchestra first played at the Berkshire Festival in 1936, it gave three concerts in four days to audiences totalling 15,000. The 1961 Berkshire Festival attracted more than 200,000 in seven weeks.

The 1962 Festival, extended from seven to eight weeks (which increased the number of concerts by the chamber orchestra from six to nine; the chamber music (Wednesdays) from seven to eight the Open Rehearsals from seven to eight) the 1962 Festival attracted 217,642 paid attendances, and took in $546,894.50.

How Much To Music?

Judging from such figures and the trend, it would appear that Tanglewood—barring cataclysm in the economy or some other disaster—is going to be Big Business whether anyone likes it or not. It is mushrooming at a pace of violence like a self-generating force.

No doubt we may consider the increase a favorable sign. Popularity is not innately a destructive element. If thousands of people come to a concert, even if their motives are sometimes non-musical, we may assume this healthier than if they stayed away. But what is disturbing involves the possible effect of popularity on standards.

How much does the Berkshire Festival, aside from its educational activities, mean to music? It is simply good sense to make as much money out of it as possible at a time when support for symphony orchestras must come on a broad public basis rather than out of the pockets of a relatively few patrons.

There is always the danger, however, that the Festival can slide into musical negligibility owing to a concentration on boxoffice.

For the role of the Berkshire Festival still is undefined. Not since the earliest Koussevitsky days has it been especially distinguished by innovation. Now it appeals to the advance guard, now to the broad mass, now it wavers indecisively. True, the chamber concerts and student productions often produce surprising results and high standards. Still there is reason for doubt.

The queries of last year remain pertinent. As the Festival extends its season to eight weeks, as the concerts mount in public favor, as the boxoffice shows that classical music pays its way, can the fete, quite simply, afford to maintain minority standards?

Is the Festival successful if it pleases the public rather than the professionals of music? (And it might be.) Certainly the visitor cannot escape an impression of carnival, the impression that a large chunk of the audience consists of rollicking vacationers, although the audience is generally discreet and attentive.

The answers to such questions lie in the hands of the incoming conductor, Mr. Leinsdorf.

Meanwhile, the statistics for 1962 break down specifically to 117,000 attending the Shed concerts alone against 124,000 last year—bad weather making the difference—but a total of 174,000 at the Festival Concerts (138,000 last year) and 15,000 at the Benefits as against 14,000 in 1961. Tanglewood is still at the crossroads.

CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
FROM NEW YORK STATE SERVICE

VERMONT ENTERPRISE
August 24, 1962

Workshop Students Hear Rehearsal of Symphony

A group of 80 members of the Heldeberg Workshop attended the open rehearsal of the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., on Aug. 11 and 18 of the students in the music classes of the workshop returned Aug. 15 to obtain a more intimate look at the music available at Tanglewood.

Several members of the Boston Symphony Orchestra arrived earlier than usual for the afternoon rehearsal in order to talk with the young music students. The group from the Boston symphony included Rosario Mazzeo, clarinet; Pasquale Cardillo, clarinet; and Roger Voisin, trumpet. Voisin invited the student to sit in on a portion of his brass class which was in session when the group arrived on the Tanglewood grounds.

Also available to the workshop students was a lecture by Peter Gram Swing of the Berkshire Music Center's department of listening and analysis. The lecture, held in the Lenox library, was a discussion and demonstration of the music to be played at the Berkshire Festival concerts next weekend.

Students of the Heldeberg Workshop who visited Tanglewood were in the age group from 10 to 16.

The Heldeberg Workshop, "An Advantage in Learning," was organized by a group of parents in the Voorheesville school district to satisfy, in part, the inquiring minds of their children and to interest them in fields to which they are not ordinarily exposed in school and in the home environment.

PALM BEACH, FLA.
NEWS
D- 3,905 S. 4,007

SEP 7 1962

Musical Giant

The quality which distinguishes Charles Munch is his spontaneity. He never cast music into a mold. In his long 13-year reign as musical director of the Boston Symphony Orchestra from which he is now retiring, he has seemed never to play the same piece twice in the same way. He is fired by the emotion of the moment. This made him almost unique in a world of musical personalities who stamp their brand on their music.

His sense of the freshness of the moment often caused the most professional and informed listeners to say they heard sounds and structures in familiar music that they never heard before. And in those special moments in the concert hall when men and moods conspire, Dr. Munch could whip music into white heat and overwhelm musicians and audjence with its greatness.

As a man he never enjoyed the limelight for its own sake. Those who have been close to him know how retiring and modest is his nature. He is not a showman. The men and women of the Boston Symphony Orchestra had a genuine affection for him, in part because he chose the path of colleague and director rather than tyrant in finding his way through the age-old dilemma of how to weld many individualists and professionals into a unit. If this turned the discipline back to the men themselves, Munch could counter by stepping to the podium and hurling them into the unexpected.

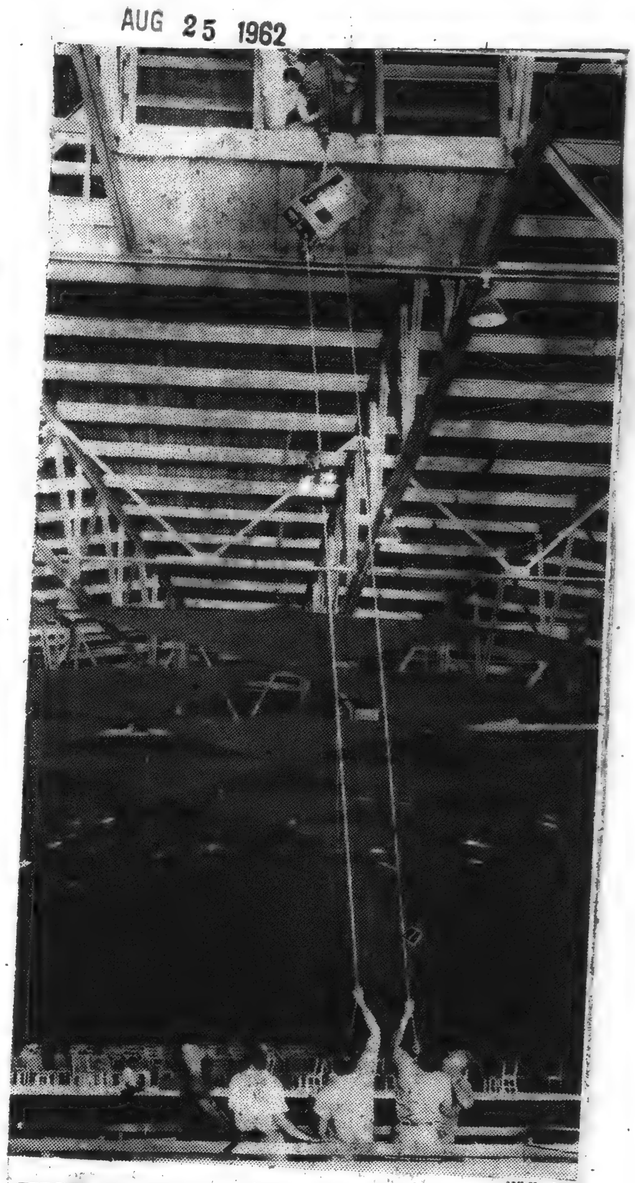
He conducted the French repertoire better than anyone else. This was his bent. But he could attack German music with his own particular excitement, and he paid more scrupulous attention to contemporary composers than he was sometimes given credit for. This despite the fact that innovation requires much longer hours of studying scores than is generally recognized.

Dr. Munch is now looking forward to the international phase of his career appearing as guest conductor in many parts of the world. But he was an international figure already. One of the few giants.—CHRISTIAN SCIENCE MONITOR.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 25 1962



Whitestone

HIGH IN THE SHED at Tanglewood a camera is hoisted to a specially made platform to televise for the first time Sunday a complete Berkshire Festival program. The video-taped program will be shown at 8:30 p.m. on Sept. 2 by WGBH-TV, the educational television station in Boston.

Last Concert To Be Taped For Boston TV Broadcast

The complete program of a Tanglewood concert will be televised at Sunday afternoon's concert for the first time in the history of the Boston Symphony Orchestra's appearances at the Berkshire Festival which started in 1936.

The concert, which will mark Dr. Charles Munch's last as music director of the BSO, will be videotaped by WGBH-TV, the educational television station in Boston. The program will be shown by WGBH-TV, Channel 2, on Sept. 4 at 8:30 p.m.

A mobile taping unit is serving as the base for the TV operations. Four camera positions will be utilized by the staff. Two will be on the sides of the Music Shed and above the stage. Another will be located in the chorus and the fourth will be operated on a platform high above the audience over the box section.

Jordan M. Whitelaw is the producer and David Davis the director in charge of this initial telecast of a Berkshire Festival concert, which will open with Aaron Copland's "Quiet City." The major work to be performed is Beethoven's Ninth Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

AUG 24 1962

Willard Clark To Retire As Music Critic

Willard Mather Clark, 68, of 187 Florida Ave., Springfield, music critic for The Springfield Union and The Springfield Sunday Republican, will officially retire from the music writing field Sept. 1. He wrote his first review more than 40 years ago.

Clark's retirement will bring an end to a career that spanned the early days of the Springfield Symphony Orchestra and its later developmenut as well as the development of the Tanglewood concerts. He had reviewed concertes by many noted personalities including Caruso, Mme. Schumann-Heinke, Lauritz Melchoir, Fritz Kreisler, Isaac Stern, Rachmaninoff, Paderewski, George Gershwin and Marian Anderson.

Clark was born in Deerfield, July 23, 1894, and spent his boyhood in Williamstown where he attended grammar school. He attended Mount Pleasant Military Academy in Ossining, N.Y. and the Univ. of Pennsylvania. During World War I he served as a sergeant in the Army Medical Corps in France. After the war Clark studied voice in Paris until 1921 when he returned to the United States to begin his newspaper career with The Union as music writer and critic.

Clark is retiring because of ill health.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

SEP 1 1962

Letters

More Tanglewood

To the Editor of THE EAGLE:—

I must oppose Mr. Cebula's letter of Aug. 30 in which he says that the Tanglewood concerts do not rate the space given by your paper. On the contrary, it is regrettable that the magnificent Boston Symphony Orchestra or a similar endeavor cannot be continued here the year round, for it is such things as great music, architecture, drama and the allied arts that make for a more satisfying life.

This is what attracts many thousands to our Berkshire and, contrary to Mr. Cebula's thinking, also brings in money that is well spread about, not taken away.

The trouble with our world is that it is starved for cultural nourishment. We have become too greedy for our own benefit. This machine age has made push-button robots of all of us. We are but another bolt in a mad machine that rumbles over and crushes the very utopia we are seeking. Let's not toss out the finer things in life.

Tanglewood's attendance records are evidence of the earth-shaking, soul-stirring power of a great symphony orchestra that nothing else could hope to approach. It is this greatness that only a symphony orchestra has that many thousands come to experience. I don't believe we could attract those same thousands by substituting the juke boxes in our barrooms.

EDWIN STACHE.

Pittsfield.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 28 1962

BSO Gives $500 To 'Splendid' Lenox Fire Dept.

LENOX — Oscar R. Hutchinson, Lenox fire chief, announced today receipt of a $500 contribution to the Lenox Fire Department from the Boston Symphony Orchestra.

In transmitting the check, James J. Brosnahan, Tanglewood business administrator, told Mr. Hutchinson: "The Boston Symphony Orchestra realizes the Lenox Fire Department is maintained by the real estate tax which we pay on our Tanglewood property plus the other taxes collected by the Town of Lenox. Your service to us in protecting the Tanglewood property is well above the service one would normally expect. For this reason we enclose the Boston Symphony Orchestra, Inc., check for $500 to help maintain this splended organization. Please accept it with our sincere gratitude."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

AUG 3 1962

Around Berkshire

BSO Gives Fire Department $500

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In transmitting the check, James J. Brosnahan, Tanglewood business administrator, told Mr. Hutchinson: "The Boston Symphony Orchestra realizes the Lenox Fire Department is maintained by the real estate tax which we pay on our Tanglewood property plus the other taxes collected by the town of Lenox. Your service to us in protecting the Tanglewood property is well above the service one would normally expect. For this reason we enclose the Boston Symphony Orchestra Inc. check for $500 to help maintain this splendid organization. Please accept it with our sincere gratitude."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALTAMONT ENTERPRISE
Friday, August 24, 1962

Workshop Students Hear Rehearsal of Symphony

A group of 80 members of the Heldeberg Workshop attended the open rehearsal of the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., on Aug. 11 and 18 of the students in the music classes of the workshop returned Aug. 15 to obtain a more intimate look at the music available at Tanglewood.

Several members of the Boston Symphony Orchestra arrived earlier than usual for the afternoon rehearsal in order to talk with the young music students. The group from the Boston symphony included Rosario Mazzeo, clarinet; Pasquale Cardillo, clarinet; and Roger Voisin, trumpet. Voisin invited the student to sit in on a portion of his brass class which was in session when the group arrived on the Tanglewood grounds.

Also available to the workshop students was a lecture by Peter Gram Swing of the Berkshire Music Center's department of listening and analysis. The lecture, held in the Lenox library, was a discussion and demonstration of the music to be played at the Berkshire Festival concerts next weekend.

Students of the Heldeberg Workshop who visited Tanglewood were in the age group from 10 to 16.

The Heldeberg Workshop, "An Advantage in Learning," was organized by a group of parents in the Voorheesville school district to satisfy, in part, the inquiring minds of their children and to interest them in fields to which they are not ordinarily exposed in school and in the home environment.

PALM BEACH, FLA.
NEWS
D. 3,905 S. 4,007

SEP 7 1962

Musical Giant"

The quality which distinguishes Charles Munch is his spontaneity. He never cast music into a mold. In his long 13-year reign as musical director of the Boston Symphony Orchestra from which he is now retiring, he has seemed never to play the same piece twice in the same way. He is fired by the emotion of the moment. This made him almost unique in a world of musical personalities who stamp their brand on their music.

His sense of the freshness of the moment often caused the most professional and informed listeners to say they heard sounds and structures in familiar music that they never heard before. And in those special moments in the concert hall when men and moods conspire, Dr. Munch could whip music into white heat and overwhelm musicians and audience with its greatness.

As a man he never enjoyed the limelight for its own sake. Those who have been close to him know how retiring and modest is his nature. He is not a showman. The men and women of the Boston Symphony Orchestra had a genuine affection for him, in part because he chose the path of colleague and director rather than tyrant in finding his way through the age-old dilemma of how to weld many individualists and professionals into a unit. If this turned the discipline back to the men themselves, Munch could counter by stepping to the podium and hurling them into the unexpected.

He conducted the French repertoire better than anyone else. This was his bent. But he could attack German music with his own particular excitement, and he paid more scrupulous attention to contemporary composers than he was sometimes given credit for. This despite the fact that innovation requires much longer hours of studying scores than is generally recognized.

Dr. Munch is now looking forward to the international phase of his career appearing as guest conductor in many parts of the world. But he was an international figure already. One of the few giants.—CHRISTIAN SCIENCE MONITOR.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 25 1962

HIGH IN THE SHED at Tanglewood a camera is hoisted to a specially made platform to televise for the first time Sunday a complete Berkshire Festival program. The video-taped program will be shown at 8:30 p.m. on Sept. 2 by WGBH-TV, the educational television station in Boston. Whitestone

Last Concert To Be Taped For Boston TV Broadcast

The complete program of a Tanglewood concert will be televised at Sunday afternoon's concert for the first time in the history of the Boston Symphony Orchestra's appearances at the Berkshire Festival which started in 1936.

The concert, which will mark Dr. Charles Munch's last as music director of the BSO, will be videotaped by WGBH-TV, the educational television station in Boston. The program will be shown by WGBH-TV, Channel 2, on Sept. 4 at 8:30 p.m.

A mobile taping unit is serving as the base for the TV operations. Four camera positions will be utilized by the staff. Two will be on the sides of the Music Shed and above the stage. Another will be located in the chorus and the fourth will be operated on a platform high above the audience over the box section.

Jordan M. Whitelaw is the producer and David Davis the director in charge of this initial telecast of a Berkshire Festival concert, which will open with Aaron Copland's "Quiet City." The major work to be performed is Beethoven's Ninth Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

AUG 24 1962

Willard Clark To Retire As Music Critic

Willard Mather Clark, 68, of 187 Florida Ave., Springfield, music critic for The Springfield Union and The Springfield Sunday Republican, will officially retire from the music writing field Sept. 1. He wrote his first review more than 40 years ago.

Clark's retirement will bring an end to a career that spanned the early days of the Springfield Symphony Orchestra and its later development as well as the development of the Tanglewood concerts. He had reviewed concertes by many noted personalities including Caruso, Mme. Schumann-Heinke, Lauritz Melchoir, Fritz Kreisler, Isaac Stern, Rachmaninoff, Paderewski, George Gershwin and Marian Anderson.

Clark was born in Deerfield, July 23, 1894, and spent his boyhood in Williamstown where he attended grammar school. He attended Mount Pleasant Military Academy in Ossining, N.Y. and the Univ. of Pennsylvania. During World War I he served as a sergeant in the Army Medical Corps in France. After the war Clark studied voice in Paris until 1921 when he returned to the United States to begin his newspaper career with The Union as music writer and critic.

Clark is retiring because of ill health.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

SEP 1 1962

Letters

More Tanglewood

To the Editor of THE EAGLE:—

I must oppose Mr. Cebula's letter of Aug. 30 in which he says that the Tanglewood concerts do not rate the space given by your paper. On the contrary, it is regrettable that the magnificent Boston Symphony Orchestra or a similar endeavor cannot be continued here the year round, for it is such things as great music, architecture, drama and the allied arts that make for a more satisfying life.

This is what attracts many thousands to our Berkshire and, contrary to Mr. Cebula's thinking, also brings in money that is well spread about, not taken away.

The trouble with our world is that it is starved for cultural nourishment. We have become too greedy for our own benefit. This machine age has made push-button robots of all of us. We are but another bolt in a mad machine that rumbles over and crushes the very utopia we are seeking. Let's not toss out the finer things in life.

Tanglewood's attendance records are evidence of the earth-shaking, soul-stirring power of a great symphony orchestra that nothing else could hope to approach. It is this greatness that only a symphony orchestra has that many thousands come to experience. I don't believe we could attract those same thousands by substituting the juke boxes in our barrooms.

EDWIN STACHE.

Pittsfield.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

AUG 28 1962

BSO Gives $500 To 'Splendid' Lenox Fire Dept.

LENOX — Oscar R. Hutchinson, Lenox fire chief, announced today receipt of a $500 contribution to the Lenox Fire Department from the Boston Symphony Orchestra.

In transmitting the check, James J. Brosnahan, Tanglewood business administrator, told Mr. Hutchinson: "The Boston Symphony Orchestra realizes the Lenox Fire Department is maintained by the real estate tax which we pay on our Tanglewood property plus the other taxes collected by the Town of Lenox. Your service to us in protecting the Tanglewood property is well above the service one would normally expect. For this reason we enclose the Boston Symphony Orchestra, Inc., check for $500 to help maintain this splended organization. Please accept it with our sincere gratitude."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

AUG 30 1962

Around Berkshire

BSO Gives Fire Department $500

LENOX—Oscar R. Hutchinson, Lenox fire chief, has announced receipt of a $500 contribution to the Lenox Fire Department from the Boston Symphony Orchestra.

In transmitting the check, James J. Brosnahan, Tanglewood business administrator, told Mr. Hutchinson: "The Boston Symphony Orchestra realizes the Lenox Fire Department is maintained by the real estate tax which we pay on our Tanglewood property plus the other taxes collected by the town of Lenox. Your service to us in protecting the Tanglewood property is well above the service one would normally expect. For this reason we enclose the Boston Symphony Orchestra Inc. check for $500 to help maintain this splendid organization. Please accept it with our sincere gratitude."

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BROOKLYN DAILY
Thursday, July 12, 1962

Sunday At NF Tanglewood

L. to R.: Charles Munch, Music Director of the Boston Symphony Orchestra and Rudolf Serkin, world-famous pianist, discuss a question of interpretation of Beethoven's "Emperor" Concerto which Serkin will play at Tanglewood on Sunday, August 5. This concert has been chosen for the sixth annual excursion "Sunday at Tanglewood" sponsored by the Brooklyn Academy of Music.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BROOKLYN RECORD
Friday, July 13, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
N. Y. JOURNAL AMERICAN
Wednesday, July 25, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
EAST AURORA ADVERTISER
Thursday, August 23, 1962

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579
JUL 9 1962 Buffalo
BROOKLYN, N.Y.
BULLETIN
W. - CIRC. NOT AVAIL.
JUL 12 1962 Buffalo
NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579
JUL 25 1962 Buffalo
RIDGEWOOD, N.Y.
TIMES
W. 10,050
JUL 12 1962 Buffalo
NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139
JUL 9 1962 Buffalo
BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,200
AUG 3 1962 Buffalo
1962

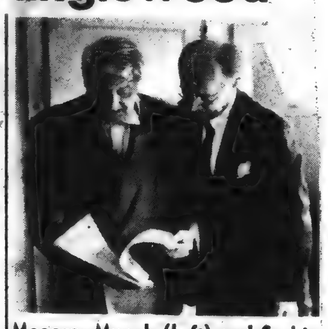
NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 463,241 SAT. 176,139
JUL 23 1962 Buffalo
1962

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 3,900
JUL 12 1962 Buffalo

Academy Offers a Sunday Excursion to Tanglewood

The Brooklyn Academy of Music will sponsor its sixth annual "Sunday at Tanglewood" excursion on Aug. 5. The jaunt includes round trip transportation, a picnic lunch on the Tanglewood grounds and a reserved seat inside the Music Shed for the Sunday Matinee concert of the Boston Symphony Orchestra.

Charles Munch, who is conducting most of the Tanglewood performances during his last season as music director of the Bostonians, will be on the podium. The soloist will be the world-famous pianist, Rudolf Serkin, who will play Beetoven's Concerto No. 5 in E flat (the "Emperor"). The program will open with Brahms' Variations on a Theme by Haydn and will also include Bohuslav Martinu's Fantaisies Symphoniques (Symphony No. 6), which was commissioned for the 75th anniversary of the Boston Symphony Orchestra and



Messrs. Munch (left) and Serkin

which is dedicated to Dr. Munch.

Buses will leave from Manhattan at 8:30 A.M. that Sunday. It is expected that they will arrive at Tanglewood around noon, and that the excursionists will return to the city by 10 P.M. The cost of the trip is $12, with a one-dollar reduction granted to Academy members for the 1962-1963 season.

Further details may be obtained by telephoning the Academy at ST 3-6700.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 100,849

SEP 9 1962

203

Music

Springfield Reviewer R

By RAYMOND MORIN
Telegram Music Critic

The dean of New England music critics has retired after more than 40 years' reviewing. Willard M. Clark ended his career on Sept. 1 as music critic for the Springfield Union and the Springfield Sunday Republican.

His last review was of the concluding concert at Tanglewood on Sunday, Aug. 26. The performance of Beethoven's Ninth Symphony, played by the Boston Symphony Orchestra with mixed chorus and soloists, also marked the retirement of Charles Munch as regular conductor of the orchestra and Richard Burgin as its concertmaster.

Clark's health has not been good for several months and his eyesight had failed to a point that he was forced to dictate his last reviews in the Tanglewood press room.

Familiar Hero

During most of his career, Clark has been a familiar figure at the Worcester Music Festival. At the 1927 festival in Mechanics Hall, Clark shared press facilities with such critics as Olin Downes of the New York Times; H.T. Parker, Boston Transcript; L.A. Sloper, Christian Science Monitor, and Pierre V. R. Key, guest critic for the Worcester Evening Gazette.

Clark was visibly and audibly impressed when he attended his first Worcester Festival in the new Municipal Auditorium in 1933.

He was amazed by the maze of corridors. "I was lost several times," he said. "What a magnificent building this is. Springfield folks have heard about it, but they haven't any idea. No sir, they haven't any idea."

Clark attended the Monday night concert of the 1961 festival to hear soprano Joan Sutherland.

He has been one of the most respected members within the profession of music criticism. Though not an indiscriminate advocate of contemporary music, he listened attentively and with an open mind to all new music, appraising it with fairness and honesty.

Thousands of concertgoers in the Springfield area will continue to enjoy seeing Clark at musical events. They will no doubt be as eager to hear his now private opinions as they have been in reading his astute judgments for more than four decades.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

ALTAMONT ENTERPRISE
Friday, August 24, 1962

Behind The Scenes At Tanglewood

Wednesday afternoon the music group from Heldeberg Workshop went to Tanglewood. This was a very special occasion since the group was to mingle informally with members of the Boston Symphony Orchestra, and to sit in on part of the closed rehearsal.

The group was accompanied by Edgar VanOlinda, local music critic, who has been going to Tanglewood concerts for 28 years. He charmed the children with bits of information on the organization and purpose of Tanglewood, as well as many personal stories from his own experience.

The boys and girls and adults were thrilled to hear part of the chorus rehearse for Beethoven's Ninth Symphony to be presented at the closing performance.

Mr. Dickson, assistant conductor of the Boston Pops and conductor of the Symphony Hall Concerts of the Boston Symphony for young people, spoke to the children outside the music shed, answered questions and told them something of the activities for youth in which he was engaged. The rehearsal bell sounded and he was called away, but the group was privileged to hear Mr. Kirchner conducting his own composition, "Sinfonia." Everyone found this extremely exciting, and it was with reluctance that they went back to the cars to return home.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 19 1962

Objections Heard to Inn Permit

Board's Decision Withheld Until Applicant Advised

LENOX—Following a public hearing last night at which nine persons objected to a petition by Fred R. Selch of New York City for an innkeeper's permit for his property on West Street, the Planning Board decided on the issue but withhold announcement of the decision until the applicant is informed.

About 35 persons attended the hearing, held in the Grange room at the Town Hall. Mr. Selch sought the permit for his property at 214 West St., across from the Tanglewood main entrance.

He bought the property last December from Frank A. Dunbar for an estimated $36,000. The 12-room house and 50 acres of land have been operated for Selch by Michael Bakwin, owner of Avaloch Inn, as a guest house and Tanglewood parking lot.

Kennedy Quotes Bylaw

The property is in a residential zone. As reviewed by John D. Kennedy, chairman of the Planning Board, at the opening of the hearing, the town bylaws state that such property may be used for a hotel or inn under certain conditions. The Planning Board is permitted to authorize such use provided the board determines at a public hearing that the proposed use is not injurious, noxious or offensive to the neighborhood. Issuance of a permit involves no change in the zone designation of the district and is renewable on a year-to-year basis.

As explained by Mr. Bakwin, the only change sought in the operation of the property is that, in addition to the lodging already provided, there would be "a small snack bar, seating about 30 people." Mr. Bakwin and Mr. Selch both stated there were no plans to feed the guests lodged there. They would continue to eat either at Avaloch or some other local restaurant.

Charles R. Alberti Jr., Avaloch's attorney, explained that this minor change would involve no change in the external appearance of the Dunbar house except repainting.

Mr. Bakwin said that if Lenox expects to engage in tourist trade, the town will have to resign itself to providing tourist services. He added that there is a need for a food place which does not serve alcohol and is convenient to Tanglewood.

Objectors Heard

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, expressed that organization's opposition to any further encroachment in the area by commercial enterprises. He stressed the importance of the surrounding environs to a successful artistic endeavor.

The Rev. Lawrence Langguth, S.J., rector of Shadowbrook, said he was "concerned" that the issuance of a permit might start a trend which would destroy the scenic attractions of the area.

John D. Hatch, president of the Stockbridge Bowl Association and a neighbor, argued that once the permit is granted, the town has little control over property changes that might detract from the area's beauty.

Kelton M. Burbank, Pittsfield attorney, representing John H. P. Gould of Mahkeenac Farm, argued that the noise level, which is already disturbing, would become intolerable. He said Mr. Gould felt he had a right to expect the town to protect the residential character of the area and had maintained his property in that expectation.

Henry Edwards, an employe at Mahkeenac Farm, also spoke of the noise level. He claimed it already kept him from sleeping.

J. M. Harding, recent purchaser of a summer place in the area, and Mrs. Serge Koussevitsky, who lives at Seranac, just west of Avaloch, both expressed concern with the possibility that a new commercial operation would damage the rural environment.

A woman who identified herself as Mrs. Lewis of Louisville, Ky., a frequent visitor to the area, said the proposed operation would diminish the area's effectiveness. George A. Turain, owner-manager of the Curtis Hotel, said he was neither "for or agin'" the petition. He went on to state, however, that Mr. Bakwin might die tomorrow and there was no guarantee that the next manager would not embark on construction plans which would uglify the area.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 445,834

AUG 26 1962

CLASSES FOR YOUNG CONDUCTORS—Many bright student conductors from around the world, like Satoko Takemae of Tokyo (above), learn the fine points which make the difference between a brilliant pupil and a true professional under the guidance of a master such as Richard Burgin, associate conductor of the Boston Symphony Orchestra.

Tanglewood Tutelage Tops

Globe 8/26/62

School for Virtuosos

By IAN FORMAN

That southern slope of the Berkshires called Tanglewood, between Lenox and Stockbridge, has long been a Summer idyl.

Its upcountry wilderness, its July and August sunshine filtered onto stretches of lawn have inspired creativity in many forms.

★ ★ ★

Discovered by Emerson, Holmes, Melville and Hawthorne in the mid-1800's as a stimulating spot, it flourished for a number of years as a pleasant retreat for writers and thinkers.

Today the dramatic focus is on music—some of the best in the world produced by the Boston Symphony Orchestra.

But the world-famous Boston Symphony did something unusual for a symphony orchestra.

It founded a school—the only one of its kind attached to such a musical organization anywhere.

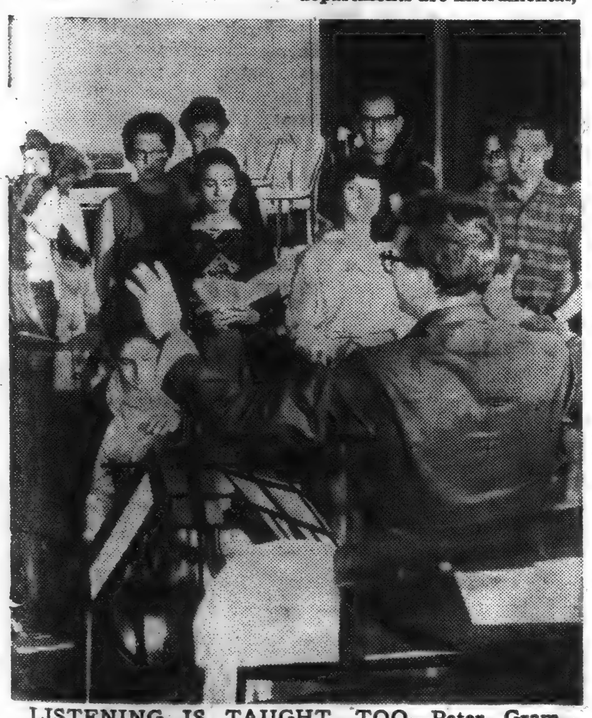
This school aims to turn brilliant students into "young professionals."

It's not for beginners, but it's still vital because "there's a real jump from a top student to a professional musician," as one Boston Symphony player put it.

★ ★ ★

Under the tutelage of top-ranked musicians, a younger generation of Leonard Bernsteins and so on, learn the fine points of professionalism—the final, deft touches—so difficult to find under any other circumstances.

Where else can you find a staff and faculty with such names as Charles Munch (director), Aaron Copeland, Richard Burgin, Lukas Foss, Boris Goldovsky, Hugh Ross, Peter Gram Swing and advisers like Leonard Bernstein, Pierre Monteux, Gregor Piatigorsky, and Isaac Stern.



LISTENING IS TAUGHT, TOO—Peter Gram Swing, conducts class for listening and analysis of music at Berkshire Music Center for students, teachers and music enthusiasts.

About half the staff are Boston Symphony members, with others being added as the school has grown since 1940.

The young people who come to savor the Berkshire Music Center's rare experience are among the top future musicians of the world, arriving from about 20 nations each year.

These brilliant youthful composers, conductors, instrumentalists and singers are drawn from France, Mexico, Hawaii, Japan, Czecho-Slovakia, Austria, Finland, Iran, Israel, Holland, Brazil, Greece, Argentina, Chile, Puerto Rico and a larger handful from Canada.

Many will become outstanding conductors of symphonies throughout the world, working now under Eleazar de Carvalho, who heads the orchestra and conducting department, and others in the past such as Leonard Bernstein, still close to the center.

★ ★ ★

A school "for living and working in music" is the way its founder, the late Serge Koussevitzky, former Boston Symphony conductor, saw the young institution's mission.

Housed in both rustic sheds and the fine old buildings of the Hepburn-Tappan "Tanglewood" estate, whose gift made the symphony's Summer home possible, young composers can be inspired and instructed by the likes of Copeland, Foss, Iain Hamilton and Witold Lutoslawski, all recognized composers in their own right.

The Berkshire center's five departments are instrumental,

PROFESSIONAL'S POINTERS—In a chamber music class at Berkshire Music Center, Joseph de Pasquale (right), first viola player for Boston Symphony Orchestra, helps polish techniques of Won-Mo Kim of Korea (left) and Jacques Sudrat of Paris.

choral, composition, opera (not offered this year), and the Tanglewood Study Group, primarily for the amateur, teacher or music enthusiast.

Courses and sessions run from two to eight weeks, with tuition going up to $300 plus other expenses, but scholarships, grants and fellowships are available, with numerous foreign students coming this way.

★ ★ ★

Now in its 20th year (four years were missed during World War II), this unique school is the result of happy circumstances.

After the graceful, 210-acre estate with its own Lake Mahkeenac was given to the Boston Symphony, Dr. Koussevitzky saw a chance to fulfill a longtime dream of his.

His musicians were relatively free, except for weekend Festival concerts. The estate afforded spacious grounds and buildings. Only the idea and initiative were needed..

So clear was the concept in Dr. Koussevitzky's mind that it has since been unchanged (despite his death later in 1950) though the school has expanded.

He formed student orchestras and a selected group of young conductors, whom the noted man coached and who led the orchestras under his direct supervision.

Three hundred pupils from all points came the first year, and this summer the total is well over 400, despite the quality aspect of the program.

Later other departments were added and new buildings erected, sometimes with the help of Ford Foundation and other grants.

What Tanglewood, its concerts and school, now stand for is a focus of culture in New England comparable to the famous European music festivals, set in a pastoral scene and alive with the artistry and enthusiasm of both famous musicians and brilliant students.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Circ. 8,158
AUG 21 1962

Friends Make Possible Unique Summer School

The Friends of the Berkshire Music Center make it possible for many young musicians, who would otherwise have to miss the unique opportunity provided by the Boston Symphony Orchestra at its summer school of music at Tanglewood, to study at this famed school.

In these days of increasing costs in education both student and orchestra alike turn to the Friends for funds to enable students to continue their musical educations in such ideal surroundings as those which are provided by the Boston Symphony at Tanglewood.

The Berkshire Music Center is dependent upon two principal sources of income-the tuition from students who are able to pay, and gifts from those who elect to become Friends of the Berkshire Music Center. Of the 270 students enrolled this summer more than 60 per cent receive full tuition grants, and of these a large number are provided with board and dormitory accommodations. Very few of the remaining 40 per cent are able to meet the full extent of the Music Center's fees.

The Friends of the Berkshire Music Center are people who believe in the ideals and the work of the Music Center and contribute to its support. Henry B. Cabot, president of the Boston Symphony orchestra's trustees, made this statement in a letter to the Friends earlier this year: "The school is made up of two groups, the young professionals who hope to become composers, conductors or instrumentalists, and the amateurs, semi-professionals, and just plain music lovers. . .most of the first group, who are attending or have just graduated from music conservatories, are unable to pay tuition and must be granted scholarships . . ."

The Tanglewood Revolving Scholarship Fund is the main source of aid to the Berkshire Music Center. It was started in 1949 through a series of gifts from RCA Victor, and is chiefly maintained through the support of the Friends.

Serge Koussevitzky, late music director of the Boston Symphony, for years cherished the dream that somewhere, somehow, there could be established a center where young musicians could continue their professional training and add to their artistic experience under the guidance of eminent musicians from all over the world. Equally important was the thought that these students should train at the proposed music school under professional conditions. Since the realization of Koussevitzky's dream with the establishment of the Berkshire Music Center by the Boston Symphony Orchestra in 1940, it has been the practice for the students to take part in nearly 40 concerts, lectures, seminars and forums before public audiences made up of the Friends of the Berkshire Music Center.

Through these performances the students are aiding themselves, since the Tanglewood Revolving Scholarship Fund is in large measure maintained by the Friends. A voluntary gift constitutes membership in the Friends. In appreciation of their contributions, members are invited to the events in which the students participate each season. The office of the Friends of the Berkshire Music Center is located at the Main Gate at Tanglewood, and donations are received there or by mail to the Friends Office, Tanglewood, Lenox.

Two events other than the concerts of the Berkshire Festival and the student performances which enhance the Tanglewood Revolving Scholarship Fund are the Boston Pops at Tanglewood program, which took place on August 2, and the forthcoming Gala Evening on August 23.

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Tucumán, Lunes 5 de Setiembre de 1960 *Bs. Aires 363*

El Centro Musical de Verano de los E. Unidos

Especial Para NOTICIAS • Escribe el Dr. Adolfo A. Critto

En las sierras de Berkshire, Massachussets, en un hermoso parque de césped alternado de coposos árboles, y enmarcado en un panorama de lomas, a un lado, y el agua tranquila de un lago al otro lado, un espectáculo inusitado se presenta ante los ojos y oídos del visitante en las cálidas tardes y noches de verano.

Allí uno de los conjuntos musicales más famosos del mundo —la Orquesta Sinfónica de Boston— tiene su residencia de verano; sus conciertos, alternados con los de la orquesta Boston Pops y solistas o conjuntos musicales de elevada jerarquía, constituyen el Berkshire Festival, en el citado parque denominado Tanglewood, que se ha convertido así en el centro del peregrinaje musical de verano en los EE. UU., frecuentemente comparado con Salzburgo en Austria.

La circunstancia de reunirse allí tantos valores musicales durante el verano, ha dado fuerza a la idea de permitir a jóvenes de talento aprovechar esta circunstancia ideal, y se creó una escuela de verano "for living and working in music" en la que los estudiantes presencian los ensayos y desarrollan su talento musical con la colaboración de los eminentes músicos allí reunidos. El director de la Facultad es el conocido compositor norteamericano Aaron Copland. Los estudiantes forman asimismo una orquesta. Se concede beca a extranjeros (compositores, cantantes, directores de orquesta, etc.), y en un reciente verano, por ejemplo, hubo 32 extranjeros venidos de 22 países (entre ellos Argentina) sobre un total de 420 estudiantes.

Vista general de las instalaciones exteriores, playas de estacionamiento, zona urbanizada adyacente y campos lindantes, de bellezas panorámica.

Aspecto parcial del escenario y del auditorium del Centro Musical, Berkshire, Mass., cuyo complejo arquitectónico es sencillamente sorprendente.

Después de haber visto nuestros conciertos en el Teatro Odeón (o San Martín) en Tucumán, y en las Operas de París, Viena, Praga, Berlín, así como en los salones de conciertos de Londres o en la Scala de Milán o en el Gran Auditorium en la Exposición Universal en Bruselas, no puede menos que sorprender esta nueva experiencia musical en el "Salzburgo de los EE. UU.". En efecto, por un lado esa combinación de naturaleza y arte produce una de las impresiones más agradables accesibles al hombre en este campo: El suave murmullo del viento en el follaje de los árboles hacía de salvaje y dócil marco a Rimski Korsakow y Tchaicowsky, y el lago, los árboles, el césped, las lomas y el cielo daban un toque de encanto natural a esa reunión artística, donde el viento mezclaba la naturaleza con la obra del hombre. En tal respecto, fue una impresión parecida al Festival Internacional del Ballet en los hermosos parques de Nervi, en las noches estivales del año pasado.

Pero lo que más me llamó la atención en este festival artístico norteamericano, es el público: por primera vez vi asistir a un concierto —¡y a un concierto de este nivel!— gentes en short y mangas de camisa, cuando no en mallas de baño, recostados sobre colchas extendidas sobre el césped, y haciendo allí pic-nics antes del concierto, y tomando sol mientras la orquesta ejecutaba. Bajo la bóveda que cobija a la orquesta, 6.000 espectadores escuchaban sentados, pero también en mangas de camisa, y a veces en shorts, soleras, etc., como quien va a la playa. El resto, como dije, se sentaba o recostaba en el parque que rodea la bóveda, bajo los árboles o bajo el sol, de acuerdo al gusto de cada uno. No se crea que a pesar de los cientos o miles de pic-nics allí realizados, se dejaron desperdicios o papeles sobre el césped después de terminado el concierto. Este público, vestido de un modo tan democrático, se dirige —al terminar el concierto— en riadas a tomar sus modernos automóviles para alejarse del lugar. Otro hecho notable: el público aplaudía entre los diferentes tiempos de un mismo concierto o sinfonía, y el famoso director (Mr. Pierre Montewx) condescendiente, esperaba con paciencia y aún los acompañaba con movimientos de cabeza, en el último movimiento de la 5ª Sinfonía de Tchaicowski, gran parte del público aplaudió equivocadamente mientras la orquesta ejecutaba.

Esto contrasta grandemente con los elegantemente vestidos asistentes a los conciertos europeos o argentinos, que después se alejan de la sala caminando o en tranvías, y generalmente se cuidan de aplaudir entre tiempos de una obra musical.

Los estudiantes de música interesados pueden dirigirse solicitando informes de programas, condiciones y becas, a: "Berkshire Music Center. Symphony Hall, Boston 15, Massachussets".

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POST-SEASON

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Circ. 11,091
AUG 29 1962

...00, the company said.

217,642 AT BERKSHIRE

LENOX, — The 1962 Berkshire Music Festival attracted 217,642 persons who paid $546,895 for tickets, the Boston Symphony Orchestra reported yesterday. This compared with attendance of 210,438 and ticket receipts of $533,136 in 1961 when the season lasted seven weeks instead of eight.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 162,363
AUG 29 1962

217,642 Attended Berkshire Festival

LENOX (UPI)—The 1962 Berkshire Music Festival attracted 217,642 persons who paid $546,895 for tickets, the Boston Symphony Orchestra reports.

This compared with attendance of 210,438 and ticket receipts of $533,136 in 1961 when the season was seven weeks in length instead of eight this year.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 29 1962

Tanglewood Ends 27th Year

Festival Has Multiplied 14 Fold Since Founding

Statistical Report of Year's Musical Events in Lenox Reads Like a Season at Carnegie Hall

LENOX—The Berkshire Music Festival at Tanglewood wound up its 27th season Sunda ywith a impressive score: 217,642 persons paid $546,894.50 to attend 42 public events in eight weeks.

Four Days in 1936

It was Dr. Charles Munch's 12th year as director of the festival and his final year as music director of the Boston Symphony Orchestra.

When the Boston Symphony first played at the Berkshire Symphonic Festival in 1936, it gave three concerts in four days to audiences totaling 15,000. The 1961 Berkshire Festival in seven weeks attracted more than 200,000 people.

The Berkshire Festival in 1963 will open July 5 and continue for eight weeks. The Berkshire Music Center will be in session from June 30, 1963, until Aug. 28, 1963.

This season the full Boston Symphony Orchestra presented 15 concerts on five week ends; a chamber orchestra of members of the Boston Symphony presented three concerts of the music of Bach and six of the music of Mozart on the first three week ends of the Berkshire Festival.

Guest Conductors

Charles Munch conducted the nine Bach-Mozart concerts and eight concerts with the full orchestra.

Among his guest conductors were Pierre Monteux (four concerts), Eugene Ormandy (two concerts), and William Steinberg. Three composers, Irving Fine, Lukas Foss, and Leon Kirchner conducted their own compositions.

Charles Munch in a personal tribute to the Orchestra invited 11 players of the Boston Symphony to appear as soloists. These included Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, Samuel Mayes, Joseph Silverstein, Louis Speyer, James Stagliano, Roger Voisin and Sherman Walt.

Other soloists who appeared at the 1962 Berkshire Festival concerts included (in order of appearance): Bethany Beardslee, Lukas Foss, Virginia Babikian, Evelyn Saks, Nico Castel, David Clatworthy, Claude Frank, Ruth Posselt, Vronsky and Babin, Evelyn Crochet, Phyllis Curtin, Florence Kopleff, Blake Stern, Mac Morgan, Byron Janis, Rudolf Serkin, Leon Fleisher, Eugene Istomin, Adele Addison, Gary Graffman, John McCollum and Donald Gramm.

Contemporary Composers

Composers whose work were heard at the 15 concerts by the full orchestra include Beethoven (8), Brahms (5), Debussy (3), Berlioz (2), Prokofiev (2), Ravel (2), Tchaikovsky (2), and one composition each by Bartok, Bruckner, Copland, Elgar, Fine, Foss, Haieff, Handel, Hindemith, Honegger, Kirchner, Martinu, Mendelssohn, Piston, Saint-Saens, Schubert, Strauss, Wagner and Weber.

Participants in the eight Wednesday evening chamber music concerts included the Boston Arts Quartet assisted by Joseph de Pasquale, New York Pro Musica, Marlboro Orchestra directed by Alexander Schneider, with Rudolf Serkin, pianist; Boston Arts Quartet, New York Chamber Soloists, Beaux Arts Trio, Nova Arte Trio assisted by Doriot Anthony Dwyer and Gary Graffman, and the Kroll Quartet.

Two of these programs, the Boston Arts Quartet's second program and the New York Chamber Soloists, were presented under the auspices of the Fromm Music Foundation.

In addition to the New York Pro Musica's program of early Renaissance music, composers represented at these concerts included Vivaldi (3, Marlboro Orchestra), Mozart (4), Beethoven (3), Haydn (2), Brahms (2), Babbitt, Bartok, Berger, Carter, Diamond, Powell, Prokofiev, Schoenberg, Schuller, Stockhausen, Webern.

270 Students

Concurrently with the Berkshire Festival the Boston Symphony Orchestra maintains the Berkshire Music Center, its summer school of music at Tanglewood. The session this summer has been the 20th since the Music Center was founded in 1940—two years were omitted during the war.

Richard Burgin was acting chairman of the faculty, replacing Aaron Copland, who was on leave of absence. Two hundred and seventy students were enrolled from 30 states and 16 foreign countries.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500
AUG 30 1962

Tanglewood Tallies Up

A report released by the Boston Symphony Orchestra reveals that 217,642 persons attended the eight-week 1962 Berkshire Festival at Tanglewood.

This compares with 210,438 persons during the seven-week season last summer. The 1962 box office total was $546,894 against $533,136 for 1961.

The most frequently performed composer was Beethoven. His music was played at eight of the 15 concerts in which the full orchestra appeared. Brahms was the runner-up.

Eleven members of the symphony appeared as soloists in this 12th and final festival under the supervisiion of Charles Munch.

Guest conductors were Eugene Ormandy, Pierre Monteux and William Steinberg. Three composers, Irving Fine, Lukas Foss and Leon Kirchner, conducted their own compositions.

When the Boston Symphony first played at the Berkshire Festival in 1936, it gave three concerts in four days to audiences totaling 15,000. The 1963 festival will open July 5 and continue for eight weeks.

The report indicated a drop in membership of the Friends of the Berkshire Music Center, the symphony's summer school of music at Tanglewood. This year's membership was 3,533. There were 4,027 members last year.

Contributions from members of the Friends group dropped to $25,240 from the $33,357 total last year.

The music center's alumni contributed $5,110 to the Tanglewood Revolving Scholarship Fund. Contributions were received from 106 graduates.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 61,910
AUG 29 1962

FESTIVAL RETURNS RISE

Lenox, Mass. — (UPI) — The 1962 Berkshire Music Festival attracted 217,642 persons who paid $546,895 for tickets, the Boston Symphony Orchestra reported yesterday. This compared with attendance of 210,438 and ticket receipts of $533,136 in 1961 when the season lasted seven weeks instead of eight.

CHARLESTON, S.C.
NEWS AND COURIER
D. 61,500 S 73,339

SEP 16 1962

A summary report of the 1962 Berkshire Festival, the Boston Symphony's summer school of music at Tanglewood, in Lenox, Mass., shows that once again the festival increased its figures over last year.

During the eight weeks of the 1962 season, 217,642 were in attendance, with the total ticket sales reaching $546,894.50. Last years figures were 210,438 in attendance for 7 weeks, and a total intake of $533,136.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
AUG 29 1962

Attendance at Tanglewood 8 Weeks Reaches 217,642

Attendance at Tanglewood during the eight weeks of the 1962 Berkshire Music Festival reached a record 217,642, it was announced today by the Boston Symphony Orchestra management in a recapitulation of the season.

This figure for the eight-week season compared with 210,438 in last year's seven-week season. The extension of the festival to eight weeks this year permitted several additional performances.

15 Concerts

The 15 concerts by the full Boston Symphony Orchestra in the Music Shed attracted 117,134, which is 9,244 fewer than the 126,378 registered last year. But the three Bach concerts by members of the orchestra drew 14,502 this year compared with 13,429 in 1961, and six Mozart concerts which the extended season made possible were attended by 32,585 compared with the 13,502 who attended the three Mozart programs by BSO members in 1961.

Open rehearsals by the orchestra, the proceeds going to the orchestra pension fund, attracted 28,080 this year compared with 26,675 last season. Two benefit performances — the Boston Pops Concert and the Gala Evening program — were attended by 15,099 compared with 14,429 last year. In 1961, a special concert directed by Danny Kaye attracted 6,300. There was no comparable attraction in 1962.

Ticket sales this year amounted to $546,894.50. Last year's take was $533,136.

The full Boston Symphony Orchestra presented 15 concerts on five weekends and a chamber orchestra of members of the Boston Symphony presented three concerts of the music of Bach and six of the music of Mozart on the first three weekends of the Berkshire Festival. Charles Munch conducted the nine Bach-Mozart concerts and eight concerts with the full orchestra. Among his guest conductors were Pierre Monteux (four concerts), Eugene Ormandy (two concerts), and William Steinberg. Three composers, Irving Fine, Lukas Foss, and Leon Kirchner conducted their own compositions.

Tribute To Orchestra

Munch, in a tribute to the orchestra, invited 11 players of the Boston Symphony to appear as soloists. These included: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, Samuel Mayes, Joseph Silverstein, Louis Speyer, James Stagliano, Roger Voisin and Sherman Walt. Other soloists who appeared at the 1962 Berkshire Festival concerts included in order of appearance, Bethany Beardslee, Lukas Foss, Virginia Babikian, Evelyn Saks, Nico Castel, David Clatworthy, Claude Frank, Ruth Posselt, Vronsky and Babin, Evelyn Crochet, Phyllis Curtin, Florence Kopleff, Blake Stern, Mac Morgan, Byron Janis, Rudolf Serkin, Leon Fleisher, Eugene Istomin, Adele Addison, Gary Graffman, John McCollum and Donald Gramm.

Composers whose works were heard at the 15 concerts by the full orchestra include: Beethoven (8), Brahms (5), Debussy (3), Berlioz (2), Prokofiev (2), Ravel (2), Tchaikovsky (2), and one composition each by Bartok, Bruckner, Copland, Elgar, Fine, Foss, Haieff, Handel, Hindemith, Honegger, Kirchner, Martinu, Mendelssohn, Piston, Saint-Saens, Schubert, Strauss, Wagner and Weber.

Participants in the eight Wednesday evening chamber music concerts included the Boston Arts Quartet assisted by Joseph de Pasquale, New York Pro Musica, Marlboro Orchestra directed by Alexander Schneider, with Rudolf Serkin, pianist, Boston Arts Quartet, New York Chamber Soloists, Beaux Arts Trio, Nova Arte Trio assisted by Doriot Anthony Dwyer and Gary Graffman, and the Kroll Quartet. Two of these programs, the Boston Arts Quartet's second program and the New York Chamber Soloists, were presented under the auspices of the Fromm Music Foundation. In addition to the New York Pro Musica's program of Early Renaissance Music, composers represented at these concerts included Vivaldi (5, Marlboro Orchestra), Mozart (4), Beethoven (3), Haydn (2), Brahms (2), Babbitt, Bartok, Berger, Carter, Diamond, Powell, Prokofiev, Schoenberg, Schuller, Stockhausen, Webern.

School of Music

Concurrently with the Berkshire Festival the Boston Symphony Orchestra maintains the Berkshire Music Center, its summer school of music at Tanglewood. The session this summer was the 20th since the Music Center was founded in 1940 — two years were omitted during the war. Richard Burgin was acting chairman of the faculty, replacing Aaron Copland who was on leave of absence. The Center had 270 students enrolled from 30 states and 16 foreign countries.

When the Boston Symphony first played at the Berkshire Symphonic Festival in 1936, it gave three concerts in four days to audiences totaling 15,000.

The Berkshire Festival in 1963 will open on July 5 and continue for eight weeks. The Berkshire Music Center will be in session from June 30, until Aug. 28.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

AUG 30 1962

Tanglewood Drew 217,642 Music Lovers This Year For $546,894

The Berkshire Music Festival at Tanglewood completed is 27th season Sunday with a total of 42 public events in eight weeks attended by 217,642 persons who paid $546,894.50 for tickets.

It was Dr. Charles Munch's 12th year as director of the festival and his final year as music director of the Boston Symphony Orchestra.

When the Boston Symphony first played at the Berkshire Symphonic Festival in 1936, it gave three concerts in four days to audiences totaling 15,000. The 1961 Berkshire Festival in seven weeks attracted more than 200,000 people.

The Berkshire Festival in 1963 will open July 5 and continue for eight weeks. The Berkshire Music Center will be in session from June 30, 1963 until Aug. 28, 1963.

Summer Music School

The Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, completed its 20th session Sunday and made awards to distinguished students. This summer 270 music students were enrolled from 30 states and 16 foreign countries.

Awards were made to the following students: Koussevitzky Tanglewood Composition Prizes, Louis Angelini of Utica, N. Y., and Volkmar Fritsche of Essex, West Germany; Gregor Piatigorsky Prize, Raphael Sommer of Israel; Raphael Sagalyn Award, Norman M. Dinnerstein of Springfield and Phillip C. Rhodes of Forest City, N. C.

Also Albert Spaulding Prize, Won - Mo Kim of Seoul, Korea; Samuel Wechsler Commission, Robert Newell of Berwick, Ill.; Leonard Bernstein Award, Louis Forner of Palo Alto, Cal.

Also Gertrude Robinson Smith Scholarship, Jean - Jacques Barbieux of Bruxelles, Belgium; Selly A. Eismann Memorial Scholarship, William Brent of Detroit, Mich.; Carlotta Dreyfus Scholarship, Daid H. Carroll of Tonawanda, N. Y.; Lydia Watson Hersloff Scholarship, Frank D. Reilly of Boston.

Also High Fidelity Magazine Scholarship, Christine Berl of New York City; and Arthur Abell Memorial Scholarship, Marjorie Ann Bacher of Greeley, Colo.

The 1963 season of the Berkshire Music Center, to run concurrently with the Berkshire Festival, will open for an eight-week period June 30, 1963.

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STUDENT AWARDS.

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NewEnglandNewsclipAgency,Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

AUG 27 1962

Dinerstein Wins Award At Tanglewood School

Norman M. Dinerstein of 19 Grosvenor St. was among eight winners of cash awards announced at the end of the Berkshire Music Center's season Sunday at Tanglewood.

The award winners are among the 270 music students, from 30 states and 16 foreign nations, who attended the Boston Symphony Orchestra's summer school of music in Lenox.

Dinerstein, 24, is the son of Mr. and Mrs. Edward Dinerstein. A graduate of Classical High School, he attended the University of Massachusetts and was graduated from the School of Fine and Applied Arts, Boston University.

He is studying for a master's degree in music at the Julius Hartt School of Music, Hartford, Conn.

The prize, based on a composition he submitted, was the Raphael Sagalyn Award for best orchestral work in composition. He divided the prize with another winner, Phillip C. Rhodes of Forest City, N. C.

Louis Angelini of Utica, N. Y., and Volkmar Fritsche of West Germany won the Koussevitzky Tanglewood Composition awards.

The Gregor Piatigorsky award for cellists went to Raphael Sommer of Israel.

Won-Mo Kim of Seoul, Korea, concertmaster of the center's orchestra this summer, won the Albert Spaulding Prize for the outstanding instrumentalist, and Robert Newell of Berwick, Ill. won the Samuel Wechsler Commission for a composition student.

The Leonard Bernstein award for conducting went to Louis Forner of Palo Alto, Cal. Bernstein was a former student and faculty member of the school. The award was established this year.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

UTICA OBSERVER DISPATCH
Monday, August 27, 1962

Louis Angelini Wins Prize at Tanglewood

An original work by a young Utica composer highlighted the conclusion of the Berkshire Music Center's 20th session yesterday in Lenox, Mass.

Louis Angelini, son of Mr. and Mrs. Louis Angelini, 1303 Bleecker St., won a Koussevitzky Tanglewood composition prize for his selection "Scenes" for female voice, guitar, and percussion.

The $250 prize, given annually in memory of the former Boston Symphony conductor, recognizes new works of American students. The award is presented to summer students at Tanglewood.

A former piano student of Johannes Magendanz, Angelini has studied at Ithaca College and the Eastman School of Music. He is a candidate for the Ph. D. degree at Eastman with a major in composition. Last year he was appointed conductor of the Hillel Orchestra of Rochester.

LOUIS ANGELINI

The local composer has performed at the Munson-Williams-Proctor Institute.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Circ. 114,108

AUG 31 1962

Dinerstein Winner Of Composition Award

Norman Dinerstein, a teaching fellow at Hartt College of Music of the University of Hartford, has been awarded the Raphael Sagalyn award for orchestral composition at the Tanglewood music festival.

Dinerstein, who had been studying at Tanglewood under the Margaret Lee Crofts scholarship, received the award Aug. 24 from Lucas Foss, chairman of the composition department there.

A native of Springfield, Mass., Dinerstein received his bachelor of music degree in 1960 from Boston University. He has taught theory at Hartt for two years and is studying for his master's degree in composition.

SAN FRANCISCO, CALIF.
EXAMINER
D. 277,978 S. 450,991

SEP 3 1962

Local Man Wins Bernstein Award

Louis Forner, young Palo Alto conductor, has won this year's new Leonard Bernstein Award at the Berkshire Festival Music Center in Massachusetts.

BUFFALO, N.Y.
NEWS
D. 295,024 SAT. 293,118

SEP 8 1962

Carroll Takes Berkshire Honors

DAVID H. CARROLL, a veteran bassoonist of 19 who looks back on his sessions as "extra man" with the Buffalo Philharmonic Orchestra when he was 16, has been announced as one of a select group of award winners in the Berkshire Music Center.

David Carroll

The performer, son of Mr. and Mrs. Glenn A. Carroll of 47 Surrey Circle, Town of Tonawanda, was chosen for the Carlotta Dreyfus Award by the center, part of the Berkshire Festival summer project in Tangfewood, Mass.

He also holds a Koussevitzky Fellowship and is on a full-tuition scholarship in the New England Conservatory, Boston, entering his junior year this fall.

Back home briefly before the start of a new school year, Mr. Carroll recalled filling in as a bassoonist with the Buffalo orchestra while attending Kenmore East High School and playing the bassoon and clarinet in school ensembles.

* * *

AND, THOUGH he just turned 19 in May, already he has been picked as "extra man" for programs of the Boston Symphony Orchestra, regarded as one of the two or three finest symphonic ensembles of the world.

In a family of three boys and three girls, he is the second eldest and the lone professional musician, though brother Jeffrey, 12, plays the trombone.

* * *

IN THE WINTER season, Mr. Carroll is in steady demand. He is a member of the Pro Arte Woodwind Quintet and takes part in many other activities.

"You'd be surprised how much work there is for a bassoonist in the Boston area," he said. "A lot of one-nighters, chamber groups, 60-piece orchestras in the suburbs, light-music programs. It's enough to keep anyone busy."

Anyone, that is, who is good enough, at 19, to play with the Boston Symphony Orchestra.—J. D.

ROCHESTER, N.Y.
TIMES-UNION
D. 128 581

SEP 13 1962

Composer Wins Prize

Louis Angelini, 448 Alexander St., a candidate for the Ph.D. degree in composition at Eastman School of Music, has won a Koussevitzky Tanglewood prize for his original composition at the Berkshire Music Center in Lenox, Mass.

His selection "Scenes," for female voice, guitar and percussion, was awarded the $250 prize given annually in memory of the former Boston Symphony conductor.

NORTH CAROLINA EDUCATION
RALEIGH, N.C.
MONTHLY 30,181

NOV 1962

Phillip Carl Rhodes, public school music teacher in the Raleigh system, has won a nationwide competition in music composition at the famed Berkshire Festival, Tanglewood, Lenox, Massachusetts. This prize marks the first time a Duke University graduate has won a major music composition competition of the magnitude of the Tanglewood Award.

Record-American(m)(e)
BOSTON, Mass.
Circ. 531,565

AUG 29 1962

Hub, Springfield Men Win Music Awards

A Boston and a Springfield man and the concertmaster of the Berkshire Music Center Orchestra this summer were award winners in the Berkshire Music Center's 20th session.

This summer 270 music students were enrolled from 30 states and 16 foreign countries in the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox.

Frank D. Reilly, a violinist in the Berkshire Music Center Orchestra living at 98 Gainsboro st., Boston, received the Lydia Watson Hersloff Scholarship.

Norman M. Dinnerstein, 19 Grosvenor st., Springfield, a student of Witold Lutoslawski, divided the Raphael Sagalyn Award for the best orchestral work by students in the composition department with Philip C. Rhodes, Forest City, North Carolina, who studied with Iain Hamilton.

Won-Mo Kim of Seoul, Korea, was the recipient of the Albert Spaulding Prize as the most promising and outstanding instrumentalist in the Music Center's student body. The prize is the income from a fund established by Mrs. Spaulding. Mr. Kim was concertmaster of the Berkshire Music Center Orchestra this summer.

Koussevitzky Tanglewood Composition Prizes were won by Louis Angelini, Utica, N. Y., and Volkmar Fritsche, Essex, West Germany.

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,283 S. 302,060

SEP 2 1962

HONORS—Berkshire Music Center honored David H. Carroll, 47 Surrey Circle, Tonawanda, this past week by awarding him the Carlotta Dreyfus Scholarship. Carroll was a bassoonist at the Tanglewood Summer School in the student orchestra. This was a cash award, a part of a scholarship citation annually bestowed upon Berkshire students who have performed with distinction.

STUDENT AWARDS.

213

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
AUG 27 1962

Dinerstein Wins Award At Tanglewood School

Norman M. Dinerstein of 19 Grosvenor St. was among eight winners of cash awards announced at the end of the Berkshire Music Center's season Sunday at Tanglewood.

The award winners are among the 270 music students, from 30 states and 16 foreign nations, who attended the Boston Symphony Orchestra's summer school [illegible] in Lenox.

Dinerstein, 24, is the son of Mr. and Mrs. Edward Dinerstein. A graduate of Classical High School, he attended the University of Massachusetts and was graduated from the School of Fine and Applied Arts, Boston University.

He is studying for a master's degree in music at the Julius Hartt School of Music, Hartford, Conn.

The prize, based on a composition he submitted, was the Raphael Sagalyn Award for best orchestral work in composition. He divided the prize with another winner, Phillip C. Rhodes of Forest City, N. C.

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The Gregor Piatigorsky award for cellists went to Raphael Sommer of Israel.

Won-Mo Kim of Seoul, Korea, concertmaster of the center's orchestra this summer, won the Albert Spaulding Prize for the outstanding instrumentalist, and Robert Newell of Berwick, Ill., won the Samuel Wechsler Commission for a composition student.

The Leonard Bernstein award for conducting went to Louis Forner of Palo Alto, Cal. Bernstein was a former student and faculty member of the school. The award was established this year.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
UTICA OBSERVER DISPATCH
Monday, August 27, 1962

047

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A former piano student of Johannes Magendanz, Angelini has studied at Ithaca College and the Eastman School of Music. He is a candidate for the Ph. D. degree at Eastman with a major in composition. Last year he was appointed conductor of the Hillel Orchestra of Rochester.

LOUIS ANGELINI

The local composer has performed at the Munson-Williams-Proctor Institute.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Courant (m)
HARTFORD, Conn.
Circ. 114,108
047
AUG 31 1962

Dinerstein Winner Of Composition Award

Norman Dinerstein, a teaching fellow at Hartt College of Music of the University of Hartford, has been awarded the Raphael Sagalyn award for orchestral composition at the Tanglewood music festival.

Dinerstein, who had been studying at Tanglewood under the Margaret Lee Crofts scholarship, received the award Aug. 24 from Lucas Foss, chairman of the composition department there.

A native of Springfield, Mass., Dinerstein received his bachelor of music degree in 1960 from Boston University. He has taught theory at Hartt for two years and is studying for his master's degree in composition.

SAN FRANCISCO, CALIF.
EXAMINER
D. 277,978 S. 450,991
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BUFFALO, N.Y.
NEWS
D. 295,024 SAT. 293,118
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David Carroll

The performer, son of Mr. and Mrs. Glenn A. Carroll of 47 Surrey Circle, Town of Tonawanda, was chosen for the Carlotta Dreyfus Award by the center, part of the Berkshire Festival summer project in Tanglewood, Mass.

He also holds a Koussevitzky Fellowship and is on a full-tuition scholarship in the New England Conservatory, Boston, entering his junior year this fall.

Back home briefly before the start of a new school year, Mr. Carroll recalled filling in as a bassoonist with the Buffalo orchestra while attending Kenmore East High School and playing the bassoon and clarinet in school ensembles.

* * *

AND, THOUGH he just turned 19 in May, already he has been picked as "extra man" for programs of the Boston Symphony Orchestra, regarded as one of the two or three finest symphonic ensembles of the world.

In a family of three boys and three girls, he is the second eldest and the lone professional musician, though brother Jeffrey, 12, plays the trombone.

* * *

IN THE WINTER season, Mr. Carroll is in steady demand. He is a member of the Pro Arte Woodwind Quintet and takes part in many other activities.

"You'd be surprised how much work there is for a bassoonist in the Boston area," he said. "A lot of one-nighters, chamber groups, 60-piece orchestras in the suburbs, light-music programs. It's enough to keep anyone busy."

Anyone, that is, who is good enough, at 19, to play with the Boston Symphony Orchestra.—J. D.

ROCHESTER, N.Y.
TIMES-UNION
D. 128,581
SEP 13 1962

Composer Wins Prize

Louis Angelini, 448 Alexander St., a candidate for the Ph.D. degree in composition at Eastman School of Music, has won a Koussevitzky Tanglewood prize for his original composition at the Berkshire Music Center in Lenox, Mass.

His selection "Scenes," for female voice, guitar and percussion, was awarded the $250 prize given annually in memory of the former Boston Symphony conductor.

NORTH CAROLINA EDUCATION
RALEIGH, N.C.
MONTHLY 30,181
NOV 1962

Phillip Carl Rhodes, public school music teacher in the Raleigh system, has won a nationwide competition in music composition at the famed Berkshire Festival, Tanglewood, Lenox, Massachusetts. This prize marks the first time a Duke University graduate has won a major music composition competition of the magnitude of the Tanglewood Award.

Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
AUG 29 1962

Hub, Springfield Men Win Music Awards

A Boston and a Springfield man and the concertmaster of the Berkshire Music Center Orchestra this summer were award winners in the Berkshire Music Center's 20th session.

This summer 270 music students were enrolled from 30 states and 16 foreign countries in the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox.

Frank D. Reilly, a violinist in the Berkshire Music Center Orchestra living at 98 Gainsboro st., Boston, received the Lydia Watson Herscoff Scholarship.

Norman M. Dinnerstein, 19 Grosvenor st., Springfield, a student of Witold Lutoslawski, divided the Raphael Sagalyn Award for the best orchestral work by students in the composition department with Philip C. Rhodes, Forest City, North Carolina, who studied with Iain Hamilton.

Won-Mo Kim of Seoul, Korea, was the recipient of the Albert Spaulding Prize as the most promising and outstanding instrumentalist in the Music Center's student body. The prize is the income from a fund established by Mrs. Spaulding. Mr. Kim was concertmaster of the Berkshire Music Center Orchestra this summer.

Koussevitzky Tanglewood Composition Prizes were won by Louis Angelini, Utica, N. Y., and Volkmar Fritsche, Essex, West Germany.

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,283 S. 302,060
SEP 2 1962

HONORS—Berkshire Music Center honored David H. Carroll, 47 Surrey Circle, Tonawanda, this past week by awarding him the Carlotta Dreyfus Scholarship. Carroll was a bassoonist at the Tanglewood Summer School in the student orchestra. This was a cash award, a part of a scholarship citation annually bestowed upon Berkshire students who have performed with distinction.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MOUNT VERNON ARGUS
Wednesday, August 29, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

YONKERS HERALD STATESMAN
Wednesday, August 29, 1962

YONKERS, N.Y.
HERALD STATESMAN
D. 43,126

AUG 29 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Circ. 5,050

AUG 27 1962

MOUNT VERNON, N.Y.
ARGUS
D. 18,659

AUG 29 1962

Music Center Ends Season, Awards Prizes

The Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood in Lenox, Mass., completed its 20th session Sunday and awarded prizes to distinguished students. This summer, 270 music students were enrolled from 30 states and 16 countries.

Koussevitzky Tanglewood Composition prizes were won by Louis Anglini of Utica and Volkmar Fritsche of West Germany. The Igor Piatigorsky Prize was awarded to Raphael Sommer of Israel, cellist.

Norman M. Dinnerstein of Springfield, Mass., and Philip C. Rhodes, Forest City, N.C., divided the Raphael Sagglyn Award for best orchestral work by students in the composition department.

The Albert Spaulding Prize to the outstanding instrumentalist in the student body went to Won-Mo of Seoul, Korea. Robert Newell of Berwick, Ill., was awarded the Samuel Wechsler Commission prize.

The Leonard Bernstein Award, new this year, was won by Louis Forner of Palo Alto, Calif.

Earlier this season, several tuition scholarship grants were awarded to outstanding students. They are Jean-Jacques Barbieux of Belgium, William Brent of Detroit, David Carroll of Tonawanda, N.Y., Frank D. Reilly of Boston, Mass., Christine Berl, of New York City and Marjorie Ann Bacher, Greeley, Colo.

The 1963 session of the Berkshire Music Center, to run concurrently with the Berkshire Festival, will open for an eight week period on June 30, 1963.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 100,849

SEP 2 1962

Music

Tanglewood Awards Grants

By RAYMOND MORIN
Telegram Music Critic

Two composers in residence at Tanglewood this summer reaped harvests in prizes for their students at the Berkshire Music Center.

The composers were Iain Hamilton of England and Witold Lutoslawski of Poland.

Of the 270 students from 30 states and 16 foreign countries, Volkmar Fritsche of Essex, West Germany (pupil of Hamilton), and Louis Angelini, Utica, N.Y. (pupil of Lutoslawski) won the Koussevitzky Tanglewood composition prizes.

The Raphael Sagalyn Award for the best orchestral by students in the composition department was divided by Norman M. Dinnerstein, Springfield, (Lutoslawski student), and Phillip C. Rhodes, Forest City, N.C. (Hamilton).

More than 60 per cent of the 270 students enrolled at the Center received full tuition grants. Very few of the remaining 40 per cent were able to meet the full extent of the music center's fees.

Contributing income for the center is derived from (1) a revolving scholarship fund which totalled $5,110 from 106 alumni this summer, (2) a number of established scholarships, (3) support from Friends of the Berkshire Music Center, and (4) receipts from concerts by the Boston Pops Orchestra, and a Gala Evening by the students themselves.

The Pops and Gala benefits drew audiences of 15,009, or 670 more than 1961.

This summer's serious decline in Center income was from the Friends. There were 3,533 compared to 1961's 4,027. This made over $8,000 less income.

RAVINIA - TANGLEWOOD

Comparing attendance figures of Tanglewood's 1961 festival of seven weeks and the eight weeks of 1962 indicates that this summer's additional week increased the total by only 6,852 persons and $13,758.

The Berkshire figures remain impressive when matched with the recently concluded Ravinia festival in Illinois. The same seven-week period shows that there were 64,461 more persons at Tanglewood than Ravinia.

LAW VERSUS STRAUSS

Conductor Josef Krips should have consulted his lawyer before planning to give an authentic performance of Johann Strauss' "Auf der Jagd" at a recent Lewisohn Stadium concert in New York City.

When this polka was performed in Vienna, it was customary for a member of the audience to step forward and fire a rifle over the heads of the audience to dramatize "On the hunt."

The New York police were firmly opposed to firing the gun, citing Section 1906 of the Penal Law of New York City. They also questioned the possession of a gun within the city limits.

LEHAR AND SEX

August issue of Show Magazine poses the tangy question: "Who deserves the blame (or credit, depending on the viewpoint) for making musical comedies sexy?"

A writer for Show gives Franz Lehar ("Merry Widow") this dubious distinction. "Lehar's tunes," says Franz Spelman, "are elegant musical essays on passion. Masochistic rejection usually caused tears to flow by the end of Act Two. The Act Three reunions musically whipped up emotions to veritable orgiastic heights."

Spelman's research has been woefully lax. In the 18th Century, Handell wrote a "musical comedy called "The Faithful Shepherd," and Mozart, a "Marriage of Figaro," the stories of which make "Merry Widow" seem like a grammar school special.

In 1858, Jacques Offenbach wro a little "scene d'affairs" titled "Orpheus in the Underworld" that was banned in Paris for being naughty. It carried on for a record run of 228 performances.

CAPRICCIOUS TRISTAN

Bayreuthians were complete appalled at a performance of Wagner's "Tristan and Isolde" that was given at their recent festival in Germany.

Biggest cheat of all was that Isolde didn't die at the final curtain. Instead, she was supposed to have been "transfigured." In the same performance it developed that king Mark was Tristan's father, instead of his uncle.

And, Tristan and Isolde embraced in full view of King Mark and the audience during Act One. He's not even aware of their shenanigans until the second act.

What is this world of opera coming to? First thing you know Carmen will be fighting bulls and Escamillo will be working on the assembly line of some cigarette factory.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

SEP 9 1962

Student Award Winners

Pictured together at the conclusion of the Berkshire Music Center's season at Tanglewood with the retired Dr. Charles Munch are a few of the students who received awards. Left to right, Volkmar Fritsche of Essex, Germany, Norman Dinnerstein of Springfield, Robert Newell of Berwick, Ill., and Dr. Munch. Dinnerstein shared a composition prize.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,191

SEP 1 1962

win Awards

A Boston and a Springfield man and the concertmaster of the Berkshire Music Center Orchestra this summer were award winners in the Berkshire Music Center's 20th session.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

ICA OBSERVER DISPATCH
day, September 8, 1962

WINNERS AT TANGLEWOOD—Louis Angelini, 1303 Bleecker St., at right, was among winners of awards presented to musicians at the Berkshire Music Festival at Tanglewood, Lenox, Mass., at the recently-closed season. Pictured with him were, from left, Robert Newell, Berwick, Ill.; Charles Munch, Boston, festival director; Louis Forner, Palo Alto, Calif.; Phillip Rhodes, Forest City, N.C., and Angelini. Forner won an award as a student conductor; Newell, Rhodes and Angelini won honors as composers.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 26 1962

Whitestone

STUDENT CONDUCTORS are congratulated by Richard Burgin, right, acting chairman of the faculty of the Berkshire Music Center, following the first conductors' orchestra concert at Tanglewood Tuesday night. From the left are Louis Forner, Palo Alto, Calif.; Theodor Avitahl of Bucharest, Rumania; Pierre Hetu of Quebec, Canada; Serge Fournier of Paris, France; in front, Miss Satoko Takemae of Tokyo.

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RADIO & T.V.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554

JUL 29 1962

Byron Janis will be the piano soloist with the Boston Symphony Orchestra, conducted by Charles Munch, to be heard on WPFM-FM, Saturday at 8:28 p.m. The program, recorded at Tanglewood on July 28, includes the *Water Music Suite* by Handel-Harty, *Symphony No. 3* by Haieff and Beethoven's *Piano Concerto No. 3 in C Minor.*

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Fence Viewer
SUDBURY, Mass.
Weekly Circ. 614
AUG 2 1962

"Tanglewood" Concerts Are Heard Saturdays on WCRB

Concerts from the Boston Symphony Orchestra's summer home, "Tanglewood," scene of the annual Berkshire Music Festival, are heard Saturday nights at 8:25 p.m. in August, on the CRB Network.

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010

JUL 1 1962

WROW Will Broadcast Tanglewood Start Tonight

Highlights of today's opening ceremonies at the Berkshire Music Center, marking the start of the 1962 season at Tanglewood, Lenox, Massachusetts, will be broadcast at 7:10 p.m. tonight on WROW's "Civic Profile" program.

Boston Symphony conductor Charles Munch and concertmaster Richard Burgin, both of whom are retiring this year, will be among the speakers to be heard on the broadcast.

NEW YORK, N.Y.
MIRROR
D. 886,367 S. 1,158,921

AUG 28 1962

NICK KENNY

WQXR Honors Charles Munch

MUSIC LOVERS will enjoy an orchestral portrait of Charles Munch, retiring conductor of the Boston Symphony Orchestra, to be broadcast over WQXR in a special two-hour program Thursday from 8:05 to 10 p.m. Martin Bookspan, who has had a long association with the beloved conductor, will host the program.

Highlights of Dr. Munch's 13-year career as conductor and music director of the famous Boston Symphony Orchestra will be heard along with comments by the members of the orchestra.

And so another grand old man of music puts away his baton to retire to the rustic life and the music of the barnyard.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 126,440

AUG 31 1962

BEGINNING Saturday evening, WSCH will broadcast regular concerts of the Boston Symphony Orchestra. In the first two weeks of September the station will present recorded programs of this Summer's Tanglewood concerts, and later in the month live concerts from Symphony Hall in Boston.

Another program of live music from Boston will be the "New England Conservatory Concerts," broadcast Wednesday evenings at 8:30.

ROANOKE, VA.
WORLD-NEWS
D. 44,612

AUG 25 1962

FM Renews Concert Series

WSLS-FM Friday evening aired the second in its new series of evening concerts of the Boston Symphony Orchestra as performed at the Berkshire Festival at Tanglewood.

The four-hour broadcasts open at 8 p.m. and are heard on Fridays. The program last evening and the one planned for next Friday are all-Mozart programs, with Charles Munch conductor.

The series extends through Nov. 23, the last concert marking the retirement of Dr. Munch.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
CONCORD, Mass.
Weekly Circ. 3,000
AUG 2 1962

"Tanglewood" Concerts Are Heard Saturdays on WCRB

Concerts from the Boston Symphony Orchestra's summer home, "Tanglewood," scene of the annual Berkshire Music Festival, are heard Saturday nights at 8:25 p.m. in August, on the CRB Network.

BROOKLYN, N.Y.
ADVERTISER-DIGEST
W. 17,000

AUG 9 1962

BROOKLYN, N.Y.
CITY LINE POST
W. 7,000

AUG 8 1962

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 11,677

AUG 27 1962

N.Y. TV Salutes Munch In Musical Profile Spec

An orchestral portrait of Charles Munch, retiring conductor of the Boston Symphony Orchestra, will be aired on WQXR in a special two-hour program on Thursday, with Martin Bookspan, long associated with the conductor, as host. Musically, the program will feature some of the highlights of Dr. Munch's thirteen-year career as conductor and music director of the famous Boston Symphony. The comments will be heard by members of his orchestra.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554

SEP 9 1962

WPFM will begin a new series of stereophonic broadcasts featuring complete concerts by the Boston Symphony Orchestra and the Philadelphia Orchestra on Sept. 18 and 22.

Starting Saturday, Sept. 22, WPFM will broadcast the regular Saturday evening concerts of the Boston Symphony under the direction of Erich Leinsdorf live and in stereo from Symphony Hall, Boston.

On Tuesday evenings at 8:30, starting Sept. 18, WPFM will carry stereophonic taped programs of concerts by the Philadelphia Orchestra with Eugene Ormandy conducting.

MINNEAPOLIS, MINN.
TRIBUNE
D. 229,837 S. 661,654

AUG 19 1962

Berkshire Festival Is Rebroadcast

A series of 15 rebroadcasts of concerts of the 1962 Berkshire Festival at Tanglewood, Lenox, Mass., is being carried at 8:05 p.m. every Wednesday over KWFM. The festival concerts are a continuation of the rebroadcasts of the Boston Symphony concerts during the regular season.

The program to be heard Wednesday will be all-Mozart, led by Charles Munch, retiring conductor of the Boston Symphony. It will contain the Divertimento in D, the Sinfonia Concertante for violin and viola, "A Musical Joke" for strings and horns, and the Symphony No. 39.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO EVENING NEWS
Monday, October 8, 1962

RADIO & TV NEWS — By J. Don Schlaerth

Good Listening From Tanglewood Festival

BOSTON Symphony concerts, recorded during the summer at Tanglewood, a famous music center in Lenox, Mass., begin at 8:30 this evening on WBEN and WBEN-FM.

Pierre Monteaux, musical director of the Boston Symphony for many years and now associated with the London Philharmonic, conducted the Boston musicians in several summer concerts. Wagner's "Die Meistersinger" and Brahms' Piano Concerto No. 2" will be among this evening's selections.

The first week in December, the regular winter series of Boston Symphony concerts will begin under the orchestra's new conductor, Eric Leinsdorf. These concerts should prove enjoyable to many Western New York radio listeners.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

BROOKLYN RECORD
Thursday, July 19, 1962

BOSTON SYMPHONY CONCERTS — WQXR

Eleven conserts by the Boston Symphony Orchestra from the Berkshire Music Festival to be broadcast over WQXR on Saturdays from 8:05 to 10 p. m. began Saturday July 14, and will continue through September 22. The concerts from the famous music center at Tanglewood, in Lenox. Mass., will be broadcast in FM Stereo and will have WQXR's Martin Bookspan as commentator. Charles Munch, who retires at the end of the Tanglewood season after thirteen years as Music Director of the Boston Symphony Orchestra, will be heard as conductor in all of the WQXR broadcasts except one. On Sept. 8, Pierre Monteux will be broadcast over WQXR on Saturday, Sept. 22. It will include a performancce of Beethoven's Ninth Symphony.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
APR 26 1963

Two separate concerts, recorded at the 1962 Berkshire Music Festival at Tanglewood, Mass., will be broadcast Saturday night at 8:25 over WGBH-FM and WCRB-AM-FM.

WCRB-AM-FM will broadcast, in stereo, a concert by the Beaux Arts Trio of New York. The trio includes pianist Menahem Pressler, violinist Daniel Guilet and cellist Bernard Greenhouse. They will perform music by Beethoven, David Diamond and Brahms.

WGBH-FM will repeat its Friday afternoon broadcast of a concert by the Boston Symphony Orchestra, under the direction of Charles Munch. This program includes works of Beethoven and Copland.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554
SEP 2 1962

Good Music

Charles Munch's farewell concert at the Berkshire Festival as music director of the Boston Symphony Orchestra will be presented Tuesday at 8:30 p.m. on Channel 2. Dr. Munch, who has directed the orchestra for 13 years, chose two of his favorite compositions for the program.

They are Aaron Copland's *Quiet City*, and a performance of Beethoven's *Ninth Symphony* by the Berkshire Festival Chorus. Soloists are Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor, and Donald Gramm, bass.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 445,834
SEP 2 1962

FAREWELL CONCERT by Charles Munch (left) as music director of the Boston Symphony Orchestra was taped by Ch. 2 for telecast this Tuesday from 8:30 to 10:15 p.m. Copland's "Quiet City" and Beethoven's Ninth Symphony make up the program which took place at the Berkshire Festival last Sunday. Munch is shown here quite overwhelmed at the ovation given him at concert's end.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 445,834
SEP 2 1962

A special treat is in store for Ch 2 viewers Tuesday at 8:30 pm when Charles Munch's last concert as Music Director of the Boston Symphony is telecast. The program was taped last Sunday and at concert's end, viewers will see an emotional Mr. Munch as he acknowledges the applause and enthusiasm of the audience at the Berkshire Festival.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,889
SEP 5 1962

On Television

Munch Farewell Relived on Ch. 2

By ARTHUR E. FETRIDGE

BEST FOR TONIGHT: Kennedy-McCormack Debate. Chs. 4-5 at 8. Ch. 7 at 11:15.

All the color of an emotion-packed farewell to a beloved conductor of a great symphony orchestra was caught for the viewers on Channel 2 last night when it presented Dr. Charles Munch's final direction of the Boston Symphony as its music director at the Berkshire Festival at Tanglewood.

It was the closing concert of the season on the Sunday afternoon of Aug. 26.

Dr. Munch was at his best and, unless the cameras lied, was as filled with emotion as was the huge crowd that watched him. Full face-on shots proved this as he literally gave everything he had to get the best from his musicians. They responded beautifully.

Every Mood Caught

Never before has a television audience been able to witness a Tanglewood concert. Last night four cameras caught every mood —of the large audience of the musicians and of the great conductor who was leaving his beloved orchestra.

Under the guidance of narrator William Pierce we were soundly briefed in all pertinent facts about the orchestra, its conductor and what we were about to hear. Since Robert Taylor, the Boston Herald's very astute music critic, did a magnificent job of reporting on the concert itself, we will leave that and devote ourself to what we saw on television.

It might be interesting to note that in order to get a full face close-up of Dr. Munch while he was conducting, Channel 2's director David Davis and producer Jordan Whitelaw hid a camera between the tympanies and the base drum and covered them so they blended with a black wall at the back of the stage.

Rarely has a television audience been brought closer to a conductor and his orchestra than it was last night for this Berkshire Festival concert.

Dr. MUNCH

While the audience obviously liked Aaron Copland's "Quiet City," which featured Roger Voisin, trumpet, and Louis Speyer, English horn, it reserved its greatest appreciation for Beethoven's Ninth Symphony. And well it might have, for it was here that Dr. Munch shone.

Superb View

Between pieces we were treated to a wonderful view of the audience milling about with the Berkshire hills in the background. It was a superb shot. But make no mistake, the milling stopped and everyone was in his seat when Dr. Munch came to the podium and picked up his baton.

It was a day of glory for Charles Munch and the more than 15,000 present did their level best to make it that and more.

The New York Times
D. 680,265 S. 1,306,418

NOV 1 1962 Buffalo

Farewell of Munch

A tape recording of Charles Munch's farewell appearance as music director of the Boston Symphony Orchestra will be televised over Channel 5 on Thursday Nov. 22 (Thanksgiving Day), from 1:30 to 3:30 P.M. The concert was taped on Aug. 26 at the Berkshire Music Festival in Lenox, Mass.

The taping of the concert, which marked the first time a television camera had been permitted to the music festival, was done by educational station WGBH-TV in Boston. One camera was placed on stage in the percussion section of the orchestra and the cameraman masqueraded unobtrusively in the attire of the musicians.

The New York Times
D. 680,265 S. 1,306,418

AUG 26 1962 Buffalo

CHARLES MUNCH — The conductor, whose Boston Symphony concerts appear Sundays, 8 P. M., on Channel 5, is the subject of a WQXR radio portrait, next Thursday from 8:05 to 10 P. M.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490
AUG 30 1962

BSO Finale On Channel 2

Dr. Charles Munch's final concert as Music Director of the Boston Symphony Orchestra, will be telecast next Tuesday, Sept. 4 at 8:30 p.m. on Channel 2.

Program will include Copand's "Quiet City," with Roger Voisin as trumpet soloist and Beethoven's Ninth Symphony, with Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor and Donald Gramm, bass.

END OF VOLUME

END OF REEL

PLEASE REWIND